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BLACK AGGIE: A TALE OF AMERICAN FOLKLORE – THE MUSIC AND THE
MAKING

A Thesis

Submitted to the Mary Pappert School of Music

Duquesne University

In partial fulfillment of the requirements for
the Degree of Master of Music

By

Gabrielle Elliott

May 2013

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Gabrielle Elliott

2013

BLACK AGGIE: A TALE OF AMERICAN FOLKLORE – THE MUSIC AND THE
MAKING

By

Gabrielle Elliott

Approved April 2, 2013

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ABSTRACT

BLACK AGGIE:

A TALE OF AMERICAN FOLKLORE – THE MUSIC AND THE MAKING

By

Gabrielle Elliott

May 2013

Thesis supervised by Professor Lynn Emborg Purse

Black Aggie: A Tale of American Folklore is a musical work written for wind symphony and synthesizer. The piece has the possibility to be performed in two different ways. It can either be performed by a live wind symphony or can be played as an electronic realization with media. The piece was inspired by the legend of Black Aggie – a peculiar grave statue with a series of fantastical stories surrounding her existence. The media presentation is to be played along with the live or synthesized performance. The media consists of photographs and footage of key elements in Black Aggie's legend. All of the media was manipulated with *Photoshop* and transferred to the video editing software *iMovie*. The realization of the music was created using *Finale*, *Logic Pro*, and *East West Symphonic Gold*. The music and the media together create a vivid depiction of Black Aggie's legend.

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I. Black Aggie: The Inspiration and History

Black Aggie: A Tale of American Folklore is based on the legend of Black Aggie and the peculiar events surrounding her existence. Black Aggie is the familiar name of a statue of ill repute that has strong historical ties to its surrounding community. Originally located in the Druid Ridge Cemetery in Pikesville, Maryland the statue has since been moved to the Dolly Madison house in Washington D.C. Originally, the statue was a decoration for the Felix Agnus grave site but quickly grew to become a legend. Because of the many mysteries Black Aggie brought, her presence became a huge sensation in the Baltimore area. Tale after tale seemed to surface of her foreboding evil. The spirits of the other graves were said to gather around her and at the stroke of midnight her eyes would glow red. Anyone who met her gaze would be struck blind and death would come to those that passed under her shadow. This peculiar statue's story is the inspiration for the musical work Black Aggie: A Tale of American Folklore.

I chose to highlight the legend of the young college boy who as a fraternity hazing prank decided to challenge Black Aggie. He approached the statue at midnight and faced the consequences. According to legend, Black Aggie rose to the occasion and this was the last time such a prank was suggested. The statue was soon moved to the Smithsonian Museum in Washington D.C. to let the rumors settle. It was finally brought out again and put in the courtyard of the Dolly Madison House where it has peacefully rested until today.

II. Performance Aspects

Black Aggie: A Tale of American Folklore was written for wind symphony with the addition of the synthesizer. The can be performed two different ways. The first option

is a standalone electronic realization of the music with media. The alternative performance is meant for a live wind symphony played along with the media presentation. This particular instrumentation was chosen because of the many options of instruments to create almost limitless timbres to portray the story of Black Aggie. The timbres of the woodwinds, brass, string basses, percussion, and electronics play very important roles in creating the entire backdrop of the piece.

III. The Cemetery

The piece begins conveying the innocent scene of the tree branches gently rustling in the cool breeze in the Druid Ridge Cemetery. Although the landscape is beautiful, there is a sense of something grotesque. The music portrays this scene by using the woodwinds to create almost harmonious lines that intersect one by one until stacks of chords in contrasting keys are sounded together. The opening section has a contrapuntal feel while still creating tightly woven harmonies. An example is seen in measures 8-12.

This section of the piece has many examples of familiar harmonies with the addition of a

A musical score showing five staves of music. The staves are labeled from top to bottom: Piccolo, Flute I, II, Alto Flute, Oboe I, II, and Clarinet in B♭ I, II. The music consists of four measures. Measure 1: Piccolo rests. Flute I, II plays a eighth-note followed by a sixteenth-note. Alto Flute rests. Oboe I, II rests. Clarinet in B♭ I, II rests. Measure 2: Piccolo rests. Flute I, II plays a eighth-note followed by a sixteenth-note. Alto Flute rests. Oboe I, II plays a eighth-note followed by a sixteenth-note. Clarinet in B♭ I, II rests. Measure 3: Piccolo rests. Flute I, II plays a eighth-note followed by a sixteenth-note. Alto Flute plays a eighth-note followed by a sixteenth-note. Oboe I, II plays a eighth-note followed by a sixteenth-note. Clarinet in B♭ I, II rests. Measure 4: Piccolo rests. Flute I, II plays a eighth-note followed by a sixteenth-note. Alto Flute plays a eighth-note followed by a sixteenth-note. Oboe I, II plays a eighth-note followed by a sixteenth-note. Clarinet in B♭ I, II plays a eighth-note followed by a sixteenth-note.

Example 1: Measures 8 through 12 of Black Aggie

few unexpected notes that do not naturally occur in the key to create a foreboding atmosphere. The music parallels the boy who is just beginning to become aware of his surroundings. He has entered the well kept cemetery and feels a sense of uneasiness but cannot recognize its cause. The consonant chords represent the beautiful landscape while the dissonances portray the boy's impending fate.

The next section is in the same character as the previous section and is a continuation of unsettling harmonies. The opening theme (a B flat octatonic scale) is



Example 2: B flat octatonic scale in the clarinets and alto flute measures 18-19

played by the alto flute and the clarinet. The theme is then doubled with the alto flute and marimba while the glockenspiel begins to playfully travel through different sets of augmented chords. This section is portraying nightfall settling. There is the light scurrying of some field mice, a few birds, and the rustling of leaves. Nothing seems out of the ordinary. In the soprano saxophone and the bass clarinet, the boy's theme is established.

Bass Clarinet

A musical staff in 6/8 time with a bass clef. It shows a series of eighth-note pairs in a repeating pattern. The notes are sharp, indicating a key signature of one sharp. The bass clarinet part consists of two measures of this rhythmic pattern.

Example 3: Boy's Theme measures 23-24

Throughout the entirety of the piece, the boy's theme is never dissonant. His theme represents innocence which will greatly contrast to the theme of Black Aggie which will appear later in the piece.

IV. Cemetery Comes Alive

The music is soft and lyrical. The visual scene is the boy leaning against a tree and he is falling asleep as everything turns to dark. One by one the cemetery ghosts begin to wake. They discover the boy and know that if he stays in the cemetery he will have to face the consequences of Black Aggie. The other ghosts have no malicious intent and no authority to interact with the boy to warn him. Black Aggie is the last to awaken at the stroke of midnight. In the music, the stroke of midnight can be heard by the chimes and

A musical score for eight instruments across four staves. The top staff is for the Trumpet in B \flat , followed by two staves for Horns in F (Horn 1 and Horn 2), then a staff for Trombone, a staff for Bass Trombone, a staff for Euphonium, and a staff for Wind Chimes. The bottom staff is for a Synthesizer, which is grouped with the Trombone and Bass Trombone staves. The score shows measures 27 through 30. The instruments play various notes and rests, with the Wind Chimes and Synthesizer providing harmonic support to the melodic lines of the brass instruments.

Example 4: The Stroke of Midnight measures 27-30

the brass. They both play a steady 6/8 rhythm. In the legend, the other ghosts are seated at the base of her statue. Black Aggie can sense that the other ghosts are uneasy and she begins to become upset. The music reflects her tantrum. The piccolo and the flute become the most active of the instruments with sixteenth notes as the rest of the instruments begin to follow suit. The music increases in momentum until Black Aggie's first themes appears. The theme is presented first in the trumpets harmonized with the brass and the saxophones. Much of the harmonies are perfect fifths. The fifths create the sense of regality associated with Black Aggie. In addition, the brass instrumentation contributes to her queenly presence. A brief saxophone chorale is presented correlating to Black Aggie's realization that the other ghosts have nothing to hide. Her demeanor becomes peaceful once again. By this time, the boy has awoken and seen the other ghosts. Especially terrified of Black Aggie's glowing red eyes, he decides to run.

V. The Chase

Previously, the piece consisted of many meter changes and overlapping parts. However, in measure 114 the meter changes to a constant 6/8. There is a strong focus on percussion in this section. While the flutes have the most lyrical melody, the glockenspiel, snare drum, timpani, and marimba have rhythmic lines which add momentum. In this scene, Black Aggie has become aware of the escapee. The saxophones begin dissonant rhythmic pulsing. The accented pulse in the saxophones is comprised of altered dominant chords.



Example 5: Black Aggie's Secondary Theme in the Chase Scene measure

Black Aggie's secondary theme is juxtaposed with the boy's theme and this creates harmonic tension between the two opposing parts.

The boy's eighth note theme is tonal with a strong rhythmic drive propelled by the percussion. His theme is realized in the piccolo, flutes, clarinets, and saxophones. Black Aggie's theme is syncopated and is harmonized in a highly dissonant fashion.

Through the chaos, the glockenspiel outlines important rhythms such as the rhythms of the boy's and Black Aggie's theme. Even as tension builds and the harmonies become increasingly dense, the glockenspiel allows the rhythm of the themes to still be recognizable. Black Aggie's theme becomes more apparent as the chase scene progresses. There is a sense of urgency as her theme travels between instrument parts and builds multiple layers. Measure 161 is a distinct change from any previous section. There is an unusual quarter note triplet pulse representing Black Aggie's aggressive drudging footsteps. The climax of this section is propelled by the climbing fifths in the flutes, oboes, and string basses. The harmony becomes severely more dissonant with the addition of the marimba. The high point descends into a series of chromatic lines. The



Example 6: Chromatic Lines in The Flutes measures 161-162
rhythm of the chromatic lines is vaguely reminiscent of Black Aggie's secondary theme. Instead of the lines climbing in an upwards motion as before, the chromatic lines are descending in cascades until the boy's theme has returned. He has barely escaped the clutches of Black Aggie. He is unharmed but is tired from the chase. The rhythm of the theme is intact; however, a few notes are changed to show he is no longer as robust or naïve as before he entered the cemetery. Instead of strictly arpeggiated eighth notes of an A minor chord, the boy's theme introduces the new notes F and B. The momentum starts

to wane as instruments drop to a piano dynamic and begin playing in their lower registers.

The piece has lost much of its rhythmic energy but begins to explore an experimental pallet of sounds used by the percussion. The harmonies are sustained by a bell like sound in the synthesizer while the percussion creates an eerie atmosphere. One of the techniques used in the piece is an upside down cymbal played by soft mallets over top of the timpani. The timpani is slowly tuned as the cymbal is struck. The next prominent sound is the wind chimes which contrast to the low rumble of the timpani. Also, a cymbal is bowed to create a sharp metallic sound to add to the unearthly atmosphere of this section of the piece. The bowed cymbal sounds as if Black Aggie herself is shrieking in the distance because of her defeat. The music slowly fades out and slows in tempo. A descending diminished arpeggio is combined with the unearthly sounds until the music of the cemetery has faded away in the distance as the boy runs off never to return again.

VI. Realization of the Piece

To realize the musical work Black Aggie: A Tale of American Folklore, I began initially composing on manuscript paper. Then I used the program Finale to create the score. After the score was completely entered into Finale, I exported all of the instrument

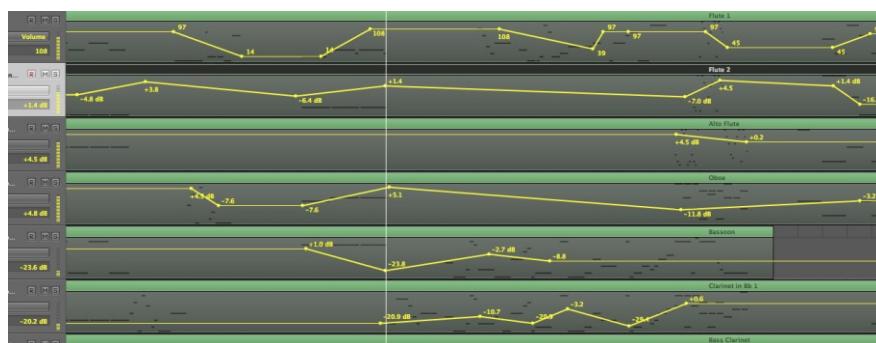


Figure 1: Logic Pro Track Level Automation

tracks as MIDI files and then imported the tracks into Logic Pro. From there, I was able to manipulate the instrument tracks until the sounds were the right dynamic level and blended appropriately.

I used the Hyper Editor and removed the region level automation that Finale had imported. Then I went to track level automation and manually adjusted the dynamics. For the instrument sounds themselves, I used East West Symphonic Gold which is a package of acoustic samples. To create the unconventional percussion sounds, I recorded those live. Then I took the recordings and imported the audio files into Logic Pro with each percussion sound having a separate track. The recorded sounds mixed with the acoustic samples blended well together to create the unearthly atmosphere of the piece.

VII. Media

For the media presentation, I prepared by visiting the Druid Ridge Cemetery in Pikesville, Maryland and took many pictures and short videos. I captured the surrounding landscape, other statues and mausoleums. Although Black Aggie's statue no longer resides in the Druid Ridge Cemetery, I found the grave site of Felix Agnus and his family.



Figure 2: Likeness of Black Aggie Manipulated in Photoshop

Felix Agnus' grave originally contained Black Aggie's statue until it was moved to the Dolly Madison House because of the many rumors and terrors associated with it. The grave has a darkened circle where Black Aggie's figure used to rest. The

pictures were organized in Photoshop and then manipulated. The challenge was creating an eerie atmosphere with the pictures I had taken. Since the pictures were taken during the day, they were well lit and the weather was fair. I used Photoshop to manipulate most of the photographs in order to make them appear as night scenes. First I duplicated the image to a new layer and used a strong gaussian blur. Then I changed the layer mode from normal to overlay. These changes created a glow effect. Next I added a dark blue color layer and changed the mode from normal to color burn. Lastly, I dialed back the opacity. Once the pictures were manipulated, I created a movie in iMovie with the additional video I had taken outside of the Druid Ridge Cemetery. The video was filmed with a 13 megapixel camera in HD. I filmed the subject's feet wandering through the woods and finally resting. For the chase scene I filmed the subject's feet running and the hand of another subject portraying Black Aggie. The hand reaches out to grab the boy's feet and misses only by a few inches. All that can be seen of either subject is the hands or the feet at all times.

VIII. Conclusion

Black Aggie: A Tale of American Folklore was created to evoke an experience mixed with fright, shock, suspense, and beauty. The combination of the music and the visuals generate a haunting experience. The music, although portraying the occurrences in the visuals, oftentimes is the center of attention in the project. Both the media and the music have very important roles to fill. The music crafts a lively backdrop for the story while the media explains the exact scenes which correlate to specific instances in the music. Although Black Aggie is no longer located in the Druid Ridge Cemetery, I was very grateful to discover this cultural gem. The influence Black Aggie has had on the

surrounding community is immense. She is a historical symbol that has captivated generation upon generation.

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BLACK AGGIE
A TALE OF AMERICAN FOLKLORE

FOR WIND SYMPHONY

GABRIELLE ELLIOTT

INSTRUMENTATION

Piccolo
2 Flutes
Alto Flute
2 Oboes
2 Clarinets in Bb
Bass Clarinet
Bassoon
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
4 French Horns
2 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Euphonium
Timpani
Snare Drum
Cymbals
Triangle
Glockenspiel
Marimba
Chimes
Keyboard Synthesizer – Bell and String Patch
Double Bass

Score

Black Aggie

A Tale of American Folklore

Gabrielle Elliott

slow and lyrical

$\text{♩} = 66$

This musical score page displays a complex arrangement for a large ensemble. The instrumentation includes Piccolo, Flutes, Alto Flute, Bassoons, Oboes, Clarinets in B♭, Bass Clarinet, Sop. Sax., Alto Sax., Tenor Sax., Baritone Sax., Horn in F I, III, Horn in F II, IV, Trumpet in B♭, Tenor Trombone, Bass Trombone, Euphonium, Triangle, Crotales, Cymbals, Glockenspiel, Marimba, Chimes, Snare Drum, Bass Drum, Timpani, Double Bass, and Synthesizer. The score is set in 8 measures, with dynamic markings such as *p* (piano) and *b* (bass). The title "A Tale of American Folklore" is centered above the staff, and the composer's name "Gabrielle Elliott" is to the right. A note at the bottom specifies "Bell and String Patch - Moderate Attack and Sustain" for the Synthesizer.

Black Aggie: A Tale of American Folklore

5

Picc.

Fl. 1

A. Fl.

Ob.

Bb Cl. 1

B. Cl.

T. Tbn.

Euph.

D.B.

mp

p

p

9

Picc.

Fl. 1

A. Fl.

Ob.

Bb Cl. 1

T. Tbn.

B. Tbn.

Euph.

D.B.

mp

p

p

Black Aggie: A Tale of American Folklore

3

13

Fl. 1

A. Fl.

Ob.

B. Cl. 1

B. Cl.

Hn. 1

Hn.

Timp.

D.B.

p

p

p

p

p

p

17

A

Picc.

Fl. 1

A. Fl.

Ob.

B. Cl. 1

B. Cl.

Hn. 1

Hn.

Trgl.

Glk.

Timp.

D.B.

p

p

mp

mp

p

p

p

p

p

Black Aggie: A Tale of American Folklore

21

Picc.

Fl. 1

A. Fl.

Bsn.

Ob.

B♭ Cl. 1

B. Cl.

A. Sx. 1

Glk.

Mrb.

D.B.

This musical score page contains ten staves of music for an orchestra and band. The instruments listed are Picc., Fl. 1, A. Fl., Bsn., Ob., B♭ Cl. 1, B. Cl., A. Sx. 1, Glk., Mrb., and D.B. Measure 21 begins with a dynamic of *p*. The woodwind section (Picc., Fl. 1, A. Fl., Bsn., Ob.) plays eighth-note patterns. The brass section (B♭ Cl. 1, B. Cl., A. Sx. 1) follows with eighth-note patterns. The strings (Glk., Mrb., D.B.) provide harmonic support with sustained notes and eighth-note patterns. Dynamics include *mp* and *p*.

Black Aggie: A Tale of American Folklore

5

Black Aggie: A Tale of American Folklore

29

Picc. *p*

Fl. 1 *p*

Bsn. *p*

Ob.

B♭ Cl. 1

B. Cl.

A. Sx. 1

Hn. 1

Hn.

T. Tbn.

B. Tbn.

Euph.

Glk.

Chm.

D.B. *p* *pp*

Synth

This musical score page contains 14 staves of music for various instruments. The instruments listed are Picc., Fl. 1, Bsn., Ob., B♭ Cl. 1, B. Cl., A. Sx. 1, Hn. 1, Hn., T. Tbn., B. Tbn., Euph., Glk., Chm., D.B., and Synth. The score is numbered 29 at the beginning of each system. Dynamics like 'p' and 'pp' are indicated. The Synth staff uses a brace and includes two bass staves.

Black Aggie: A Tale of American Folklore

7

33

Picc.

Fl. 1

Bsn.

Ob.

B♭ Cl. 1

Hn. 1

T. Tbn.

B. Tbn.

Euph.

Glk.

Synth

B

37

Bsn.

B♭ Cl. 1

B. Cl.

Glk.

D.B.

Synth

Black Aggie: A Tale of American Folklore

41

Ob.

B♭ Cl. 1

B. Cl.

A. Sx. 1

A. Sx.

Glk.

D.B.

Synth

This section of the score covers measures 41 through 44. It features a variety of instruments including woodwinds, brass, and a synth. The instrumentation changes frequently, with different groups of instruments taking turns. Dynamic markings like 'mp' (mezzo-forte) and 'p' (pianissimo) are used to control the volume. Measure 41 starts with the Oboe and Bassoon 1. Measures 42-43 feature the Bassoon 2 and Alto Saxophones. Measure 44 concludes the section with the Double Bass and Synth.

45

A. Fl.

Ob.

B♭ Cl. 1

B. Cl.

A. Sx. 1

A. Sx.

B. Sx.

Hn. 1

Euph.

Synth

This section of the score covers measures 45 through 48. The instrumentation shifts again, with the Alto Flute, Oboe, Bassoon 1, Bassoon 2, Alto Saxophones, Bass Saxophone, Horn 1, Euphonium, and Synth all contributing to the mix. The dynamic levels fluctuate between 'mp' and 'p'. Measure 45 begins with the Alto Flute and Oboe. Measures 46-47 involve the Bassoon 1, Bassoon 2, and Alto Saxophones. Measure 48 ends with the Horn 1 and Euphonium.

Black Aggie: A Tale of American Folklore

9

49

A. Fl. Ob. B. Cl. 1 A. Sx. Hn. 1 Hn. T. Tbn. B. Tbn. Euph. D.B. Synth

53

Picc. Fl. 1 Ob. B. Cl. 1 B. Cl. B. Sx. Hn. T. Tbn. B. Tbn. Euph. D.B.

Black Aggie: A Tale of American Folklore

57

This musical score page contains two staves of music for an orchestra and band. The top staff begins with Picc. (Piccolo) playing a single note. Fl. 1 (Flute 1) has a melodic line with eighth-note patterns. Bsn. (Bassoon) and Ob. (Oboe) provide harmonic support. The bottom staff begins with B. Cl. (Bass Clarinet) and continues through various woodwind and brass instruments. Measure 57 concludes with a dynamic *p*. Measure 58 begins with Hn. 1 (Horn 1) and includes dynamics *mp* and *mp*.

Picc.

Fl. 1

Bsn.

Ob.

B. Cl.

A. Sx. 1

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn.

T. Tbn.

B. Tbn.

Euph.

Glk.

D.B.

Black Aggie: A Tale of American Folklore

11

61

C

Picc.

Fl. 1

Bsn.

Ob.

Bb Cl. 1

B. Cl.

A. Sx. 1

B. Sx.

Hn. 1

T. Tbn.

B. Tbn.

Euph.

Timp.

D.B.

*Bowed Cymbal on Timpani - Played Freely

arco

mp

65

Bsn.

Ob.

Bb Cl. 1

B. Cl.

Hn. 1

Hn.

T. Tbn.

Euph.

Timp.

D.B.

Synth

Black Aggie: A Tale of American Folklore

69

Hn. 1
Hn.
T. Tbn.
Euph.
Glk.
Timp.
D.B.
Synth

73

Picc.
Fl. 1
A. Fl.
Bsn.
B♭ Cl. 1
B. Cl.
Hn. 1
Hn.
T. Tbn.
Euph.
Glk.
Mrb.
Timp.
Synth

This musical score page contains two staves of music for a symphony orchestra. The top staff (measures 69-72) features parts for Horn 1, Horn 2, Bass Trombone, Euphonium, Glockenspiel, Timpani, Double Bass, and Synth. The bottom staff (measures 73-76) features parts for Piccolo, Flute 1, Alto Flute, Bassoon, B-flat Clarinet 1, Bass Clarinet, Horn 1, Horn 2, Bass Trombone, Euphonium, Glockenspiel, Marimba, Timpani, and Synth. The music is written in common time with various dynamics and sustained notes.

Black Aggie: A Tale of American Folklore

13

D

This section of the score covers measures 77 through 80. The instrumentation includes Picc., Fl. 1, Ob., B♭ Cl. 1, A. Sx. 1, Hn. 1, Hn., T. Tbn., B. Tbn., Euph., Timp., D.B., and Synth. The music features sustained notes and sustained chords, with dynamic markings such as *p*, *f*, and *mp*.

81

This section of the score covers measures 81 through 84. The instrumentation includes Picc., Fl. 1, Bsn., Ob., B. Cl., Hn. 1, Hn., T. Tbn., B. Tbn., Euph., D.B., and Synth. Dynamic markings include *p*, *f*, and *mp*. The score shows various melodic lines and harmonic patterns.

Black Aggie: A Tale of American Folklore

85

E

Picc.

Fl. 1

Bsn.

Ob.

B♭ Cl. 1

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn.

T. Tbn.

Euph.

Trgl.

Glk.

Mrb.

Tim.

D.B.

Black Aggie: A Tale of American Folklore

15

Musical score for orchestra and choir, page 15, measures 89-90. The score includes parts for Picc., Fl. 1, Bsn., B♭ Cl. 1, B. Cl., Hn. 1, B♭ Tpt., T. Tbn., B. Tbn., Euph., Glk., Mrb., Timp., and D.B. The score shows various instruments playing in 3/4 time, with dynamic markings like *f*, *p*, and *p*. Measure 89 starts with a休符 (rest) followed by eighth-note patterns. Measure 90 begins with a休符 (rest), followed by eighth-note patterns and sustained notes.

Black Aggie: A Tale of American Folklore

93

Picc.

Fl. 1

A. Fl.

Bsn.

Ob.

B♭ Cl. 1

B. Cl.

A. Sx. 1

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn.

B♭ Tpt.

T. Tbn.

B. Tbn.

Euph.

Cym.

Glk.

Mrb.

Timp.

D.B.

Black Aggie: A Tale of American Folklore

17

97

Picc.

Fl. 1

A. Fl.

Bsn.

Ob.

B. Cl. 1

A. Sx. 1

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn.

T. Tbn.

B. Tbn.

Euph.

Cym.

Glk.

Mrb.

Timp.

D.B.

The musical score for "Black Aggie: A Tale of American Folklore" page 97. The score is for a full orchestra and includes parts for Piccolo, Flute 1, Alto Flute, Bassoon, Oboe, Bass Clarinet 1, Alto Saxophone 1, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Horn 1, Horn, Trombone 1, Trombone, Euphonium, Cymbals, Glockenspiel, Marimba, Timpani, and Double Bass. The music consists of three measures of melodic lines followed by a measure of rests, then a measure of rests followed by a measure of a single note.

Black Aggie: A Tale of American Folklore

101

Picc.

Fl. 1

A. Fl.

Ob.

B♭ Cl. 1

Hn. 1

Hn.

T. Tbn.

Crt.

Cym.

Glk.

Chm.

mf

105

Picc.

Fl. 1

A. Fl.

Ob.

B♭ Cl. 1

A. Sx. 1

A. Sx.

T. Sx.

Hn. 1

Hn.

T. Tbn.

Glk.

Chm.

p

Black Aggie: A Tale of American Folklore

19

109

Picc. Fl. 1 A. Sx. 1 A. Sx. T. Sx. B. Sx. Hn. 1 T. Tbn. Euph.

F $\bullet = 112$

113

Picc. Fl. 1 B \flat Cl. 1 B. Cl. A. Sx. 1 B. Sx. Euph. Glk. Mrb. S.Dr. Timp.

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117

Picc.

Fl. 1

Bsn.

Ob.

B. Cl. 1

B. Cl.

A. Sx. 1

Glk.

Mrb.

S.Dr.

Tim.

D.B.

117

117

117

117

117

117

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21

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Black Aggie: A Tale of American Folklore

23

Musical score for "Black Aggie: A Tale of American Folklore" showing measures 129 through 132. The score is for a full orchestra and includes parts for Picc., Fl. 1, Bsn., Ob., Bb Cl. 1, B. Cl., A. Sx. 1, A. Sx., T. Sx., B. Sx., Hn. 1, Hn., T. Tbn., B. Tbn., Euph., Mrb., Timp., and Synth.

The score consists of four systems of music, each with eight measures. Measures 129-130 show various instruments playing eighth-note patterns and sustained notes. Measures 131-132 feature dynamic markings such as *f* and *ff*, and more sustained notes. The instrumentation includes Picc., Fl. 1, Bsn., Ob., Bb Cl. 1, B. Cl., A. Sx. 1, A. Sx., T. Sx., B. Sx., Hn. 1, Hn., T. Tbn., B. Tbn., Euph., Mrb., Timp., and Synth.

Black Aggie: A Tale of American Folklore

133

Picc.

Fl. 1

A. Fl.

Bsn.

B♭ Cl. 1

B. Cl.

A. Sx. 1

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn.

T. Tbn.

B. Tbn.

Euph.

Cym.

Mrb.

Timp.

D.B.

Black Aggie: A Tale of American Folklore

25

Musical score for "Black Aggie: A Tale of American Folklore" page 25. The score consists of 20 staves, each with a different instrument name. The instruments are: Picc., Fl. 1, A. Fl., Bsn., Ob., Bb Cl. 1, B. Cl., A. Sx. 1, A. Sx., T. Sx., B. Sx., Hn. 1, Hn., B. Tbn., Euph., Trgl., Glk., Mrb., Chm., S.Dr., Timp., and D.B. The score is in common time and includes dynamic markings such as *mf* (mezzo-forte) and *p* (pianissimo). Measures 137 are shown, with measure 137 starting on the first staff and continuing through the 20th staff.

Black Aggie: A Tale of American Folklore

141

Picc.

Fl. 1

A. Fl.

Bsn.

Ob.

B♭ Cl. 1

B. Cl.

A. Sx. 1

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn.

T. Tbn.

B. Tbn.

Euph.

Mrb.

Chm.

S. Dr.

Timp.

D.B.

f

Black Aggie: A Tale of American Folklore

27

Musical score for "Black Aggie: A Tale of American Folklore" page 27. The score consists of 14 staves of music, each with a dynamic marking of *p* (pianissimo). The instruments are:

- Picc.
- Fl. 1
- Bsn.
- Ob.
- B. Cl. 1
- B. Cl.
- A. Sx. 1
- A. Sx.
- T. Sx.
- B. Sx.
- Hn. 1
- Hn.
- T. Tbn.
- B. Tbn.
- Euph.
- Mrb.
- S. Dr.
- Synth

The score is divided into measures by vertical bar lines. Measures 145 and 146 are shown. Measure 145 starts with Picc., Fl. 1, and Bsn. playing sustained notes. Bsn. and Ob. continue with eighth-note patterns. B. Cl. 1 and B. Cl. play eighth-note patterns. A. Sx. 1 and A. Sx. play eighth-note patterns. T. Sx. and B. Sx. play eighth-note patterns. Hn. 1 and Hn. play eighth-note patterns. T. Tbn. and B. Tbn. play eighth-note patterns. Euph. and Mrb. play eighth-note patterns. S. Dr. and Synth play eighth-note patterns. Measure 146 starts with Mrb. and Synth playing eighth-note patterns. S. Dr. and Synth continue with eighth-note patterns. The score concludes with a final measure where Mrb. and Synth play eighth-note patterns.

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149

Picc.

Fl. 1

Bsn.

Ob.

B♭ Cl. 1

B. Cl.

A. Sx. 1

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn.

T. Tbn.

Euph.

Mrb.

S. Dr.

B. Dr.

Timp.

Synth

This musical score page contains two systems of music, each starting at measure 149. The instrumentation includes Picc., Fl. 1, Bsn., Ob., B♭ Cl. 1, B. Cl., A. Sx. 1, A. Sx., T. Sx., B. Sx., Hn. 1, Hn., T. Tbn., Euph., Mrb., S. Dr., B. Dr., Timp., and Synth. Measure 149 features dynamic markings like *f* and crescendos. Measures 150-151 show sustained notes and rhythmic patterns. Measures 152-153 feature complex harmonic changes and dynamic shifts. Measures 154-155 conclude with sustained notes and final dynamics.

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29

H

Picc.

Fl. 1

A. Fl.

Bsn.

Ob.

Bb Cl. 1

B. Cl.

Hn. 1

Euph.

Mrb.

D.B.

Synth

Black Aggie: A Tale of American Folklore

157

Picc.

Fl. 1

Bsn.

Ob.

B. Cl. 1

B. Cl.

A. Sx. 1

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn.

T. Tbn.

B. Tbn.

Euph.

Crt.

Glk.

Mrb.

S.Dr.

Timp.

D.B.

Synth

This page of musical notation represents measure 157 of the score. The instrumentation includes Picc., Fl. 1, Bsn., Ob., B. Cl. 1, B. Cl., A. Sx. 1, A. Sx., T. Sx., B. Sx., Hn. 1, Hn., T. Tbn., B. Tbn., Euph., Crt., Glk., Mrb., S.Dr., Timp., D.B., and Synth. The notation shows various musical events, including sustained notes, rhythmic patterns, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). Measure 157 begins with a dynamic of *ff* and ends with a dynamic of *mf*.

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31

161

Picc.

Fl. 1

A. Fl.

Bsn.

Ob.

B♭ Cl. 1

B. Cl.

A. Sx. 1

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn.

T. Tbn.

B. Tbn.

Euph.

Glk.

Mrb.

S.Dr.

Timp.

Synth.

I

Black Aggie: A Tale of American Folklore

165

Picc. - - -

Fl. 1 - - -

Bsn. - - - |

Ob. - - - |

B. Cl. 1 - - - |

B. Cl. - - - |

Hn. 1 - - - |

Hn. - - - |

T. Tbn. - - - |

B. Tbn. - - - |

Euph. - - - |

Mrb. - - -

D.B. - - - |

Synth - - - |

165

166

167

168

169

170

pizz.

mp

Black Aggie: A Tale of American Folklore

33

169

Picc. -

Fl. 1 -

A. Fl. -

Bsn. -

Ob. -

B♭ Cl. 1 -

B. Cl. -

A. Sx. -

T. Sx. -

Hn. 1 -

Hn. -

T. Tbn. -

B. Tbn. -

Euph. -

Trgl. -

Glk. -

D. B. -

Synth { -

Black Aggie: A Tale of American Folklore

Musical score for 'Black Aggie: A Tale of American Folklore' at page 34. The score consists of 18 staves, each with a specific instrument name and clef. The instruments are: Fl. 1 (Flute 1), Ob. (Oboe), B. Cl. 1 (Bassoon 1), B. Cl. (Bassoon), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B. Sx. (Baritone Saxophone), Hn. 1 (Horn 1), Hn. (Horn), T. Tbn. (Tuba), Euph. (Euphonium), Trgl. (Triangle), Glk. (Glockenspiel), Mrb. (Mallets/Bells), Timp. (Timpani), and Synth (Synthesizer). The score is divided into measures by vertical bar lines. Dynamics are indicated by letters: *p* (piano), *mp* (mezzo-piano), and *f* (forte). Measure 173 starts with Fl. 1 playing eighth-note patterns. Ob. and B. Cl. 1 enter with eighth-note patterns. B. Cl. and A. Sx. play eighth-note patterns. T. Sx. and B. Sx. play eighth-note patterns. Hn. 1 and Hn. play eighth-note patterns. T. Tbn. and Euph. play eighth-note patterns. Trgl. plays eighth-note patterns. Glk. plays eighth-note patterns. Mrb. plays eighth-note patterns. Timp. plays eighth-note patterns. Synth plays eighth-note patterns. Measures 174-175 show similar patterns for most instruments, with dynamics changing to *mp* or *f*. Measures 176-177 show more complex patterns, including sustained notes and eighth-note groups. Measures 178-179 show sustained notes and eighth-note groups. Measures 180-181 show sustained notes and eighth-note groups. Measures 182-183 show sustained notes and eighth-note groups. Measures 184-185 show sustained notes and eighth-note groups. Measures 186-187 show sustained notes and eighth-note groups. Measures 188-189 show sustained notes and eighth-note groups. Measures 190-191 show sustained notes and eighth-note groups. Measures 192-193 show sustained notes and eighth-note groups. Measures 194-195 show sustained notes and eighth-note groups. Measures 196-197 show sustained notes and eighth-note groups. Measures 198-199 show sustained notes and eighth-note groups. Measures 200-201 show sustained notes and eighth-note groups.

Black Aggie: A Tale of American Folklore

35

177

Fl. 1

A. Fl.

Bsn.

Ob.

B♭ Cl. 1

B. Cl.

Glk.

Mrb.

Chm.

Timp.

D.B.

Synth

*Rolled Cymbal on Timpani - Played Freely

arco

181

A. Fl.

B♭ Cl. 1

B. Cl.

Mrb.

Timp.

Synth

Black Aggie: A Tale of American Folklore

185

Picc. -

Fl. 1 -

Bsn. -

Ob. -

T. Tbn. -

Glk. -

Mrb. { -

Tim. -

Synth { -

186

187

188

Black Aggie: A Tale of American Folklore

37

Musical score for "Black Aggie: A Tale of American Folklore" page 37, measures 189-190.

The score consists of 20 staves, each with a dynamic marking of *p* (pianissimo) except where otherwise indicated. Measure 189 starts with Picc. and Fl. 1 playing eighth-note patterns. A. Fl. and Bsn. follow with eighth-note patterns. Ob. and B. Cl. 1 play sustained notes. B. Cl. 2 and A. Sx. 1 play eighth-note patterns. A. Sx. 2 and T. Sx. play sustained notes. B. Sx. plays a sustained note. Hn. 1 and Hn. 2 play eighth-note patterns. T. Tbn. and B. Tbn. play sustained notes. Euph. plays a sustained note. Glk. plays eighth-note patterns. Mrb. (string bass) plays eighth-note patterns. Timp. plays eighth-note patterns. D.B. (double bass) plays eighth-note patterns. Synth (synthesizer) plays sustained notes.

Measure 190 begins with a dynamic of *p*. The instruments continue their patterns from measure 189. The score concludes with a dynamic of *p*.

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Musical score for orchestra and synthesizer, page 193. The score includes parts for Flute 1, Alto Flute, Bassoon, Oboe, B-flat Clarinet 1, Bass Clarinet, Alto Saxophone 1, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Horn 1, Horn 2, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Mute Bassoon, Timpani, Double Bass, and Synthesizer. The score features various musical patterns and dynamics, including sustained notes and rhythmic figures. The Synthesizer part is prominent at the bottom, with specific harmonic changes indicated by chord symbols.

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39

197

Bsn. B. Cl. 1 B. Cl. Glk. Timp. D.B. Synth

197 pizz.

197

Picc. Fl. 1 A. Fl. Bsn. B. Cl. 1 B. Cl. Hn. 1 Hn. Timp. Synth

201 J

201

Black Aggie: A Tale of American Folklore

205

Picc.

Fl. 1

A. Fl.

Bsn.

Ob.

B♭ Cl. 1

B. Cl.

A. Sx. 1

A. Sx.

T. Sx.

B. Sx.

Hn. 1

205

Hn.

205

B♭ Tpt.

T. Tbn.

B. Tbn.

Euph.

205

Glk.

Mrb.

205

Timp.

This page of musical notation represents a section of the score titled "Black Aggie: A Tale of American Folklore". The page number 40 is at the top left, and the title is at the top right. The music begins at measure 205. The instrumentation includes Picc., Fl. 1, A. Fl., Bsn., Ob., B♭ Cl. 1, B. Cl., A. Sx. 1, A. Sx., T. Sx., B. Sx., Hn. 1, Hn., B♭ Tpt., T. Tbn., B. Tbn., Euph., Glk., Mrb., and Timp. The notation consists of multiple staves, each with a different instrument's name above it. The music features a variety of note heads (circles, squares, diamonds) and rests, with some notes having stems and others not. There are also several dynamic markings, such as crescendos and decrescendos, indicated by arrows and numbers like 105. Measure 205 starts with a Picc. note, followed by Fl. 1, A. Fl., and Bsn. notes. The subsequent measures involve various combinations of woodwind and brass instruments, with the strings (Hn., Tpt., Tbn., B. Tbn., Euph.) providing harmonic support. The Glk. (Glockenspiel) and Mrb. (Maracas) are also present in the later measures. The Timpani (Timp.) provides rhythmic punctuation throughout the section.

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41

209

Picc.

Fl. 1

A. Fl.

Ob.

B♭ Cl. 1

B. Cl.

A. Sx. 1

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn.

B♭ Tpt.

This musical score page contains two systems of music. The top system, labeled from measure 209 to 210, includes parts for Picc., Fl. 1, A. Fl., Ob., B♭ Cl. 1, B. Cl., A. Sx. 1, A. Sx., T. Sx., B. Sx., Hn. 1, Hn., and B♭ Tpt. The bottom system, labeled from measure 213 to 214, includes parts for Fl. 1, A. Fl., Ob., B♭ Cl. 1, B. Cl., Hn. 1, Hn., B♭ Tpt., and Glk. The notation consists of standard musical staffs with various notes, rests, and dynamic markings like 'pp'.

213

Fl. 1

A. Fl.

Ob.

B♭ Cl. 1

B. Cl.

Hn. 1

Hn.

B♭ Tpt.

Glk.

This musical score page contains two systems of music. The top system, labeled from measure 213 to 214, includes parts for Fl. 1, A. Fl., Ob., B♭ Cl. 1, B. Cl., Hn. 1, Hn., B♭ Tpt., and Glk. The bottom system, labeled from measure 213 to 214, includes parts for Fl. 1, A. Fl., Ob., B♭ Cl. 1, B. Cl., Hn. 1, Hn., B♭ Tpt., and Glk. The notation consists of standard musical staffs with various notes, rests, and dynamic markings like 'pp'.

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217

Picc.

Fl. 1

A. Fl.

Ob.

B♭ Cl. 1

B. Cl.

Glk.

Mrb.

D.B.

pizz.

This musical score page contains eight staves of music for an orchestra. The instruments listed from top to bottom are Picc., Fl. 1, A. Fl., Ob., B♭ Cl. 1, B. Cl., Glk., and Mrb. (double bass). The score is numbered 217 at the beginning of each staff. The Mrb. (double bass) section is divided into two staves, with a brace connecting them. The D.B. (double bass) section is also divided into two staves. The music consists of various note heads and stems, with some notes having horizontal dashes or dots indicating performance techniques like grace notes or slurs. Measure 217 ends with a fermata over the Mrb. staves. Measure 218 begins with a dynamic marking 'pizz.' above the Mrb. staves, indicating that the double basses should play pizzicato.

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43

Fl. 1

A. Fl.

Bsn.

Ob.

B♭ Cl. 1

B. Cl.

A. Sx. 1

T. Sx.

B. Sx.

Hn. 1

Hn.

Euph.

Trgl.

Glk.

Mrb.

Timp.

D.B.

Synth