

# Two Desert Dances

Arroyo Storm - Blue Moon Mist



Hank Hehmsoth

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## 1. Arroyo Storm

*source: Jemez dance; Performing Artist - Herrera, Ramon; Recorded 1957 in Cochiti Pueblo, NM*  
*Identifier MU7 CD 56 Track 12; Source ZIM CSWR Robb MU7; index number 1582*

Ramon Herrera, male vocalist/performing artist, and Native American Jemez Indian, sings in a brisk 5/8 meter, and uses a sophisticated nuance of pitch intonation which encompasses the inverted diminished scale (or octotonic scale) in his inflections. While playing a 5/8 pattern on the drum, he sings vocal rhythms that complement the drums in a convincing way.

His vocal range is a maj 10th, plus the lower neighbor below the root B.

Generally a B minor pentatonic, his inflections precisely outline the diminished scale, something I have not heard in other native American vocal work.

He embellishes the root B with an A below and a C natural above,

the 3rd, D natural, is colored with a D# inflection, the 5th, F#, with an F natural.

In the B section he introduces the minor 3rd below the root, the G#.

This collection of pitches is the inverted diminished scale,

B-C-D-D#-F-F#-G#-A-B.

The combination of a fast asymmetrical meter plus the octotonic harmonies implied gave me a large source of material and invited many creative ideas to work with.

## 2. Blue Moon Mist

*source: Pito melody; Performing Artist - Padilla, Vicente; Recorded 1952 in Santa Fe, NM*  
*Identifier MU7 CD 37 Track 19; Source ZIM CSWR Robb MU7; index number 1075a*

The four pitch melodies played on a Pito, a Southwest native ocarina instrument, by Native American Vicente Padilla, show a remarkable variety of phrasing. The more I listened to his melodic ideas, the more I wanted to explore the inherent harmonic possibilities, and to reconsider what can be done with these four pitches. His themes are treated with a contemporary jazz harmonization and an open section of improvisation.

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It's fascinating to me that some people and cultures arrive at sophisticated and very colorful melody and rhythm through wholly natural means, while others (myself included) must derive similar points via theory and study.

As I spent time working with these dances, the more I felt a connection with the past, and these musicians. There is a spirituality and pleasure here, which comes through in my writing.

I hope the simultaneous live performance with the actual field recordings from 60 years ago is a way to connect today's audience across different times and cultures, in the way that only music does, and breaks these two Native Americans' long silence.

*Hank Lehmsöth*

8/19/2010

# Instrumentation

Voice/Pito (from recordings) or Tenor Sax/Flute (live)

Violin

Cello

Electric Piano (Rhodes) / Acoustic Piano

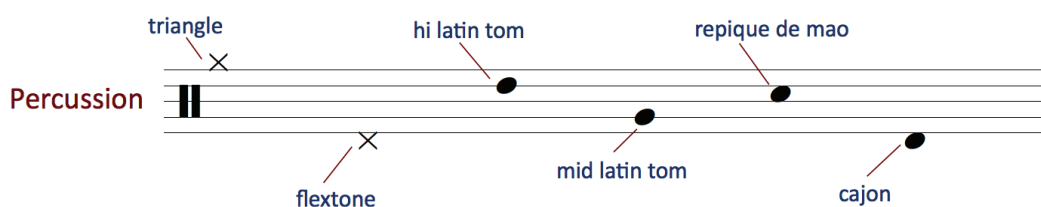
Electric Bass

Percussion (2 Players)

The dances are designed to be performed live with the J. D. Robb source recordings.

A performance cd is available from the composer.

The source vocal and pito (ocarina) can be alternatively performed with tenor sax/flute.



Please note minute sectional rhythmic pattern variations at certain rehearsal letters in the percussion.

(suggested substitutions for Flexitone or triangle): Mambo Bell, Cha-Cha Bell,  
*especially Pearl Percussion (model BCH11) Hand-Held Campana Bala Bell, Hi Pitched*

# Two Desert Dances

Hank Hehmsoth

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## Score 1. Arroyo Storm

$\text{♩} = 142$

repeat 4x

Voice Tenor Sax

Violin

Cello

Piano

Bass

Percussion

3

Pno.

Bass

Perc.

5

Bass

Perc.

7

Pno.

Bass

Perc.

9

Pno.

Bass

Perc.

11

Pno.

Bass

Perc.

A

13

V/Sx.

Pno.

Bass

Perc.

15

V/Sx.

Pno.

Bass

Perc.

A<sup>b</sup>/D F m7(add 4) D m7(add 4) B m7(add 4)

17

V/Sx.

Pno.

Bass

Perc.

E m7(add 4)

19

V/Sx.

Pno.

Bass

Perc.

G maj9/D E/C

**B**  
21

V/Sx.

Pno. *D<sup>6</sup><sub>9</sub>*

Bass

Perc.

23

V/Sx.

Pno. *A<sup>b</sup>/D* *Fm7(add 4)* *Dm7(add 4)* *Bm7(add 4)*

Bass

Perc.

25

V/Sx.

Pno. *Em7(add 4)*

Bass

Perc.

27

V/Sx.

Gmaj9/D E/C

Pno.

Bass

Perc.

**C**

29

V/Sx.

Bm7(add4) Gb/Bb Am9(add4) C#m7(add4) C7#9#11 B7#9 Bb13b9 D/E

Pno.

Bass

Perc.

31

V/Sx.

C/D Bb/C Bsus C/D Bb/C Bsus

Pno.

Bass

Perc.



33

V/Sx.

Pno.

Bass

Perc.

Bm9(add4) Gb/Bb Am9(add4) C#m7(add4) C7#9#11 B7#9 Bb13b9 D/E

35

V/Sx.

Pno.

Bass

Perc.

Db/Eb Bb/C Bsus C/D Bb/C Bsus

D

37

V/Sx.

Pno.

Bass

Perc.

D9

39

V/Sx.

Pno.

Bass

Perc.

A<sup>b</sup>/D

F m7(add 4)

D m7(add 4)

B m7(add 4)

41

V/Sx.

Pno.

Bass

Perc.

E m7(add 4)

43

V/Sx.

Pno.

Bass

Perc.

G maj9/D

E/C

**E**  
45

V/Sx.

Vln.

Vlc.

*mf*

*mf*

Pno.

C $\Delta$ #11

Bm13

Cm13

Bass

Perc.

47

V/Sx.

Vln.

Vlc.

Pno.

C $\Delta$ #11

Bm13

Am13

Bass

Perc.

49

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

C $\Delta$ #11

Bm13

Cm13

A m13



51

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

C $\Delta$ #11

A m13

F m13

**F**

53

Vln.

Vlc.

Pno.

Bass

Perc.

2 bar fill:

*Ab/D* *Fm7(add 4)* *Dm7(add 4)* *Bm7(add 4)*

55

Pno.

Bass

Perc.

Solo: 12 bars

*ffz*

57

Pno.

Bass

Perc.

59

Pno.

Bass

Perc.

61

Pno.

Bass

Perc.

62

Pno.

Bass

Perc.

63

Pno.

Bass

Perc.

64

Pno.

Bass

Perc.

66

Pno.

Bass

Perc.

67

Pno.

Bass

Perc.

Musical score for measures 67-68. The piano part consists of sustained chords in both hands. The bass part features a rhythmic line with accents. The percussion part has a complex rhythmic pattern with 'x' marks.

69

Pno.

Bass

Perc.

Musical score for measures 69-70. The piano part consists of sustained chords in both hands. The bass part features a rhythmic line with accents. The percussion part has a double bar line with a '2' above it.

71

Pno.

Bass

Perc.

Musical score for measures 71-72. The piano part features moving chords in both hands. The bass part features a rhythmic line with accents. The percussion part has a double bar line with a '2' above it.



**G**

75

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

75

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

$A^{\flat}/D$   $Fm7(\text{add } 4)$   $Dm7(\text{add } 4)$   $Bm7(\text{add } 4)$

77

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

Em7(add4)

79

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

Gmaj9/D

E/C

81

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

D<sup>9</sup>

2

85

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

A<sup>b</sup>/D

F m7(add 4)

Dm7(add 4)

B m7(add 4)

2

85

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

Em7(add 4)

87

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

Gmaj9/D

E/C

H

89

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

Bm7(add4) G $\flat$ /B $\flat$  Am9(add4) C $\sharp$ m7(add4) C7 $\sharp$ 9 $\sharp$ 11 B7 $\sharp$ 9 B $\flat$ 13 $\flat$ 9 D/E



91

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

C/D B $\flat$ /C Bsus C/D B $\flat$ /C Bsus

95

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

D/E

2

95

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

D $\flat$ /E $\flat$  B $\flat$ /C B sus

C/D B $\flat$ /C B sus

2

97

V/Sx.  
Vln.  
Vlc.  
Pno.  
Bass  
Perc.

D/E

2

Detailed description: This system contains measures 97 through 100. It features six staves: V/Sx. (Violin/Trumpet), Vln. (Violin), Vlc. (Viola), Pno. (Piano), Bass, and Perc. (Percussion). The V/Sx. staff has a treble clef and contains eighth and quarter notes with accidentals. The Vln. and Vlc. staves have treble and bass clefs respectively, with similar rhythmic patterns. The Pno. staff is split into two parts, with the right hand in treble and the left in bass clef, playing chords and moving lines. The Bass staff has a bass clef and contains eighth notes with accents. The Perc. staff shows a drum pattern with a double bar line and a '2' above it, indicating a second ending or a specific rhythmic pattern.

99

V/Sx.  
Vln.  
Vlc.  
Pno.  
Bass  
Perc.

C/D B<sup>b</sup>/C B<sup>sus</sup> C/D B<sup>b</sup>/C B<sup>sus</sup>

2

Detailed description: This system contains measures 99 through 102. It features the same six staves as the previous system. The V/Sx. staff has a treble clef and contains quarter notes. The Vln. and Vlc. staves have treble and bass clefs respectively, with quarter notes. The Pno. staff is split into two parts, with the right hand in treble and the left in bass clef, playing chords. The Bass staff has a bass clef and contains eighth notes with accents. The Perc. staff shows a drum pattern with a double bar line and a '2' above it, indicating a second ending or a specific rhythmic pattern. Chord symbols C/D, B<sup>b</sup>/C, and B<sup>sus</sup> are written above the Pno. staff.

101

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.



103

V/Sx.

Vln.

Vlc.

Pno.

Bass

Perc.

D<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/C B<sup>sus</sup> C/D B<sup>b</sup>/C B<sup>sus</sup>



**J** *Segue*  
105 ♩=M.M.133

V/Sx.

Vln. *ff* *crisp and incisive* *resonant*

Vlc. *ff* *crisp and incisive* *resonant*

Pno.

Bass

Perc.

Vln. *sim.*

Vlc. *sim.*

Bass

Vln. *III*

Vlc.

Bass

**K** 2. *Blue Moon Mist*

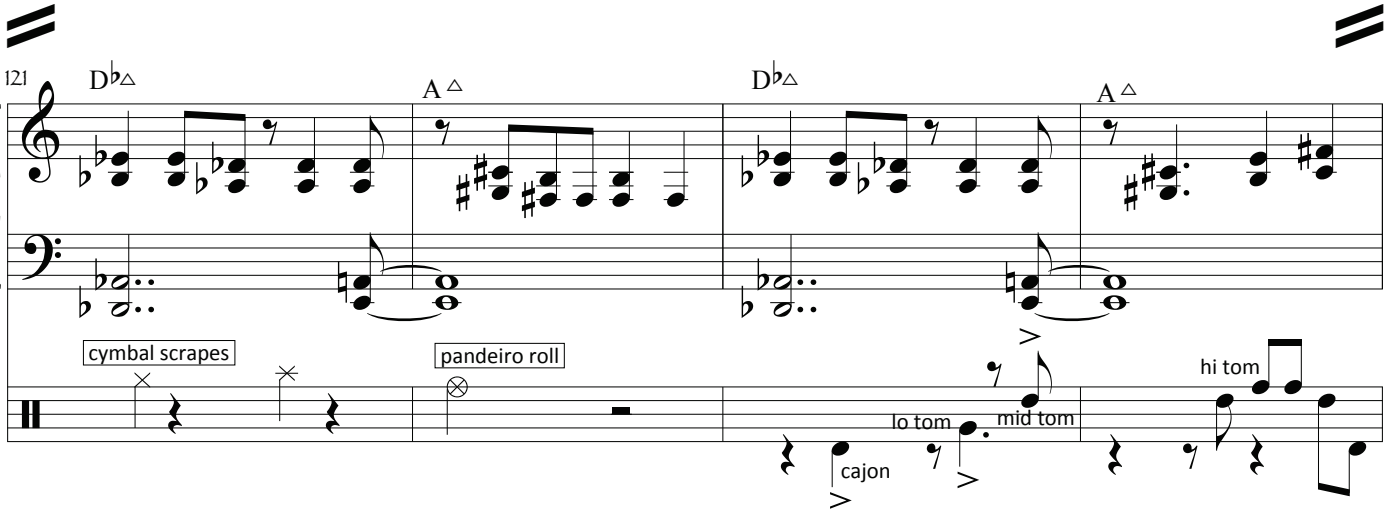
117 **Very Relaxed** (M.M. ♩ = c. 59)

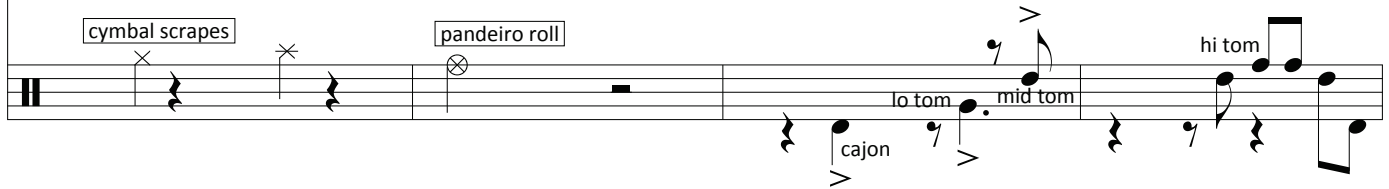
Vln. 


Vlc. 


Pno. 


Bass 

Pno. 

Perc. 

Pno. 

Bass 

Perc. 

129

Vln.

Pno.

Bass

Perc.

133

Vln.

Vlc.

Pno.

Bass

Perc.

137

Fl.

Pno.

Bass

Perc.

**L** (Pito theme)

$D^{\flat}\Delta$   $A^{\Delta}$   $B^{\flat}m9$   $A^{\Delta}\#11$

141

Fl.

Vln.

Vlc.

Pno.

Bass

Perc.

6

6

$G^b/A^b$   $G^{\#11}$   $D^b_{\Delta}$   $C_{\Delta}$   $B_{\Delta}$

2

2

145

Fl.

Vln.

Vlc.

Pno.

Bass

Perc.

3

$E_{\Delta}$   $B_{\Delta}$   $G^b/B^b$

2

2

149

Fl.

Pno.

Bass

Perc.

A $\Delta$  B $_9^6$  D $^b\Delta$  G $^b\Delta$

Detailed description of the musical score for measures 149-152: The Flute (Fl.) part begins with a whole note rest, followed by a melodic line starting on G4, moving through A4, B4, and C5, with slurs and accents. The Piano (Pno.) part features four measures of chords: AΔ (A major triad), B $_9^6$  (B dominant 9th with 6th), D $^b\Delta$  (D minor triad), and G $^b\Delta$  (G minor triad). The Bass part plays a rhythmic pattern of eighth and quarter notes. The Percussion part plays a steady eighth-note pattern.

153

Fl.

Pno.

Bass

Perc.

Fm7 B $^b7(b9)$  Em13 E $^b$ m7(add 4)

Detailed description of the musical score for measures 153-156: The Flute (Fl.) part begins with a whole note rest, followed by a melodic line starting on G4, moving through A4, B4, and C5, with slurs and accents. The Piano (Pno.) part features four measures of chords: Fm7 (F minor 7th), B $^b7(b9)$  (Bb dominant 7th with b9), Em13 (E minor 13th), and E $^b$ m7(add 4) (Eb minor 7th with add 4th). The Bass part plays a rhythmic pattern of eighth and quarter notes. The Percussion part plays a steady eighth-note pattern.

157

Fl.

Vln.

Vlc.

Pno.

Bass

Perc.

*espress.*

*espress.*

F#/D

F/D<sup>b</sup>

E<sup>b</sup>7#9(#5)

161

Fl.

Pno.

Bass

Perc.

*Rec.*

G<sup>b</sup>/A<sup>b</sup>

D/A<sup>b</sup>

165

Fl.

Vln.

Vlc.

Piano fill to solo changes:

(to acoustic piano, if available)

Bass

Perc.

M (optional flute solo at M)

169

Pno.

Bass

Perc.

$D^{\flat}\Delta$   $A\Delta$   $B^{\flat}m9$   $A\Delta\#11$

173

Pno.

Bass

Perc.

$G^{\flat}/A^{\flat}$   $G\Delta\#11$   $D^{\flat}\Delta$   $C\Delta$   $B\Delta$

177 E $\Delta$  B $\Delta$  G $\flat$ /B $\flat$

Pno.

Bass

Perc.

181 A $\Delta$  B $\overset{6}{9}$  D $\flat\Delta$  G $\flat\Delta$

Pno.

Bass

Perc.

185 Fm7 B $\flat$ 7(b9) Em13 E $\flat$ m7(add4)

Pno.

Bass

Perc.

189 F $\sharp$ /D F/D $\flat$  E $\flat$ 7 $\sharp$ 9( $\sharp$ 5)

Pno.

Bass

Perc.



193  $G\flat/A\flat$   $D/A\flat$   $D\flat$

Pno.

Bass

Perc.

N  
199

Fl.

Pno.

Bass

Perc.

$B\Delta$   $B\flat 7\#9(\#5)$   $A\Delta$   $B\flat 6$

203

Fl.

Pno.

Bass

Perc.

$D\flat\Delta$   $G\flat\Delta$   $Fm7$   $B\flat 7(\flat 9)$

207

Fl.

Vln.

Vlc.

Pno.

Bass

Perc.

Em13 Ebm7(add 4) F#/D F/Db

espress.

3

211

Fl.

Vln.

Vlc.

Pno.

Bass

Perc.

Eb7#9(#5) Gb/Ab

6

215

Fl.

Vln.

Vlc.

Pno.

Bass

Perc.

*Red.*

D/A<sup>b</sup>

♯

Db

A

219

Vln.

Vlc.

Bass

Perc.

Db

A

Db

A

223

Vln.

Vlc.

Pno.

Bass

Perc.

Db

A

Db<sup>Δ</sup>#11

Db

cymbal scrapes

pandeiro roll