

# Beat! Beat! Drums!

for Baritone and Piano

Walt Whitman

Matt Browne

Aggressive ♩ = 132

*ff*

Baritone

Beat! beat!

Piano

*ff* *f* *ff*

4

Bar.

drums! blow! bu-gles! blow!

*fff* *8va* *8va*

8

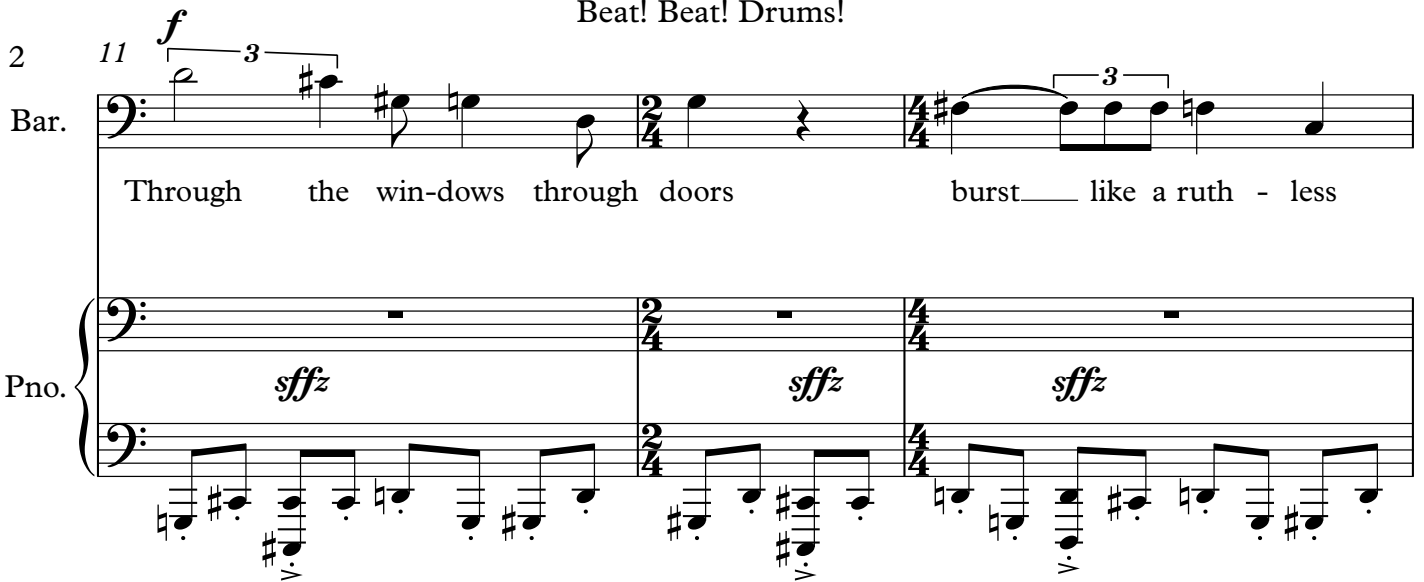
9

Pno.

*sub. mf sfz sfz*

Beat! Beat! Drums!

2 11 *f*

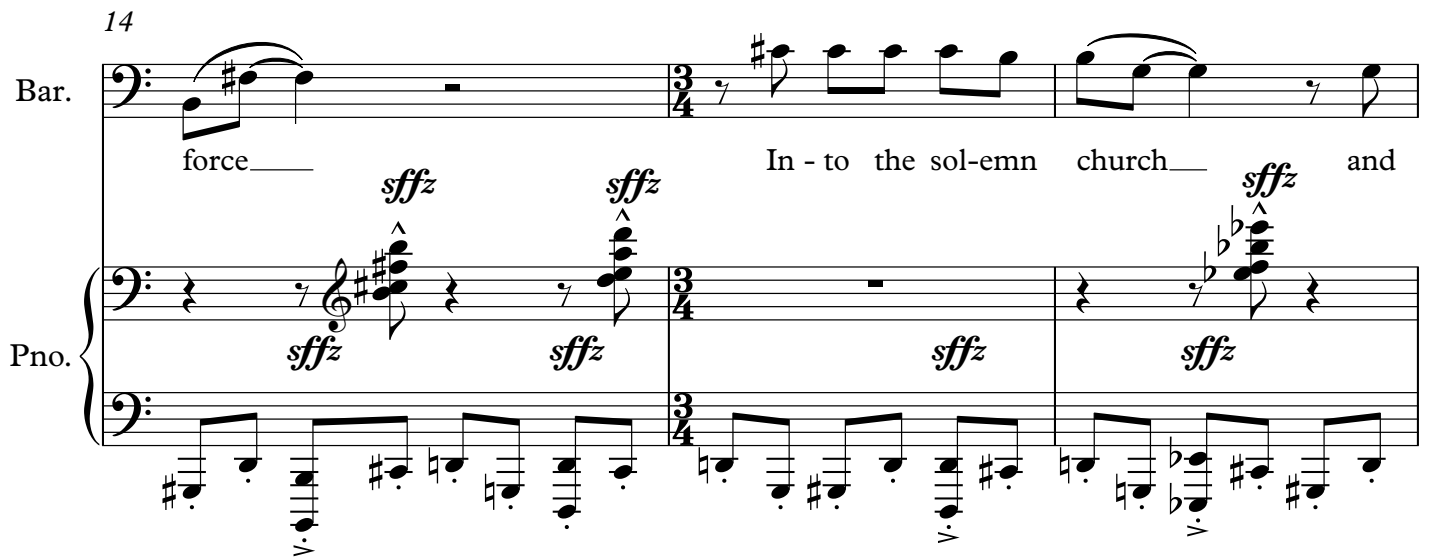
Bar. 

Through the win-dows through doors burst like a ruth - less

Pno. *sfz*

Detailed description: This system contains the first three measures of the piece. The vocal line (Bar.) is in bass clef. Measure 11 starts with a forte (*f*) dynamic and a triplet of eighth notes. The lyrics are "Through the win-dows through doors burst like a ruth - less". The piano accompaniment (Pno.) consists of two staves. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth notes. The dynamic is marked *sfz* (sforzando).

14

Bar. 

force In - to the sol-ern church and

Pno. *sfz*

Detailed description: This system contains measures 14 through 17. The vocal line (Bar.) continues with the lyrics "force In - to the sol-ern church and". The piano accompaniment (Pno.) features a more active right hand with chords and melodic fragments, all marked with *sfz*. The left hand continues with its rhythmic eighth-note pattern. The time signature changes from 4/4 to 3/4 in measure 15.

17

Bar. 

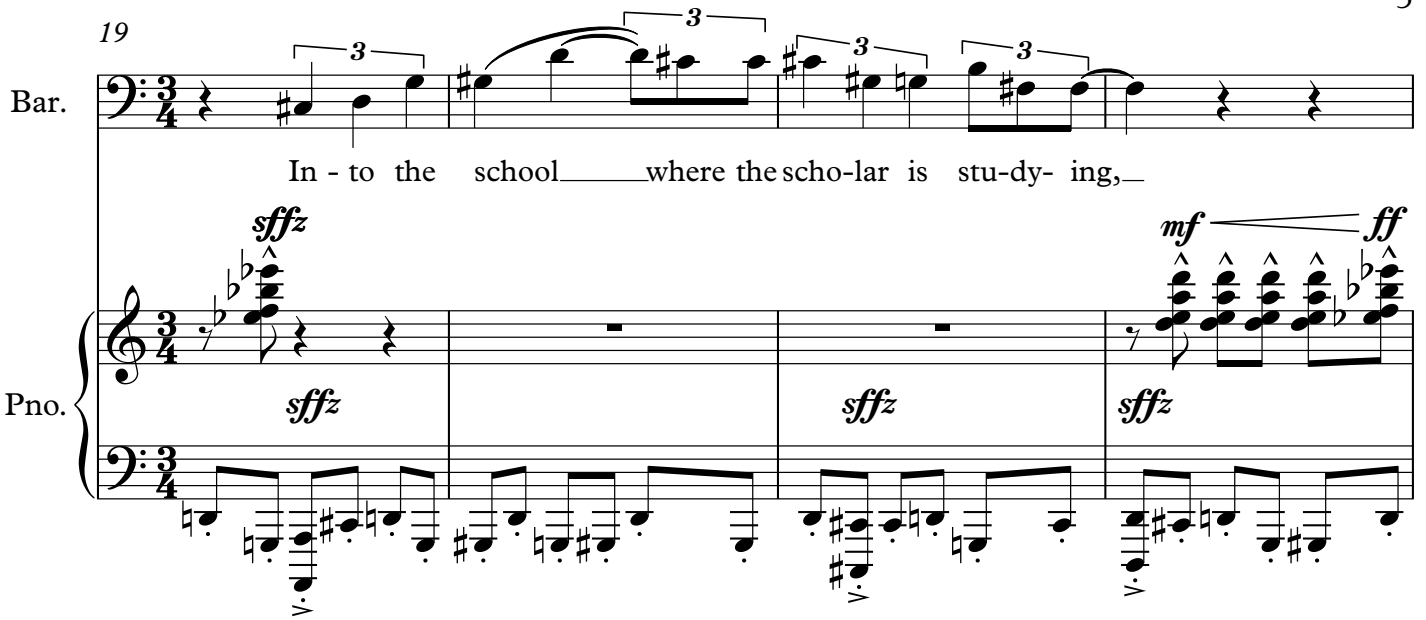
scat-ter the con - gre - ga - tion,

Pno. *sfz*

Detailed description: This system contains measures 17 through 20. The vocal line (Bar.) begins with the lyrics "scat-ter the con - gre - ga - tion,". The piano accompaniment (Pno.) now includes a right hand with chords and melodic lines, all marked with *sfz*. The left hand continues with its rhythmic eighth-note pattern. The time signature changes from 3/4 to 4/4 in measure 18 and back to 3/4 in measure 20.

Beat! Beat! Drums!

19

Bar. 

In - to the school where the scho-lar is stu-dy-ing,—

Pno. *sfz* *mf* *ff*

*sfz* *sfz* *sfz*

Detailed description: This system contains the first three measures of the piece. The vocal line (Bar.) starts with a 3/4 time signature and features a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The lyrics are "In - to the school where the scho-lar is stu-dy-ing,—". The piano accompaniment (Pno.) consists of two staves. The right hand (treble clef) has a few chords, with dynamics *sfz*, *mf*, and *ff*. The left hand (bass clef) plays a steady eighth-note accompaniment with dynamics *sfz*, *sfz*, and *sfz*.

23

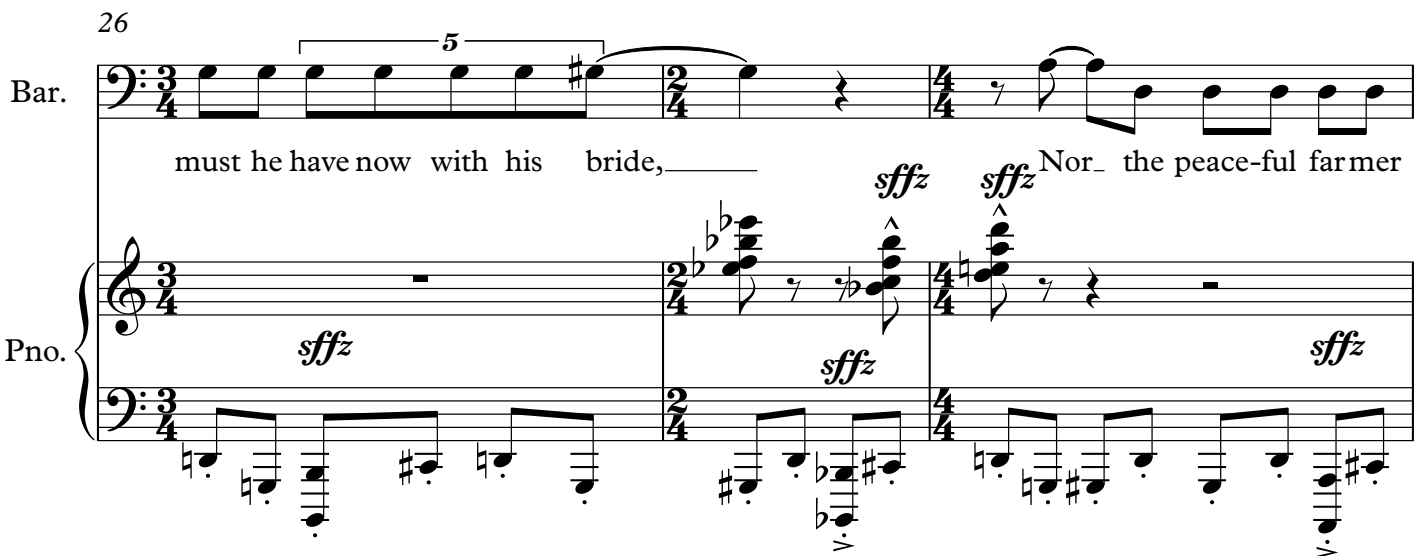
Bar. 

Leave not the bride-groom qui - et no hap-pi - ness

Pno. *sfz* *sfz* *sfz*

Detailed description: This system contains the next three measures. The vocal line (Bar.) continues with the lyrics "Leave not the bride-groom qui - et no hap-pi - ness". The time signature changes to 2/4 for the second measure and 3/4 for the third. The piano accompaniment (Pno.) continues with the same eighth-note accompaniment in the left hand and chords in the right hand, all marked *sfz*.

26

Bar. 

must he have now with his bride, Nor the peace-ful farmer

Pno. *sfz* *sfz* *sfz*

Detailed description: This system contains the final three measures. The vocal line (Bar.) continues with the lyrics "must he have now with his bride, Nor the peace-ful farmer". The time signature changes to 2/4 for the second measure and 4/4 for the third. The piano accompaniment (Pno.) continues with the eighth-note accompaniment in the left hand and chords in the right hand, all marked *sfz*.

Beat! Beat! Drums!

4

31

29

Bar. *a-ny peace, plough-ing his field or ga-ther-ing his grain,*

Pno. *sfz sfz sfz*

32

Bar. *So fierce you whirr and pound you*

Pno.

34

Bar. *drums so shrill you bu-gles blow.*

Pno. *8va*

Beat! Beat! Drums!

38 *ff*

Bar. 


Pno. 

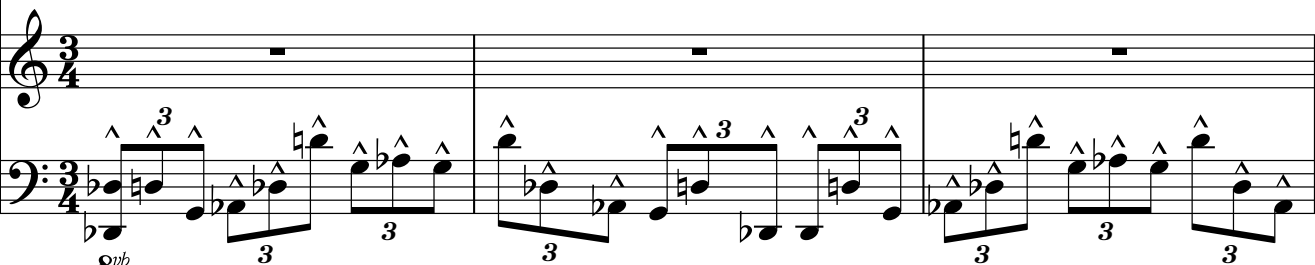
Beat! beat!

*f* *ff*

8<sup>vb</sup>

41

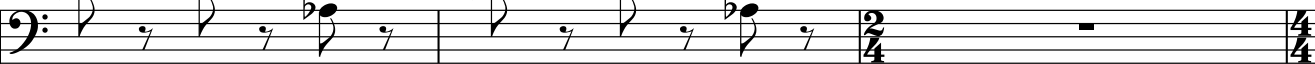
Bar. 

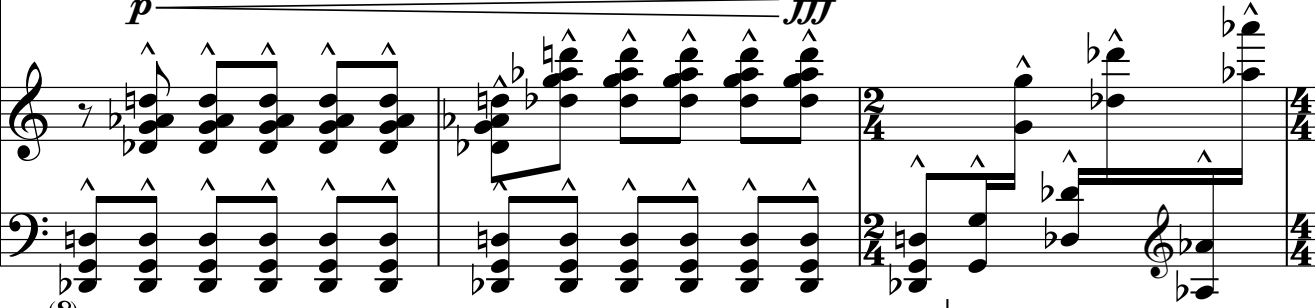
Pno. 

drums! beat! beat! drums!

8<sup>vb</sup>

44 *f* *ff*

Bar. 

Pno. 

beat! beat! drums! beat! beat! drums!

*p* *fff*

(8)

Beat! Beat! Drums!

6

47

Bar. *fff*

Blow! — bu-gles! blow! —

Pno.

As the text becomes faster and more exasperated, place less of a premium on accurate pitch, half-sing and half-speak the text in rhythm.

50

Bar. *sub. f*

O-ver the traf-fic of ci - ties o-ver the rum-ble of wheels in the

Pno.

52

Bar.

streets; o-ver the traf-fic of ci - ties o-ver the rum-ble of wheels in the

Pno. *ff*

Beat! Beat! Drums!

54

Bar.

Pno.

56

Bar.

Pno.

58

Bar.

Pno.

Beat! Beat! Drums!


8

Fully sung

61

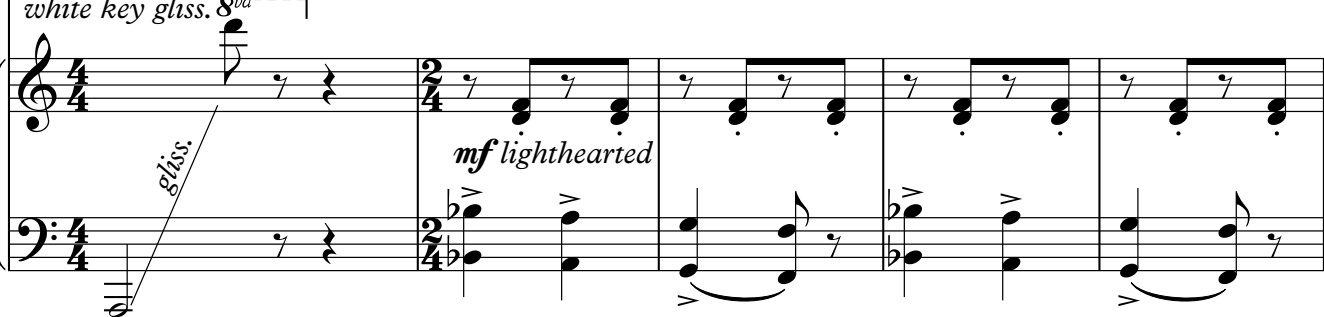
60

*f* overzealous, yet stately

Bar. 

o - ver there \_\_\_\_\_ o - ver there \_\_\_\_\_ send the


*extravagant, lounge-jazz*  
*white key gliss. 8<sup>va</sup>-----*

Pno. 

*gliss. 8<sup>vb</sup>-----*


*mf lighthearted*

65


Bar. 


word send the word o - ver there \_\_\_\_\_

*f* stately

Pno. 

69 69

Bar. 

Pno. 

*ffff*

*ff*

8<sup>vb</sup>-----



Beat! Beat! Drums!

As before, half-sung and half-spoken

72 *ff*

Bar. 

Are beds pre - pared \_\_\_\_\_ for sleep - ers at night in the

Pno. 


74

Bar. 

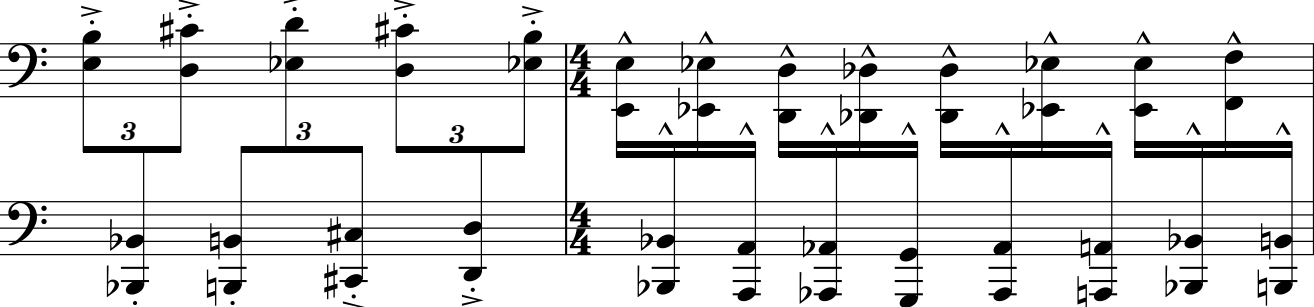
hou - ses? no sleep - ers must sleep in those beds,

Pno. 

76

Bar. 


No bar - gain - ers bar - gains by day no bro - kers or spe - cu - la - tors

Pno. 

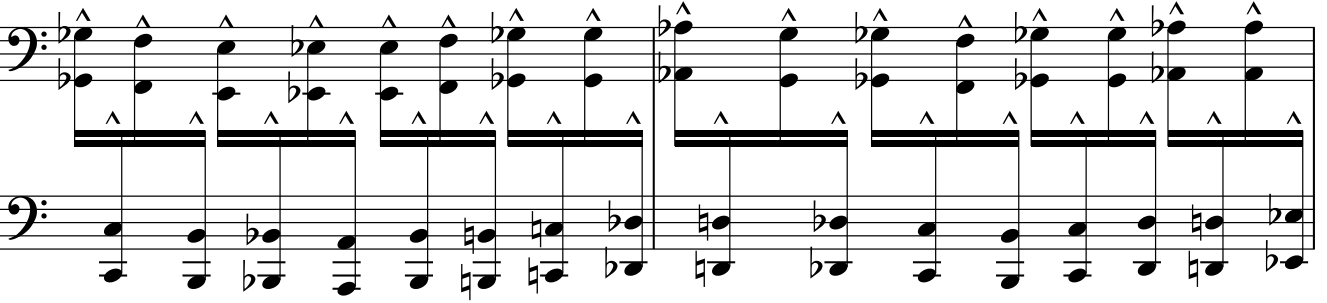
Beat! Beat! Drums!

10


78

Bar. 

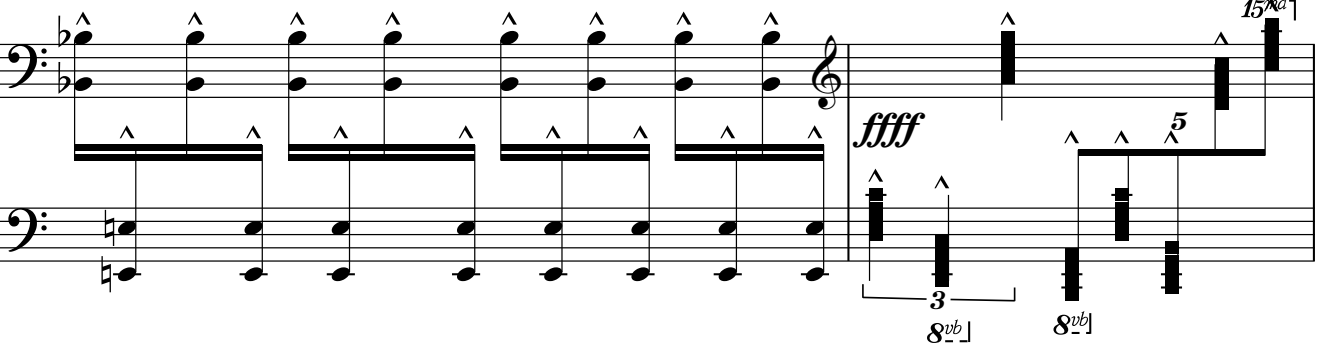
would they con - tin - ue?      Would the talk - ers be talk - ing?

Pno. 

80

Bar. 

would the sing - er at - tempt to sing? \_\_\_\_\_

Pno. 

82

Shout the following text loudly, aggressively and *very* quickly like an aggressive political pontificator. This should be very exasperated and hurried, don't pause at all in between lines or stanzas. When breath is needed, make it as short as possible. Read fast enough that you may potentially trip over some words or repeat lines or fragments in your exasperation. Fight with the pianist to see who can be loudest.

Bar.

Would the lawyer rise in the court to state his case before the judge?  
Then rattle quicker, heavier drums--you bugles wilder blow.  
Beat! beat! drums!--blow! bugles! blow!  
Make no parley--stop for no expostulation,  
Mind not the timid--mind not the weeper or prayer,  
Mind not the old man beseeching the young man,  
Let not the child's voice be heard, nor the mother's entreaties,

Pno.

84

83

very long

$\text{♩} = 66$

Spoken, *sinister*

Bar.

Pno.

86

Bar.

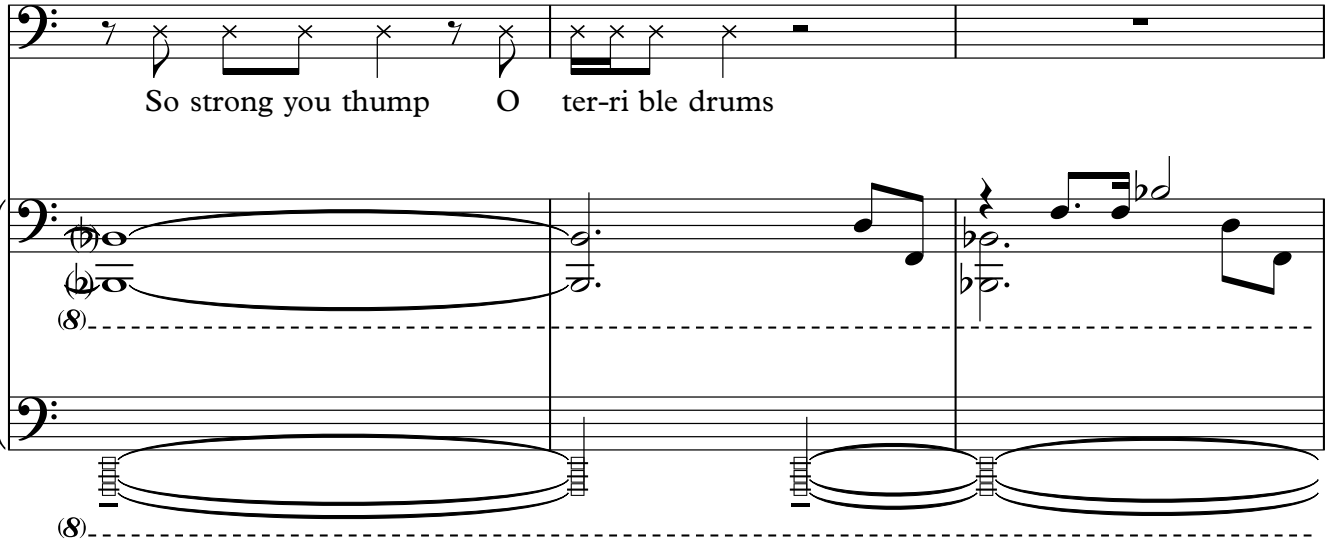
Pno.

Beat! Beat! Drums!

12

89 Spoken, *cold and melancholy*

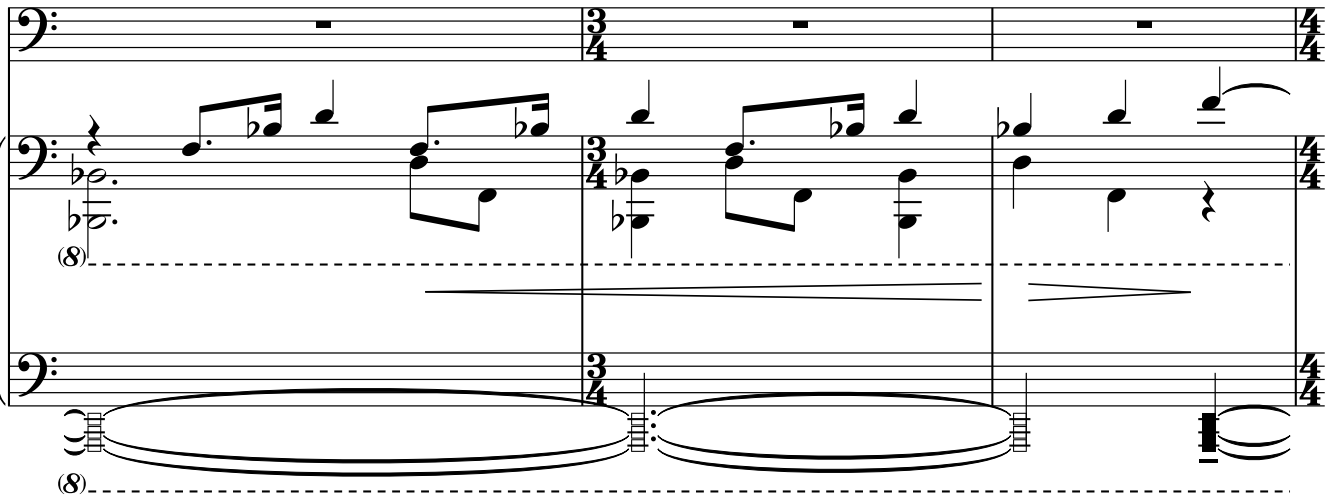
**molto rit.** . . . . .

Bar. 

So strong you thump O ter-ri ble drums

Piano accompaniment includes bass clef, treble clef, and drum notation with a circled 8.

92

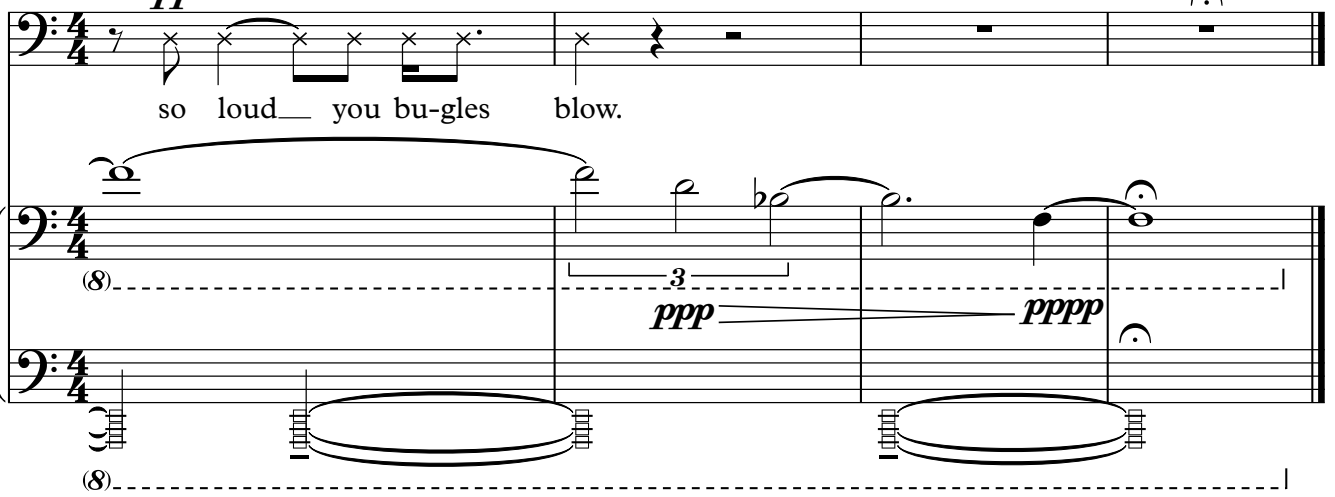
Bar. 

Piano accompaniment includes bass clef, treble clef, and drum notation with a circled 8.

**95** ♩ = 33

95 Spoken, *cynically*

**pp**

Bar. 

so loud\_ you bu-gles blow.

Piano accompaniment includes bass clef, treble clef, and drum notation with a circled 8. Dynamic markings *ppp* and *pppp* are present.