

# Opening Parade

*an introductory piece for FOLKTALE OPERAS  
written immediately after 9/11*

Susan Hulsman Bingham

Score for Percussion instruments (Bass drum or Low Tom, Low Snare, Cowbell, Medium Tom, Shaker, Tambourine) in common time (C). The score consists of six staves. The first four staves (Bass drum, Low Snare, Cowbell, Medium Tom) have a common time signature 'C'. The last two staves (Shaker, Tambourine) have a common time signature 'C' with a vertical line through it. The notation includes various rhythmic patterns such as quarter notes, eighth notes, and sixteenth notes, along with rests and slurs.

Score for Vocal and Piano accompaniment. The vocal line is in common time (C) and features the lyrics: "Wel - come, friends, from man - y na - tions!". The piano accompaniment consists of two staves (treble and bass clef) with a common time signature 'C'. The piano part includes chords and melodic lines. Below the piano part are six staves for percussion instruments, continuing the patterns from the first system. The percussion staves are labeled with a '5' at the beginning of each staff.

9

Let us join in cel - e - bra - tion!

9

9

9

13

Though we've been through sor - row and trou - ble, Let's link arms and

13

13

13

13

13

16 3 3  
rise from the rub - ble to dance and

Piano accompaniment for measures 16-18, featuring a right-hand melody with eighth notes and a left-hand bass line with quarter notes.

Guitar accompaniment for measures 16-18, showing a series of chords and rhythmic patterns across six staves.

19 3  
sing of our love for one - an - o - ther, sis - ters and

Piano accompaniment for measures 19-21, featuring a right-hand melody with eighth notes and a left-hand bass line with quarter notes.

Guitar accompaniment for measures 19-21, showing a series of chords and rhythmic patterns across six staves.

23

bro - thers! Wel - come, friends, from

23

23

23

23

23

27

man - y na - tions! Let us join in

27

27

27

27

27

27

31

cel - e - bra - tion!

Though we've been through

31

31

35

sor - row and trou - ble,

Let's link arms and

rise from the rub - ble to

35

35

35

38

dance and sing of our

38

38

58

58

58

58

38

42

3

love for one - an - o - ther, sis - ters and bro - thers!

42

42

42

42

42

42

42

46

Wel - come, friends, from man - y na - tions!

46

46

46

46

46

46

46

50

Let us join in cel - e - bra - tion!

50

50

50

50

50

50

50

54

Vocal line for measures 54-57. Measure 54 has a whole rest. Measures 55-57 contain a melody with a triplet of eighth notes in measure 56.

Though we've been through sor-row and trou-ble, Let's link arms and

54

Piano accompaniment for measures 54-57. The right hand features chords with eighth-note patterns, and the left hand has a steady bass line.

54

54

54

54

54

54

54

54

58

Vocal line for measures 58-61. Measures 58-59 contain a triplet of eighth notes. Measure 60 has a long note with a fermata. Measure 61 has a quarter note.

rise from the rub - ble to dance and

58

Piano accompaniment for measures 58-61. The right hand features chords with eighth-note patterns, and the left hand has a steady bass line.

58

58

58

58

58

58

58

58





69

man - y na - tions! Let us join in

69

69

69

69

69

73

cel - e - bra - tion! Though we've been through

73

73

73

73

73

77 3 3

sor - row and trou - ble, Let's link arms and rise from the rub - ble to

77

77

77

77

77

77

80

dance and sing of our

80

80

80

80

80

80

84

love for one - an - o - ther, sis - ters and bro - thers!

84

84

84

84

84

84

84

88

Wel - come, friends, from man - y na - tions!

88

88

88

88

88

88

88

92

A single vocal line in treble clef. It begins with a whole rest, followed by a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The final note is a half note G4.

Let us join in cel - e - bra - tion!

92

Piano accompaniment for measures 92-95. The right hand features a rhythmic pattern of eighth notes with chords. The left hand plays a steady eighth-note accompaniment.

92

First line of piano accompaniment for measure 92, showing the right hand's rhythmic pattern.

92

Second line of piano accompaniment for measure 92, showing the left hand's accompaniment.

92

Third line of piano accompaniment for measure 92, showing the right hand's accompaniment.

92

Fourth line of piano accompaniment for measure 92, showing the left hand's accompaniment.

96

Vocal line for measure 96. It begins with a whole rest, followed by a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The final note is a triplet of eighth notes: G4, A4, B4.

Though we've been through sor-row and trou-ble, Let's link arms and

96

Piano accompaniment for measures 96-99. The right hand features a rhythmic pattern of eighth notes with chords. The left hand plays a steady eighth-note accompaniment. A key signature change to one sharp (F#) occurs in measure 97.

96

First line of piano accompaniment for measure 96, showing the right hand's rhythmic pattern.

96

Second line of piano accompaniment for measure 96, showing the left hand's accompaniment.

96

Third line of piano accompaniment for measure 96, showing the right hand's accompaniment.

96

Fourth line of piano accompaniment for measure 96, showing the left hand's accompaniment.

100 3 3

rise from the rubble to dance and

103 3

sing of our love for one-an-o-ther, sisters and

107

bro - thers! Wel - come, friends, from

107

107

107

107

107

107

111

man - y na - tions! Let us join in

111

111

111

111

111

111





122

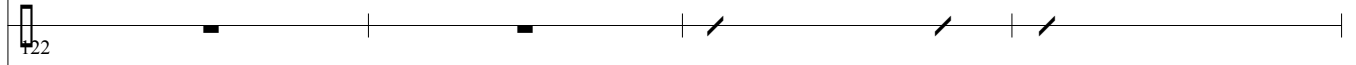


dance and sing of our

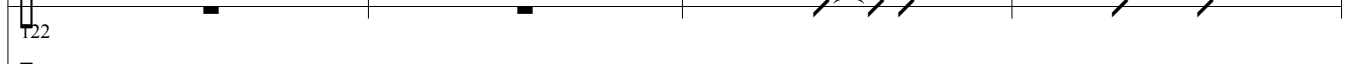
122



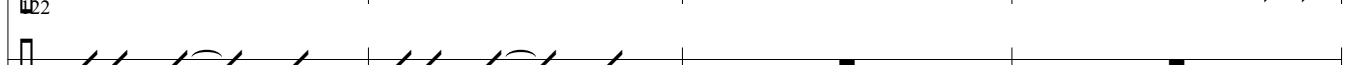
122



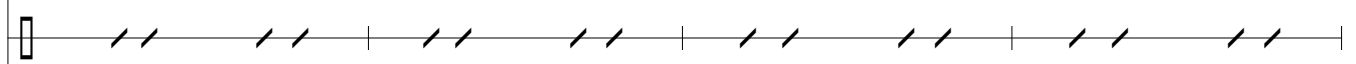
122



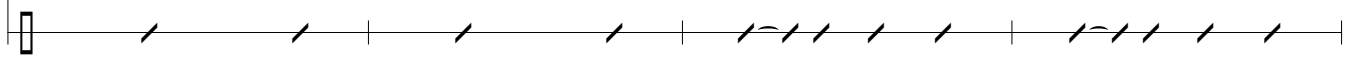
122



122

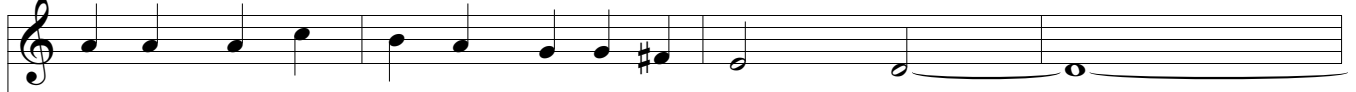


122



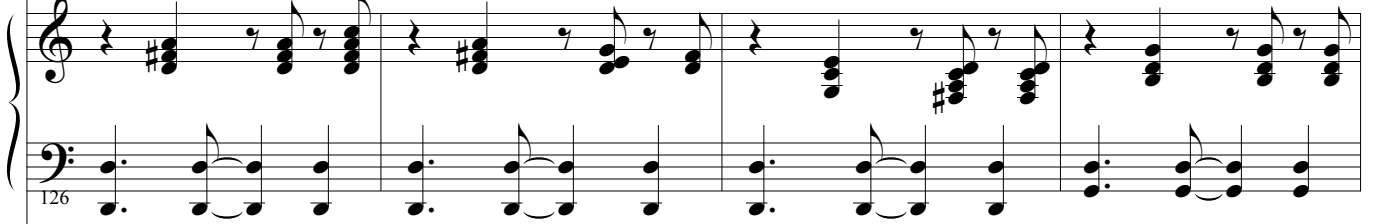
126

3

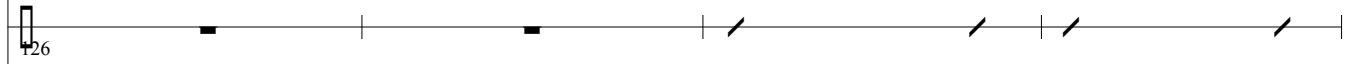


love for one - an - o - ther, sis - ters and bro - thers!

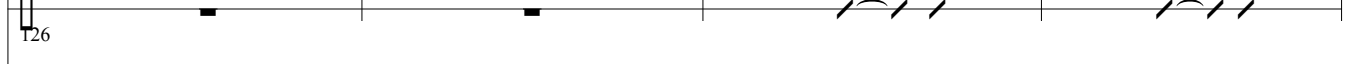
126



126



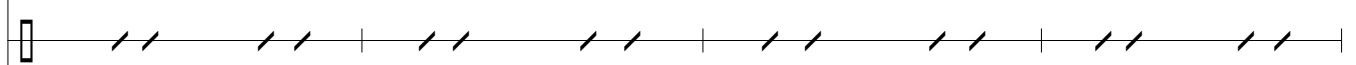
126



126



126



126



130

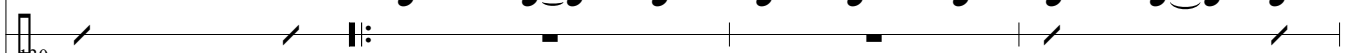


Wel - come, friends, from man - y na - tions!

130



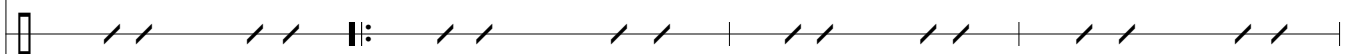
130



130



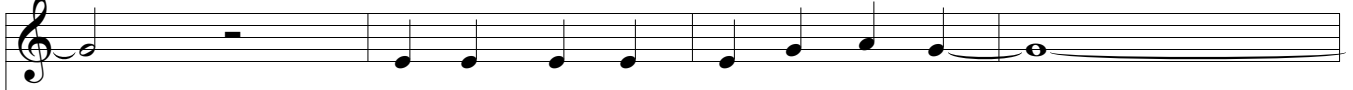
130



130



134



Let us join in cel - e - bra - tion!

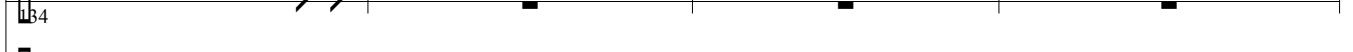
134



134



134



134



134



138

Vocal staff for measures 138-141. Measure 138 has a whole rest. Measure 139 has a quarter note G4. Measure 140 has a triplet of quarter notes: A4, B4, C5. Measure 141 has a quarter note D5.

Though we've been through sor-row and trou-ble, Let's link arms and

138

Piano accompaniment for measures 138-141. Measure 138: Treble clef has a quarter rest, bass clef has a quarter note G2. Measure 139: Treble clef has a quarter rest, bass clef has a quarter note A2. Measure 140: Treble clef has a quarter rest, bass clef has a quarter note B2. Measure 141: Treble clef has a quarter rest, bass clef has a quarter note C3.

138

Percussion and guitar accompaniment for measures 138-141. Measures 138-141 show various rhythmic patterns for percussion and guitar, including eighth and sixteenth notes, rests, and slurs.

142

Vocal staff for measures 142-145. Measure 142 has a triplet of quarter notes: D4, E4, F4. Measure 143 has a quarter note G4. Measure 144 has a half note A4. Measure 145 has a quarter note B4.

rise from the rub - ble to dance and

142

Piano accompaniment for measures 142-145. Measure 142: Treble clef has a quarter rest, bass clef has a quarter note G2. Measure 143: Treble clef has a quarter rest, bass clef has a quarter note A2. Measure 144: Treble clef has a quarter rest, bass clef has a quarter note B2. Measure 145: Treble clef has a quarter rest, bass clef has a quarter note C3.

142

Percussion and guitar accompaniment for measures 142-145. Measures 142-145 show various rhythmic patterns for percussion and guitar, including eighth and sixteenth notes, rests, and slurs.

142

145

sing of our love for one - an - o - ther, sis - ters and

145

145

145

145

145

149

bro - thers! Wel - come, friends, from

149

149

149

149

149

153

Vocal line for measure 153, starting with a treble clef and a key signature of one flat. The melody consists of quarter notes: G4, A4, Bb4, C5, followed by a half note G4, and then quarter notes: G4, A4, Bb4, C5.

man - y na - tions!

Let us join in

153

Piano accompaniment for measures 153-156. The right hand features a rhythmic pattern of eighth notes with beams, and the left hand features a steady eighth-note bass line.

153

First line of piano accompaniment for measure 153, showing the right hand's rhythmic pattern.

153

Second line of piano accompaniment for measure 153, showing the left hand's bass line.

153

Third line of piano accompaniment for measure 153, showing the right hand's rhythmic pattern.

153

Fourth line of piano accompaniment for measure 153, showing the left hand's bass line.

153

Fifth line of piano accompaniment for measure 153, showing the right hand's rhythmic pattern.

153

Sixth line of piano accompaniment for measure 153, showing the left hand's bass line.

157

Vocal line for measure 157, starting with a treble clef and a key signature of one flat. The melody consists of quarter notes: G4, A4, Bb4, C5, followed by a half note G4, and then quarter notes: G4, A4, Bb4, C5.

cel - e - bra - tion!

Though we've been through

157

Piano accompaniment for measures 157-160. The right hand features a rhythmic pattern of eighth notes with beams, and the left hand features a steady eighth-note bass line.

157

First line of piano accompaniment for measure 157, showing the right hand's rhythmic pattern.

157

Second line of piano accompaniment for measure 157, showing the left hand's bass line.

157

Third line of piano accompaniment for measure 157, showing the right hand's rhythmic pattern.

157

Fourth line of piano accompaniment for measure 157, showing the left hand's bass line.

157

Fifth line of piano accompaniment for measure 157, showing the right hand's rhythmic pattern.

157

Sixth line of piano accompaniment for measure 157, showing the left hand's bass line.

161 3 3

sor - row and trou - ble, Let's link arms and rise from the rub - ble to

161

161

161

161

161

161

164

dance and sing of our

164

164

164

164

164

164

168

Vocal line for measures 168-171. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A sharp sign is placed above the G4 note in the second measure.

love for one - an - o - ther, sis - ters and bro - thers!

168

Piano accompaniment for measures 168-171. The right hand features chords of G4, A4, B4, and C5, with eighth notes and rests. The left hand features a steady eighth-note bass line.

168

Drum line for measures 168-171, showing a consistent rhythmic pattern.

168

Cymbal line for measures 168-171, showing rhythmic accents.

168

Tambourine line for measures 168-171, showing rhythmic accents.

168

Bass line for measures 168-171, showing rhythmic accents.

168

Tenor line for measures 168-171, showing rhythmic accents.

168

Soprano line for measures 168-171, showing rhythmic accents.

172

Vocal line for measures 172-175. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A repeat sign is present at the beginning of the line.

Wel - come, friends, from man - y na - tions!

172

Piano accompaniment for measures 172-175. The right hand features chords of G4, A4, B4, and C5, with eighth notes and rests. The left hand features a steady eighth-note bass line.

172

Drum line for measures 172-175, showing a consistent rhythmic pattern.

172

Cymbal line for measures 172-175, showing rhythmic accents.

172

Tambourine line for measures 172-175, showing rhythmic accents.

172

Bass line for measures 172-175, showing rhythmic accents.

172

Tenor line for measures 172-175, showing rhythmic accents.

172

Soprano line for measures 172-175, showing rhythmic accents.

176

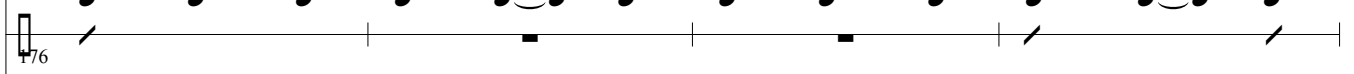


Let us join in cel - e - bra - tion!

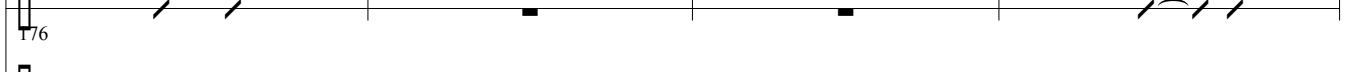
176



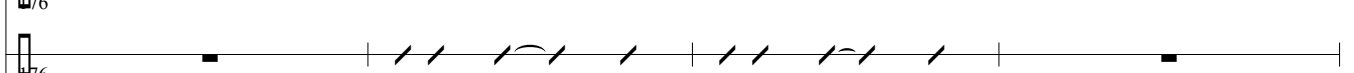
176



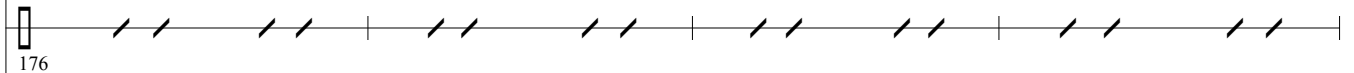
176



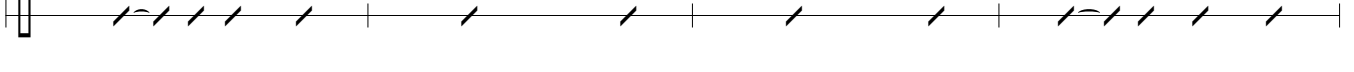
176



176



176



180

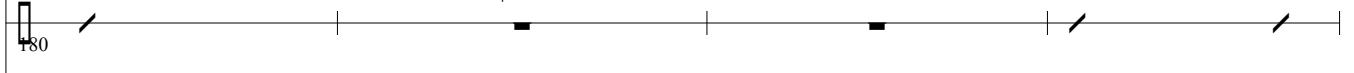


Though we've been through sor - row and trou - ble, Let's link arms and

180



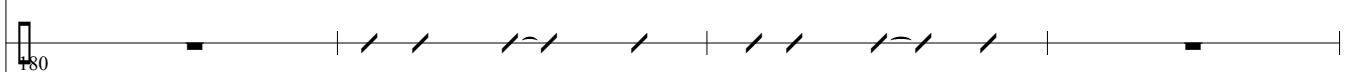
180



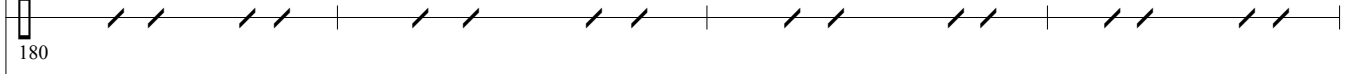
180



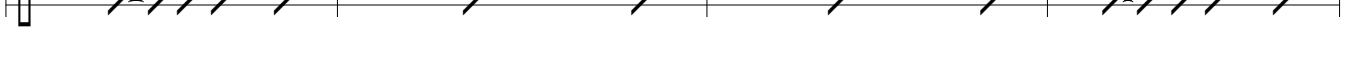
180



180



180





184 3 3

rise from the rubble to dance and

184

184

184

184

184

184

187 3

sing of our love for one-another, sisters and

187

187

187

187

187

187

191



bro - thers!

191



191

