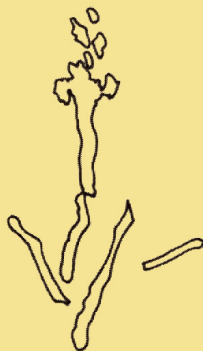


ACHUMAWI

Orchestral Variations
on a Native Californian Theme



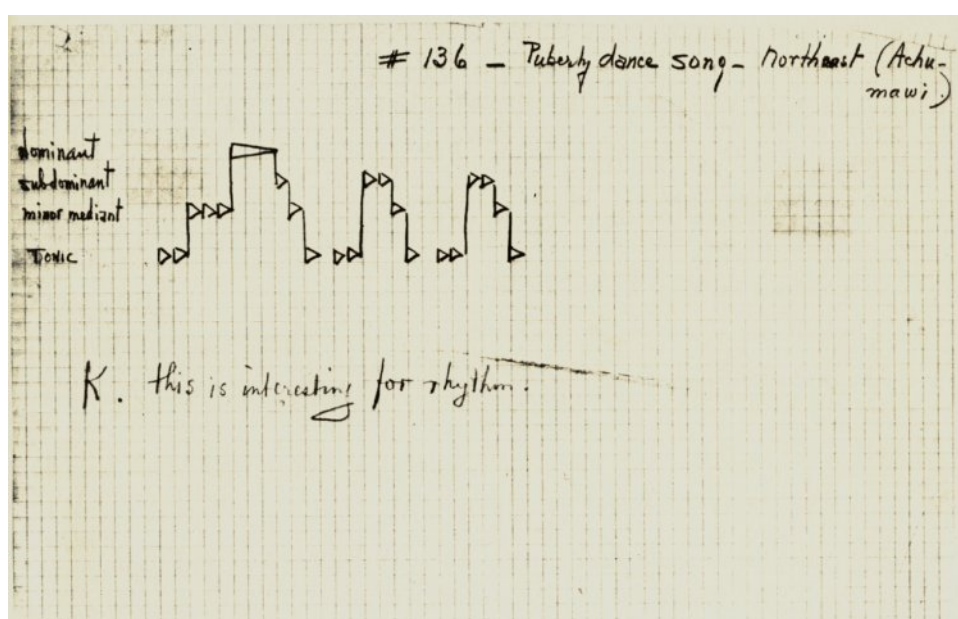
composed by
Theo Radić



Syukhtun Editions

PREFACE

Achumawi means “dwellers on the river” (*ajúm:á* is “river”), but it originally referred to a few native families living midway up Pit River. Today this northern Californian people refer to themselves as Pit River people. These orchestral variations are based on my piece for solo guitar *Puberty Chant*. The original notation for the Achumawi melody appears among the “songz” gathered by Jaime de Angulo decades ago in his research into the music of northern Native California. De Angulo could not write standard musical notation, and invented some amazing techniques (decipherable only to himself) to record changes of pitch to help him remember:



The linguist de Angulo knew most of the songs by heart and sang them with great pleasure. He recorded many of them on an ancient Edison wax cylinder apparatus. The texts of these songs in translation can be as varied as “let us two make love with our legs entangled,” “digging the earth, only rotten turnips do I find,” and, “you are scornful, but your skirts are too short.” The words of the Achumawi puberty chants, like the one on which these orchestral variations is based, are more often than not of “shocking crudeness”, as de Angulo wrote in his introduction to *La Musique des Indiens de la Californie du Nord*, Paris, 1931. Ethnomusicologist/composer Peter Garland researched, assembled and translated this valuable material and published it as *Jaime de Angulo: The Music of the Indians of Northern California*. Jaime de Angulo was born in Paris in 1887 of Spanish parents. He lived a picaresque life, including stints as a cowboy, cattle rancher, horse-tamer, linguist and psychologist. Ultimately, he was a linguist who contributed to the knowledge of certain Northern Californian languages, as well as some in Mexico.

ACHUMAWI

Orchestral Variations

on a Native Californian Theme

In memory of Jaime de Angulo (1887-1950)

Theo Radić

Allegro 2 4

Flutes $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$

Oboes $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$

Clarinets $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$

Bassoons $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$

French Horns $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$

Trumpets $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$

Trombones $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$

Violins I $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$

Violins II $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$

Violas $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$

Cellos $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$

Basses $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$ $\text{F}\sharp$ $\frac{3}{4}$

mp *mp*

A C H U M A W I

This musical score is for measures 6 through 10 of a piece. The key signature is one sharp (F#), and the time signature is 3/8. The score is arranged for a full orchestra and includes the following parts:

- Flute (fl):** Measures 6-9 have a whole rest. In measure 10, it plays a descending eighth-note scale: G5, F#5, E5, D5.
- Clarinet (cl):** Measures 6-9 have a whole rest. In measure 10, it plays a descending eighth-note scale: G5, F#5, E5, D5.
- Oboe (ob):** Measures 6-9 have a whole rest. In measure 10, it has a whole rest.
- Bassoon (bsn):** Measures 6-9 have a whole rest. In measure 10, it has a whole rest.
- French Horn (frhn):** Measures 6-9 have a whole rest. In measure 10, it plays a descending eighth-note scale: G4, F#4, E4, D4.
- Trumpet (tpt):** Measures 6-9 have a whole rest. In measure 10, it plays a descending eighth-note scale: G4, F#4, E4, D4.
- Trumpet (tr):** Measures 6-9 have a whole rest. In measure 10, it plays a descending eighth-note scale: G4, F#4, E4, D4.
- Violin I (vln):** Measures 6-9 have a whole rest. In measure 10, it plays a descending eighth-note scale: G4, F#4, E4, D4.
- Violin II (vln):** Measures 6-9 have a whole rest. In measure 10, it plays a descending eighth-note scale: G4, F#4, E4, D4.
- Viola (vla):** Measures 6-9 have a whole rest. In measure 10, it plays a descending eighth-note scale: G4, F#4, E4, D4.
- Cello (clo):** Measures 6-9 have a whole rest. In measure 10, it plays a descending eighth-note scale: G3, F#3, E3, D3.
- Bass (b):** Measures 6-9 have a whole rest. In measure 10, it plays a descending eighth-note scale: G3, F#3, E3, D3.

The dynamic marking *mp* (mezzo-piano) is indicated for measures 10 through 12.

A C H U M A W I

[illegible]

ACHUMAWI

16 18 20

fl

cl

ob

bsn

frhn

tpt

tr

vln

vln

vla

clo

b