

BADLANDS



ERIC SHANFIELD

BADLANDS

Eric Shanfield | 2007 | 14'

Texts by Sam Shepard

Baritone

2 Bass Clarinets

When as a young man I tried writing a novel it opened with a scene from my childhood, a visit to the Cabazon dinosaurs, two life-size models of enormous extinct beasts standing sentinel in a lonely desert near Palm Springs. Imagine my surprise when a few years later I picked up Sam Shepard's *Motel Chronicles* and discovered it began with a version of the same scene! Although Shepard perhaps misremembers their location or is thinking of something else, this coincidence started me thinking about setting some texts from *Motel Chronicles* and its companion, *Hawk Moon*, each with its own evocative character.

There are six sections: "9/1/80 Homestead Valley, CA", about a trip to the dinosaurs with the narrator's mother, "1/13/80 Petaluma, CA", a useful a cappella description of sticking your arm down a horse's throat, "10/14/80 Coachella, CA" and "Heaven's Fist", two desert poems, followed by an instrumental interlude, and "Sea Sleep", a story about a man and his ocean.

BADLANDS

from *Motel Chronicles* and *Hawk Moon*

by Sam Shepard

9/1/80 Homestead Valley, Ca.

In Rapid City, South Dakota, my mother gave me ice cubes wrapped in napkins to suck on. I was teething then and the ice numbed my gums.

That night we crossed the Badlands. I rode in the shelf behind the back seat of the Plymouth and stared out at the stars. The glass of the window was freezing cold if you touched it.

We stopped on the prairie at a place with huge white plaster dinosaurs standing around in a circle. There was no town. Just these dinosaurs with lights shining up at them from the ground.

My mother carried me around in a brown Army blanket humming a slow tune. I think it was "Peg a' My Heart". She hummed it very softly to herself. Like her thoughts were far away.

We weaved slowly in and out through the dinosaurs. Through their legs. Under their bellies. Circling the Brontosaurus. Staring up at the teeth of the Tyrannosaurus Rex. They all had these little blue lights for eyes.

There were no people around. Just us and the dinosaurs.

1/13/80 Petaluma, Ca.

Jack Montgomery put his arm all the way down my horse's throat. I watched him do it. I stood right there and watched the arm disappear up to the elbow. A little river of green alfalfa drool spilled down on my boots. I watched it run. I watched my horse's eyes roll back in his head and stare at me like a frightened demon. I watched the sun go down behind his head.

Petaluma was turning pale orange.

10/14/80 Coachella, Ca.

Black cloud shadows
on the Orocopia Mountains

Gigantic Date Palms
Brown bags protecting their fruit

Alfalfa trucks
orange trucks filled with tires

Tangerine groves
ladders leaning on their trunks

Roofless stone foundations
made from river rock

Single burned Palm
nothing around it burned

Giant chunks of road tires
frying on the road

Trailered racing boat
solid chrome pipes

Dust blows
all over Blythe

Heaven's Fist

Far shooting star
Scar branded night
Car light snakes a trail
On earth
Far far heaven's head
Opens up its bony skull
Shows a flash of secret sight
Then fast the fist slams shut

Sea Sleep

The bed was an ocean to him even when he was awake. The blankets swirled like the waves. The sheets crashed like the white caps. Seagulls dove down and fished along his back. He hadn't been up for days and the people in the house were getting worried. He wouldn't talk or eat. Just sleep and wake and fall asleep again. When they called the doctor he pissed all over him. When they called a psychiatrist he spit. When they called a priest he puked. Finally they let him be and just slide carrots and lettuce under the door. These were the only things he'd eat. The people in the house started a joke about their pet rabbit and he overheard it. His hearing was getting very keen. So he stopped eating altogether. He slid the bed in front of the door so no one could get in and then fell fast asleep. At night the people would hear hurricane sounds coming from the room. Thunder and lightning and foghorns. They banged on the door. They tried to break it down but the door held firm. They put their ears to the door and heard gurgling underwater sounds. Moss and barnacles started to grow on the outside walls of the room. The people were afraid. They decided to have him committed but when they went to get their car they discovered the house surrounded by ocean on all sides as far as they could see. Nothing but ocean. The house tossed and heaved all night. The people huddled together in the basement. From up in the room came a long low moan and the whole house sank into the sea.

BADLANDS

Sam Shepard

Eric Shanfield

$\text{♩} = 138$ "9/1/80 Homestead Valley, Ca."

Baritone

In

Bass Clarinet 1
in B \flat

Bass Clarinet 2
in B \flat

7

Bar.

Ra - pid Ci-ty, South Da - ko - ta, my mo - ther

B. Cl. 1

B. Cl. 2

12

Bar.

gave me ice cubes wrapped in nap - kins to suck on. I was teeth-ing then and the

B. Cl. 1

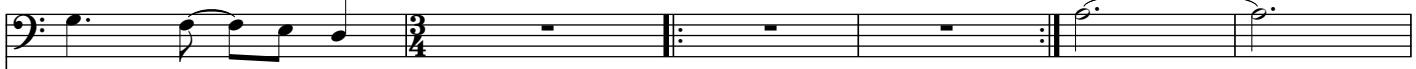
B. Cl. 2

BADLANDS

2

21

17

Bar. 
ice numbed my gums.

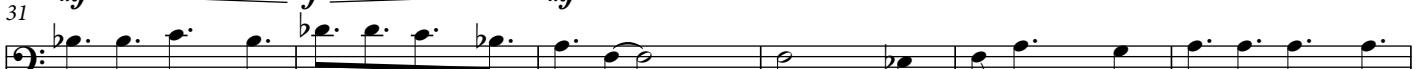
That

B. Cl. 1 


23

Bar. 
night we crossed the Bad - lands.....

B. Cl. 1 


31 
I rode in__ the shelf be - hind_ the back - seat_ of the Ply - mouth and stared out at__ the

B. Cl. 1 


BADLANDS

3

fp ————— *f*

Bar. 37

Bassoon part: Dynamics *fp* and *f*. Bass clarinet part: Dynamics *f*.

stars.

B. Cl. 1

B. Cl. 2

Dynamics *f* for both parts.

Bar. 41

The glass of the window was freez-ing cold if you touched it.

B. Cl. 1

B. Cl. 2

45

Bar.

B. Cl. 1

B. Cl. 2

49

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Bar. *ff* *f* *mf*

We stopped on the prai - rie at a place with

Bar. *mp*

huge white plas - ter di - no - saurs

Bar. *p* *p*

stand-ing a - round in a cir - cle.

BADLANDS

5

64

Bar. *p sotto voce*

There was no town.

B. Cl. 1

B. Cl. 2

71 *f norm.*

Bar. *mf*

Just these di - no - saurs with lights shi - ning up at them from the ground.

B. Cl. 1

B. Cl. 2

81

79 *mp*

Bar. *mp*

My mo - ther car - ried me a - round in a brown

B. Cl. 1

B. Cl. 2

BADLANDS

6

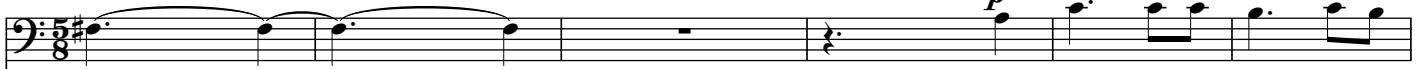
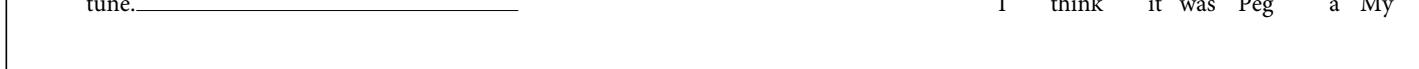
86

Bar.  Ar - my blan - ket  hum-ming a slow

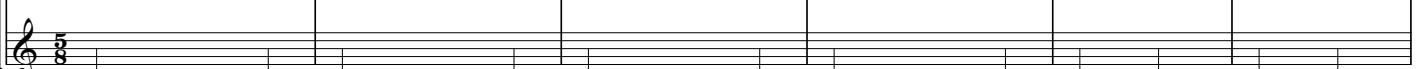
B. Cl. 1 

B. Cl. 2 

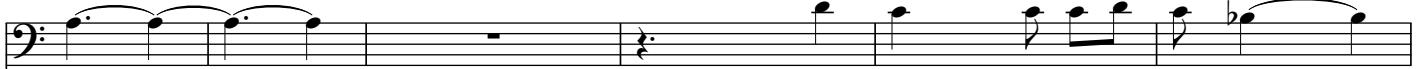
93

Bar.  tune.  I think it was "Peg a' My

B. Cl. 1  *p*

B. Cl. 2  *p*

99

Bar.  Heart".  She hummed it ve - ry soft - ly

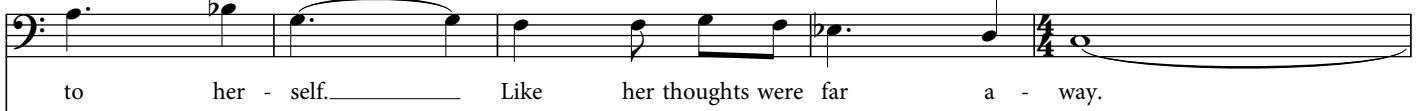
B. Cl. 1  *tr* $\frac{1}{2}$

B. Cl. 2 

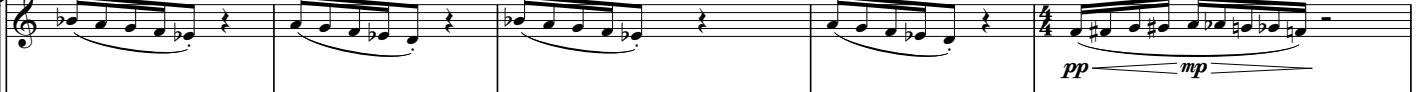
BADLANDS

7

105

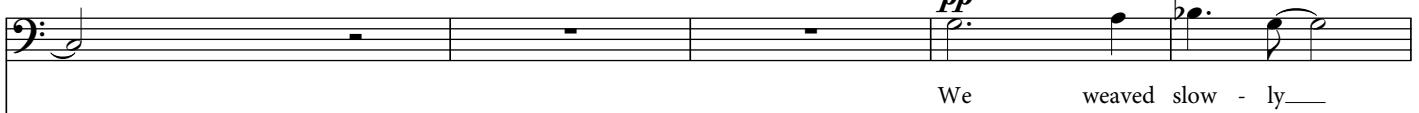
Bar. 

to her - self. Like her thoughts were far a - way.

B. Cl. 1 

B. Cl. 2 

110

Bar. 

We weaved slow - ly—

B. Cl. 1 

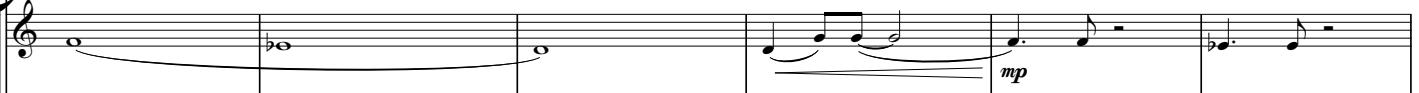
B. Cl. 2 

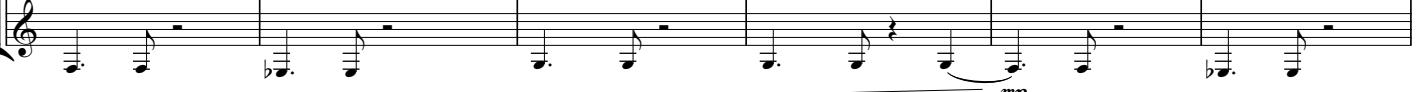
115

Bar. 

in and out through the di - no - saurs.

Through their legs.

B. Cl. 1 

B. Cl. 2 

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121

Bar. Bassoon: Un - der_ their bel-lies. *f sub.* Cir-cling the Bron to-sau-rus.

B. Cl. 1 Bassoon: *f* *p* *f sub.*

B. Cl. 2 Bassoon: *f* *p* *f sub.*

127 *p*

Bar. Bassoon: Sta - ring up at the teeth of the Ty - ran - no - sau - rus Rex. *g*

B. Cl. 1 Bassoon: *p*

B. Cl. 2 Bassoon: *p*

131 *mf*

Bar. Bassoon: They all had these lit - tle blue lights for eyes. *g*

B. Cl. 1 Bassoon: *mf* *mp*

B. Cl. 2 Bassoon: *mf* *mp*

BADLANDS

9

138

136

Bar.  - - -     - - -

There were no people a-round.

B. Cl. 1  - - -   - - -   - - -

B. Cl. 2  - - -   - - -   - - -

141

Bar.  - - -  - - - - -  

Just us and the di-no-saurs.

B. Cl. 1  - - - - -  - - -     

B. Cl. 2  - - - - -  - - -    

148 =120 "1/13/80 Petaluma, Ca."

mf  < f  p

Bar.  - - -  - - - - -  

Jack Mont-go-me-ry put his arm all the way down my horse's throat. I watched him do it.

B. Cl. 1  - - -   - - - - -    

B. Cl. 2  - - -   - - - - -    

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151

mf

Bar. I stood right there and watched the arm dis-ap-pear up to the el-bow.

B. Cl. 1

mf

B. Cl. 2

mf

156

mf

Bar. A lit-tle ri-ver of green al-fal-fa drool spilled down on my boots. I

B. Cl. 1

mf

B. Cl. 2

mf

162

160 *mf*

Bar. watched it run. I watched my horse's eyes roll back in his head and

B. Cl. 1

mf

B. Cl. 2

mf

165

Bar. *f*

stare at me like a fright-en-ed de - mon. I watched the sun go down be-hind his

B. Cl. 1 *f*

B. Cl. 2

170 *p*

171 *mp*

Bar. head. Pe - ta - lu - ma was turn-ing pale or - ange.

B. Cl. 1 *f* *mp*

B. Cl. 2 *f* *mp*

176 $\text{J}=138$ "10/14/80 Coachella, Ca."

Bar. *ff*

Black cloud sha-dows on the O - ro - co - pi - a

B. Cl. 1 *ff*

B. Cl. 2 *ff*

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181

Bar.  moun - tains_ Gi - gan - tic Date Palms

B. Cl. 1 

B. Cl. 2 

187

Bar.  Brown bags pro - tec - ting their fruit

193

B. Cl. 1 

B. Cl. 2 

195

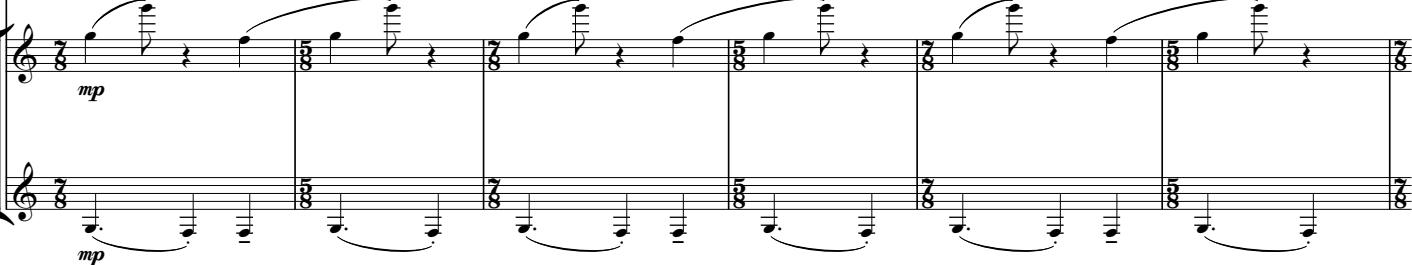
Bar.  Al - fal - fa trucks or - ange trucks filled with tires

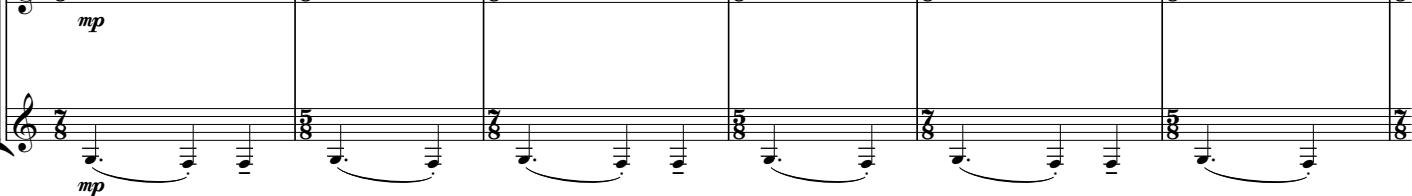
B. Cl. 1 

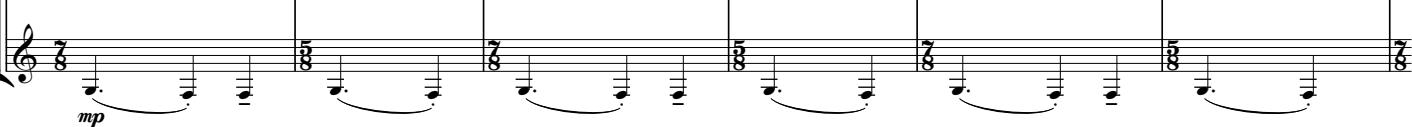
B. Cl. 2 

203

Bar. 

Bassoon 1: 

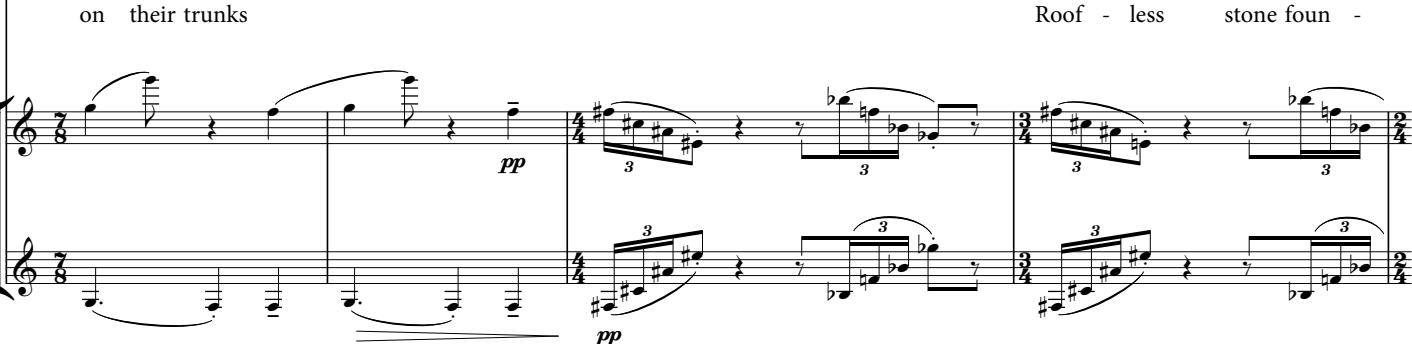
Bassoon 2: 

Bassoon 3: 

211

Bar. 

Bassoon 1: 

Bassoon 2: 

213

Bar. 

Bassoon 1: 

Bassoon 2: 

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216

218

Bar.

B. Cl. 1

B. Cl. 2

222 **p**

226

Bar.

Sin - - - - - gle burned Palm

B. Cl. 1

B. Cl. 2

228 **p**

234

Bar.

no - thing a - round it burned _____

B. Cl. 1

B. Cl. 2

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15

236 *mf*

Bar. 241

Gi - ant chunks _____ of road ti - res

B. Cl. 1

B. Cl. 2

243 *f*

Bar. 247 *mp*

fry - ing on the road_ Trail - ered_ ra - cing boat_

B. Cl. 1

B. Cl. 2

249

Bar. 252 *p*

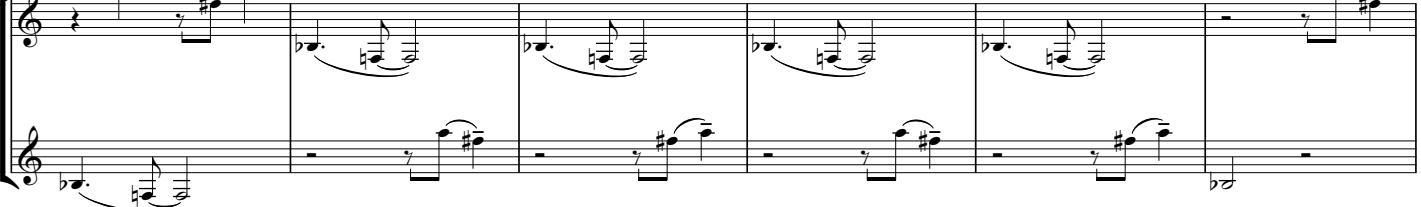
so - lid chrome pipes_ Dust

B. Cl. 1

B. Cl. 2

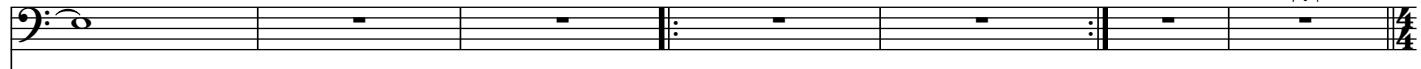
BADLANDS

255

Bar.  

blows all o - - ver Blythe

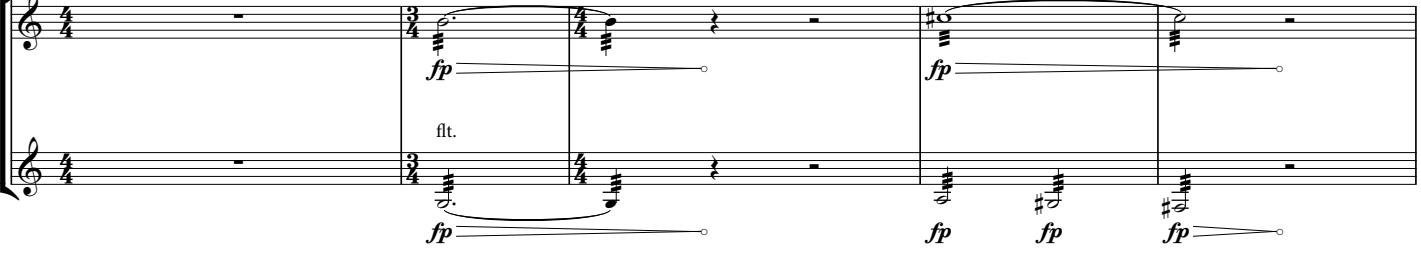
261

Bar.  

pp *ppp* *f* *p*

pp *ppp* *f* *p*

268 $\text{J}=120$ "Heaven's Fist"

Bar.  

p *f* *f* *p* *p*

Far shoot-ing star Scar brand-ed night Car light

fp *fp* *fp* *fp*

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273

Bar. *f*

snakes a trail On earth.

B. Cl. 1 *tr*

B. Cl. 2

279

Bar.

B. Cl. 1

B. Cl. 2

289

285

Bar.

B. Cl. 1

B. Cl. 2

Far far hea - ven's head

O - pens up its bo - ny skull

w tr

mp

p f non dim.

w tr

mp

p f non dim.

BADLANDS

291

Bar. *p* Shows a flash of se - cret sight Then fast the fist slams shut

B. Cl. 1 *fp*

B. Cl. 2 *fp*

295

Bar. *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

298 ♩=138 Intermezzo

Bar. *p*

B. Cl. 1 *f*

B. Cl. 2 *f*

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19

301

Bar.

B. Cl. 1

B. Cl. 2

304

Bar.

B. Cl. 1

B. Cl. 2

307

Bar.

B. Cl. 1

B. Cl. 2

BADLANDS

310

Bar. 1

B. Cl. 1

B. Cl. 2

mf

mp

f

mf

mp

f

313

Musical score for Bassoon 1 and Bassoon 2. The score consists of two staves. Bassoon 1 (top staff) starts with a dynamic of *mf*. Bassoon 2 (bottom staff) starts with a dynamic of *mf*. Both instruments play eighth-note patterns consisting of sixteenth-note pairs. Measure 3: Bassoon 1 has sixteenth-note pairs (3), Bassoon 2 has sixteenth-note pairs (3). Measure 4: Bassoon 1 has sixteenth-note pairs (3), Bassoon 2 has sixteenth-note pairs (3). Measure 5: Bassoon 1 has sixteenth-note pairs (3), Bassoon 2 has sixteenth-note pairs (3). Measure 6: Bassoon 1 has sixteenth-note pairs (3), Bassoon 2 has sixteenth-note pairs (3). Measure 7: Bassoon 1 has sixteenth-note pairs (3), Bassoon 2 has sixteenth-note pairs (3). Measures 8-9: Bassoon 1 has sixteenth-note pairs (3), Bassoon 2 has sixteenth-note pairs (3).

316

Musical score for Bassoon 1 and Bassoon 2. The score consists of two staves. Bassoon 1 starts in 3/4 time, forte dynamic, and plays eighth-note triplets. Bassoon 2 starts in 3/4 time, forte dynamic, and plays eighth-note triplets. Both instruments play eighth-note triplets throughout the measures. Measures 1-4 are identical.

319

Bar.

B. Cl. 1

B. Cl. 2

322

Bar.

B. Cl. 1

B. Cl. 2

327 ♩=112 "Sea Sleep"

Bar.

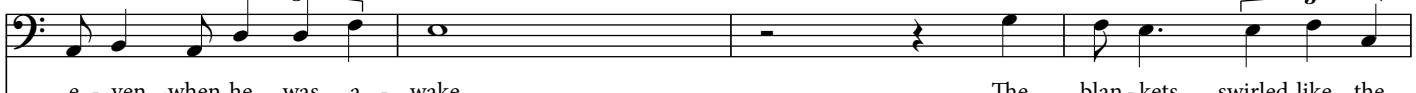
The bed to him was an ocean

B. Cl. 1

B. Cl. 2

BADLANDS

332

Bar. 

e - ven when he was a - wake. The blan - kets swirled like the

B. Cl. 1 

B. Cl. 2 

336 **337**

Bar. 

waves. The sheets crashed like the

B. Cl. 1 

B. Cl. 2 

340

Bar. 

white caps. Sea-gulls dove down and fished a - long his back.

B. Cl. 1 

B. Cl. 2 

BADLANDS

346

344

Bar. Bassoon: — He hadn't been up for days and the

B. Cl. 1: *f* (measures 1-7) *mf* (measures 2-7)

B. Cl. 2: *f* (measures 1-7) *mf* (measures 2-7)

348

Bar.  350

peo-ple in the house were get-ting wor-ried.

B. Cl. 1 

B. Cl. 2 

352

Bar. He wouldn't talk or eat. Just sleep

B. Cl. 1

B. Cl. 2

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355

Bar. Bassoon: *f* *p*

and wake and fall a - sleep a - gain.

B. Cl. 1 Bassoon: *f* *p*

B. Cl. 2 Bassoon: *f*

357

Bar. Bassoon: *p*

When they called the

B. Cl. 1 Bassoon: *p* *f* *p* *f* *sim.*

B. Cl. 2 Bassoon: *p* *f* *p* *f* *p* *sim.*

360

Bar. Bassoon: *f* *p*

doc - tor he pissed all o - ver him. When they called a

B. Cl. 1 Bassoon: *p*

B. Cl. 2 Bassoon: *p*

BADLANDS

25

364

Bar. **Bass:** *f*
psy - chi - a - trist he spit. When _____ they

B. Cl. 1: *p f p f p f p f*

B. Cl. 2: *f p f p f =*

368

Bar. **Bass:** *f*
called a priest he puked.

B. Cl. 1: *p f p f p f mf mp*

B. Cl. 2: *p f p f mf mp*

373

Bar. **Bass:** *- - -*
mp Fi - nal - ly they let him

B. Cl. 1: *6 6 6 6 6 6*

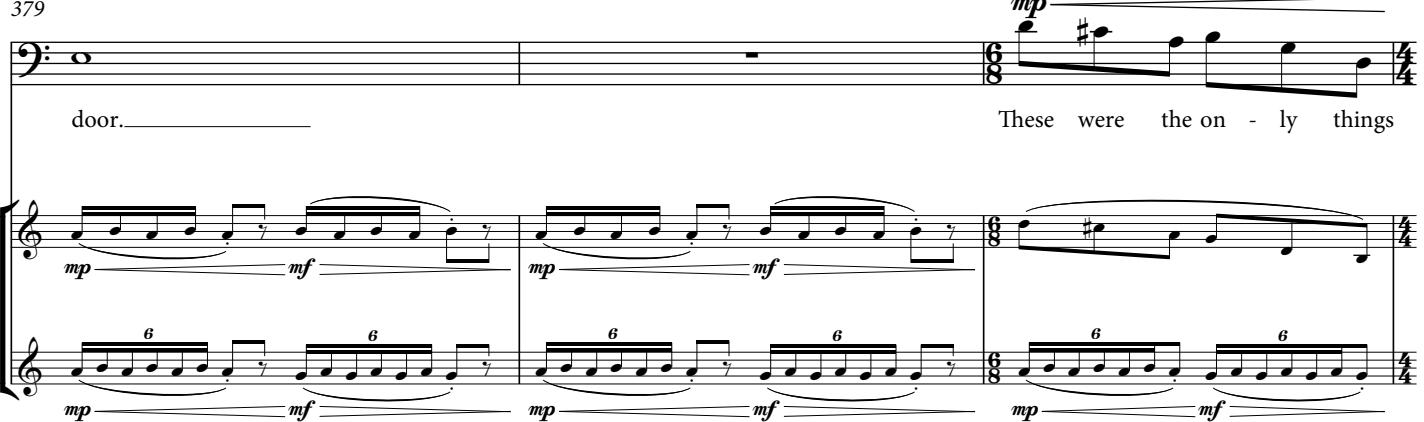
B. Cl. 2: *6 6 6 6 6 6*

BADLANDS

376

Bar. 

379

Bar. 

382

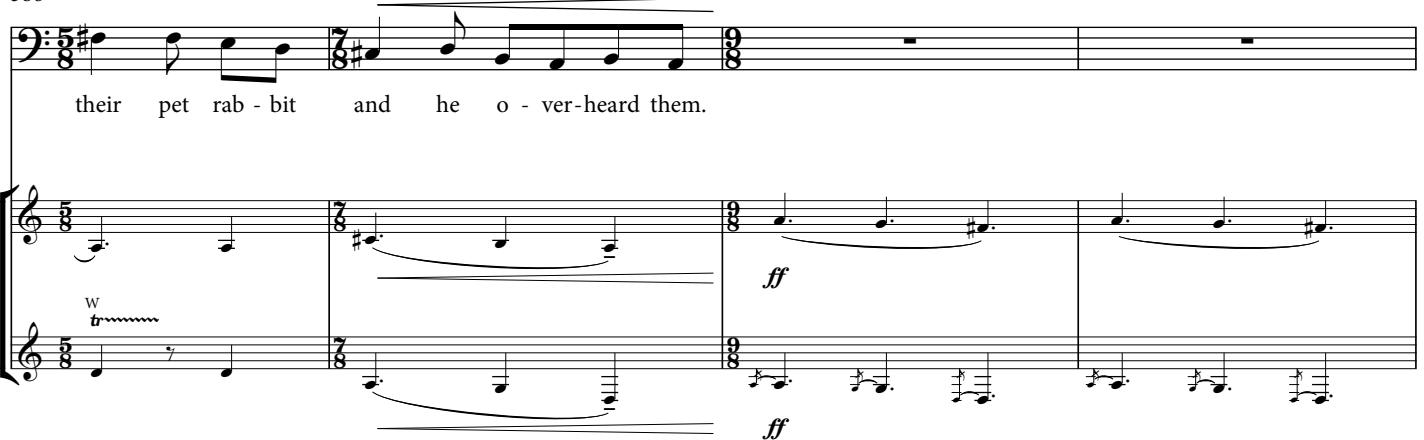
Bar. 

384

BADLANDS

27

386

Bar. 

their pet rab-bit and he o-ver-heard them.

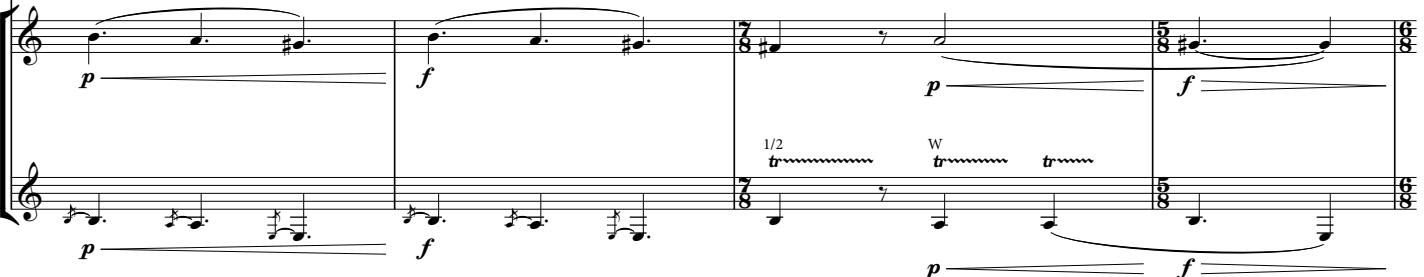
B. Cl. 1 

B. Cl. 2 

390

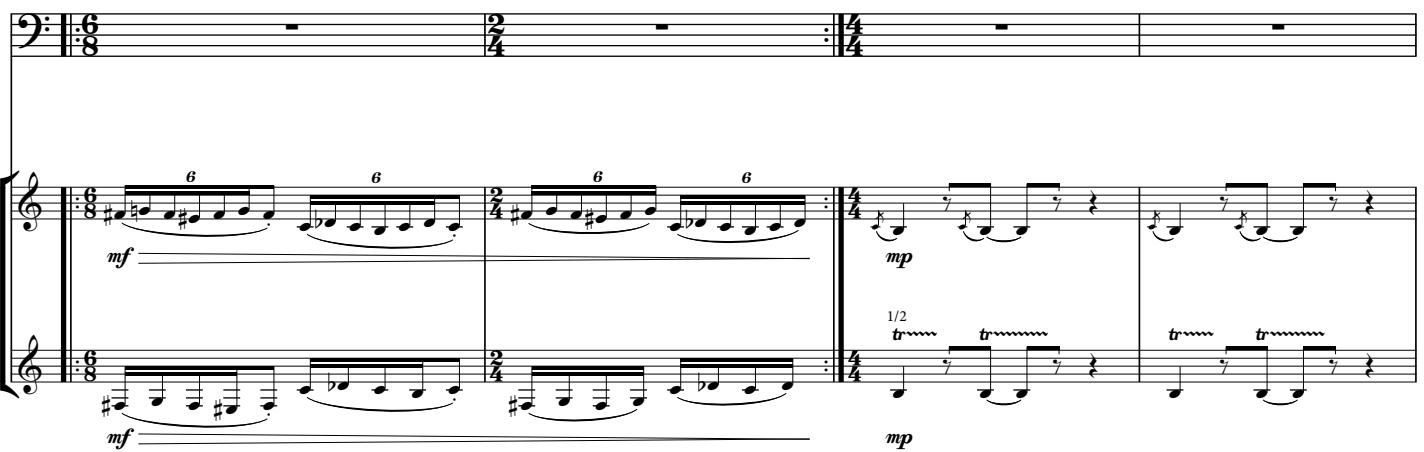
Bar. 

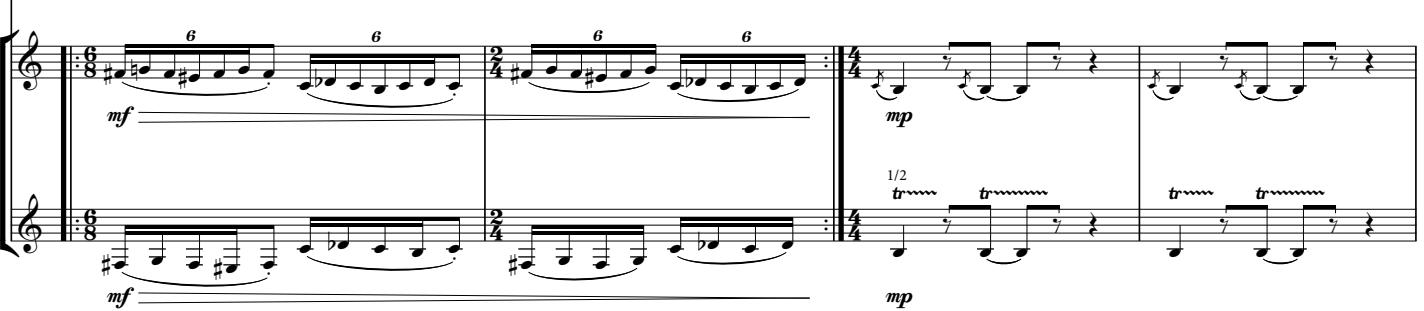
His hear-ing was get-ting ve-ry keen.

B. Cl. 1 

B. Cl. 2 

394

Bar. 

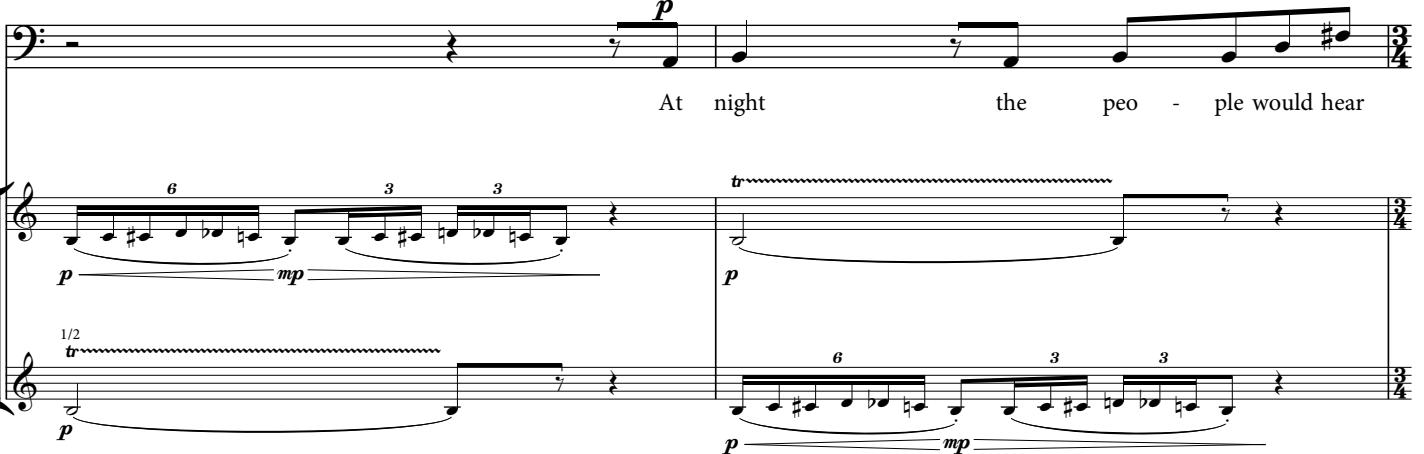
B. Cl. 1 

B. Cl. 2 

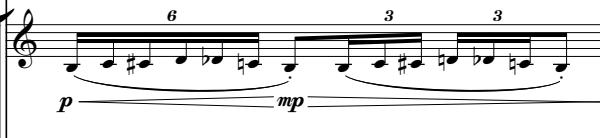
BADLANDS

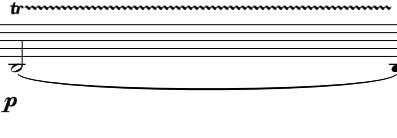
29

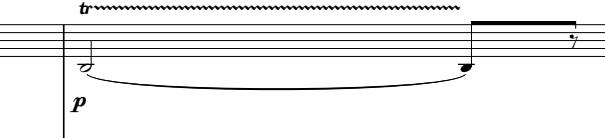
409

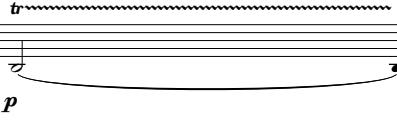
Bar. 

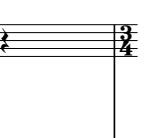
At night the people would hear

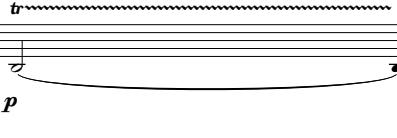
B. Cl. 1 

p 

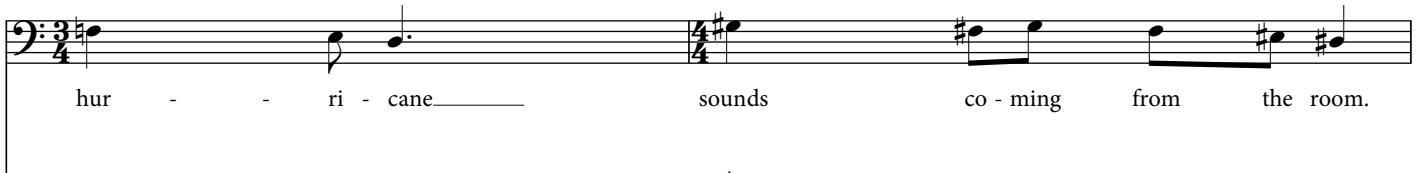
p 

p 

p 

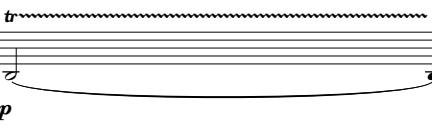
p 

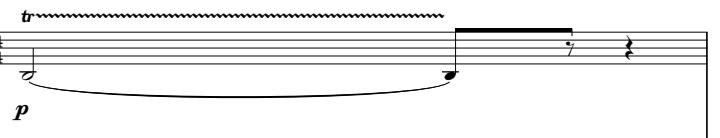
411

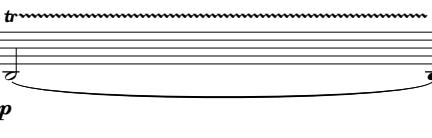
Bar. 

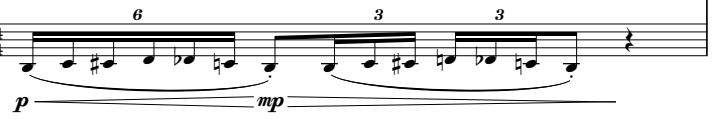
hur - ri - cane sounds co - ming from the room.

B. Cl. 1 

p 

p 

p 

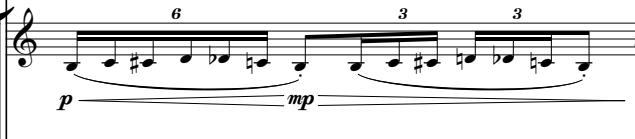
p 

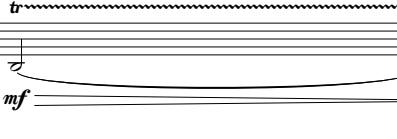
p 

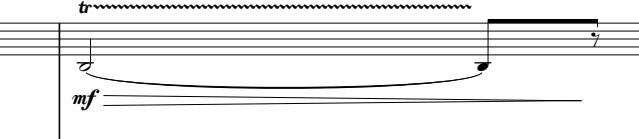
413

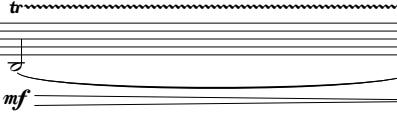
Bar. 

Thun - der and light - ning and

B. Cl. 1 

p 

p 

p 

p 

p 

BADLANDS

415 ***p***

Bar. fog - - - horns.

416

B. Cl. 1
p *mp* *pp*

B. Cl. 2
p
pp

417 ***pp***

Bar. They banged on the door.

B. Cl. 1

B. Cl. 2

419

Bar. They tried to break it down but the

B. Cl. 1

B. Cl. 2

421

Bar. door held firm.

B. Cl. 1 6 6 6 6

B. Cl. 2 6 6 6 6

423 mp

Bar. They put their ears to the door and heard gurg-ling

B. Cl. 1 mp p mp

B. Cl. 2 p mp p

426

Bar. un - der - wa - ter sounds.

B. Cl. 1 p mf p mf mp

B. Cl. 2 mp mf p mf mp

BADLANDS

429 *f*

Bar. Bassoon: Moss and bar - na - cles start - ed to grow____ on the

B. Cl. 1 Bassoon 1: *f*

B. Cl. 2 Bassoon 2: *f*

430

Bar. Bassoon: out - side walls of the room.____

B. Cl. 1 Bassoon 1: *mf*

B. Cl. 2 Bassoon 2: *mf*

432 *mf*

Bar. Bassoon: The peo - ple were a - afraid.

B. Cl. 1 Bassoon 1: *mp*

B. Cl. 2 Bassoon 2: *p* *mf* *mp*

435 *mp* *mf* *mp*

Bar. 

They de - ci - ded to have him com-mit-ted but when they went to get their car

B. Cl. 1 

B. Cl. 2 

438 *mp* *p*

Bar. 

they dis - co-vered the house sur-round-ed by o - cean on all sides as far as they could see.

B. Cl. 1 

B. Cl. 2 

442 **444**

Bar. 

B. Cl. 1 

B. Cl. 2 

BADLANDS

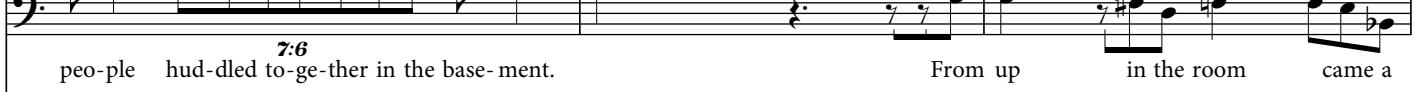
445 *mf*

Bar.  No-thing but o - cean.____ The house tossed and heaved all night._____ The

B. Cl. 1 

B. Cl. 2 

448  *p* 450

Bar.  peo-ple hud-dled to-ge-ther in the base-ment. From up in the room came a

B. Cl. 1  *7:6* *mp* *p*

B. Cl. 2  *mp* *p*

451 *rit.*

Bar.  *pp*

long low moan and the whole house sank in - to the sea.

B. Cl. 1  *pp* *r fz*

B. Cl. 2  *pp* *r fz*