

# SUSPENDERS

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duration: yes

The musical score is arranged in six staves, all in 4/4 time. The top two staves are for Voice 1 and Voice 2, both of which contain only whole rests. The Sop Recorder part begins with a quarter rest, followed by a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The Alto Recorder part begins with a quarter rest, followed by a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The Alto Crumhorn part begins with a quarter rest, followed by a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The Tenor Crumhorn part begins with a quarter rest, followed by a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4.

*relative pitches*

v. 1

Why  
*relative pitches*

why why why why why why

v. 2

Why why why why why why

s rec

a rec

a cm

t cm

11

v. 1

why why do why do fi-re-men wear sus - pen - ders

v. 2

why why why why doo-wah why-ooo why

s rec

a rec

a cm

t cm

15 *actual pitches* -----

v. 1  
why do fi-re-men wear sss - sss sus - pen sus - pen suh suh suh sus -

v. 2  
why do fi - re-men wear sus - pen sus - pen sus - pen sus - pen sus -

s rec

a rec

a cm

t cm

20

v. 1  
pen-ders red sus-pen-ders to hold their

v. 2  
pen-ders red red red red

s rec

a rec

a cm

t cm

25

v. 1

v. 2

s rec

a rec

a cm

t cm

pants

up!

why?

Sus -

why?

30

v. 1

v. 2

s rec

a rec

a cm

t cm

pen - ders are \_\_\_\_\_ ad - just - a - ble straps

shoul - ders with the

or bands \_\_\_\_\_ worn o - ver the shoul - ders

33

v. 1  
ends to the waist - band of the to sup -

v. 2  
but-toned or clipped waist - band trou - sers

s rec

a rec

a cm

t cm

36

v. 1  
port them They are al - so a hang - ing ca -

v. 2  
sup-port them. They are al - so a hang - ing ca -

s rec  
*unspecified pitches*

a rec  
*unspecified pitches*

a cm  
*unspecified pitches*

t cm  
*unspecified pitches*

39

v. 1  
ble or chain con-nect-ing the deck with the sus-pen-sion ca-ble or chain in sus-pen-sion brid-ges

v. 2  
ble or chain con-nect-ing the deck with the sus-pen-sion ca-ble or chain in sus-pen-sion brid-ges but

s rec

a rec

a cm

t cm

43

v. 1  
sto-ry.

v. 2  
that's an-oth-er sto-ry. *Gliss.* *approximate pitches* Can -

s rec

a rec

a cm

t cm

48

v. 1

v. 2

ter - ro can-ter-ro cir - ca le le bre-tel-le le bre-tel-le can - ter - ro Mio zio non è un - cam-

s rec

a rec

48

48

a cm

mandolin

ad lib.

t cm

54

v. 1

v. 2

mel - lo Tu sei u-no ce-riol! la vos-tra tes-ta è co-si pie-na di for - mag-gio!

s rec

a rec

54

54

a cm

54

t cm

54

54

54

60

v. 1

v. 2

s rec

a rec

a crm

t crm

alto crumhorn

64

v. 1

v. 2

s rec

a rec

a crm

t crm

voice 3 (with beret)

concertina

ad lib.

Les cha - meaux les cha-meaux ne mangent pas ne mangent pas de jar - re - telles



68

v. 1

v. 2

s rec

a rec

a cm

t cm

alto recorder

parce qu'il leurs parce qu'il leurs font ooo la la! a-voir soif!

73

v. 1

v. 2

s rec

a rec

a cm

t cm

guitar

castanets

relative pitches

ad lib. à la flamenco

ad lib. à la flamenco

Mi ca mel - lo es en fer - mo pe-ro

78

v. 1

co - mo es sus li - gas O mi ca mel-lo es en fer - mo

v. 2

s rec

a rec

a cm

t cm

*f*

83

v. 1

relative pitches

O \_\_\_\_\_ son o son \_\_\_\_\_ buen-as

v. 2

s rec

a rec

a cm

t cm

*ad lib. à la flamenco*

O-lé!

88

v. 1

v. 2

Cu - pi - er - on me - jor que el que - so.

s rec

a rec

a cm

t cm

94 **Pakistani auto horn**

v. 1

v. 2

s rec

a rec

94 **voice 3 (with beret) relative pitches**

a cm

94 **niederhorn**

t cm

Ho-sen trä-ger sind gros-ser als kur-ze Ga-mas-chen a-ber nicht so gross wie das

102 *relative pitches*

v. 1

v. 2

s rec

a rec

a cm

t cm

Ka -mel.

tenor crumhorn

alto crumhorn

p'tang

kithерette

*ad lib.*

*ad lib.*

108

v. 1

v. 2

s rec

a rec

a cm

t cm

ga ah-so! a - ri-ma-shi ta - ra wa - ta - shi wa ra-ku da wa hit - su yo a-ri-

114 *slower, recitative-like*

v. 1  
ma - sen — Why why why why why why

v. 2  
Why why why why why why

s rec

a rec *mp*

a crm

t crm *mp*

120 *actual pitches*

v. 1  
ooo ooo ooo ooo ooo

v. 2  
ooo ooo ooo ooo ooo

s rec

a rec

a crm  
O, — ro-man-tic di - a-logue where-fore have you got to? — If you — have gone off with the

t crm

*Chorale-like  
relative pitches*

125

v. 1  
ooo                   ooo                   ooo                   why why?                   Sus - pen - ders

v. 2  
ooo                   ooo                   ooo                   why why?                   Sus - pen - ders

s rec

a rec

a cm  
cam-el I hope at least that you'll be hap-py.                   Sus - pen - ders

t cm  
voice 4

Sus - pen - ders

130

v. 1  
— don't trans - mit ffff fleas they — fit bet - ter than

v. 2  
don't trans - - - mit ffff fleas they fit bet-ter than cheese you —

s rec

a rec

a cm  
don't trans - - mit fff fleas they fit bet-ter than cheese sus -

t cm  
don't trans - mit fff — fleas they fit bet-ter than cheese bet - ter bet-ter bet-ter

136

v. 1  
cheese you can do as you please please please

v. 2  
can do as you please *Gliss* ffff fleas, oh my bon-nie

s rec

a rec

a cm  
pen-ders oh oh! oh my oh oh oh my oh *Gliss*

t cm  
you can do as you please oh oh oh my oh my

140 **original tempo**

v. 1  
please please please please oh my bon-nie Lou ise.

v. 2  
Lou - - - - - ise. *Glissando*

s rec

a rec

a cm  
oh my bon-nie ffff bon-nie Lou - ise.

t cm  
oh me oh my oh my bon-nie Lou - ise.

144

v. 1

Why why why why why why why do fire - men wear sus - pen - ders?

v. 2

Why why why why why why

s rec

a rec

144

alto crumhorn

144

t crm

voice 3

\*

150

v. 1

v. 2

Oh, my bon-nie Lou - ise.

s rec

a rec

150

a crm

t crm

\* Joban szeretem a nadrak husomat mind a puposhatas tehent.  
Az en anyum szereti a turat nem szereti a puposhatas tehent.