

*November 15, 1935 – Leaving Santa Barbara*

*for solo male Intoning Voice and Violin*

*with spoken voice aside*

*words & melody notated by* **Harry Partch**

*intonation, musical arrangement & harmony by* **Marc Sabat**

**PLAINSOUND MUSIC EDITION**

**Note:**

The words and melody of “November 15, 1935 - Leaving Santa Barbara” are taken from a sketch by American composer Harry Partch, originally notated in “Bitter Music”, a diary of his hobo travels across America during the Great Depression. In this particular fragment, while hitchhiking Partch is picked up by a truck driver who is a born-again-Christian of Filipino origin.

The microtones are intended to be performed in Just Intonation and are explicitly notated using The Extended Helmholtz-Ellis JI Pitch Notation, developed by Marc Sabat and Wolfgang von Schweinitz in Berlin, 2000-2004.

The voices and instrument may be somewhat amplified if necessary. In general the voices should follow the character of American traditional folk singing (e.g. as recorded by Harry Smith in his “Anthology of American Folk Music”), retaining an unadorned natural intonation based on ordinary speech, without vocal mannerisms.

## November 15, 1935 - Leaving Santa Barbara

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“Do you know the Lord? How do you know Him? Have you seen Him?  
I'm telling you, brother, you won't see Him until you come to Jesus and confess your sins...”  
(the Filipino who has picked me up is talking).

“For two years I gave my life to sin and the devil. I had gambling, whiskey, women.  
I can make a good living gambling. Yes! But do I do it? No!  
“I give my live to Jesus. I saw the Way of Salvation and came to Him –  
‘Whosoever believeth in me shall have everlasting life’ -  
See? And now I am saving souls for Him.  
I don't want your body. Jesus doesn't want it. But your soul, brother!...”  
(I gaze out over the ocean, and into the depths.)

*Could my tears forever flow*

“Why do you say ‘depths of the sea?’”

*These for sin could not atone -*

“You could say ‘the bottom of the sea.’”

*Thou must save and Thou a-*

“It sounds so strange to me when other people speak of the depths of the sea.”

“Whatever the Lord gives me to do - Amen! If I have work, Amen! If I have no work, Amen!  
Glory to His Name!...”  
(the Filipino talks continuously).

“God gave us everything. God created everything, isn't it? And two thousand years ago  
He gave his only begotten Son to the world to be crucified on the Cross for its sins.  
And He gave us the New Testament. Glory to God that He did! Praise His Holy Name...”  
(I rest my head against the joggling window and close my eyes,  
listening to the sweet music from the throat of the Filipino.  
He is talking so low now that he is barely audible above the motor.)

*When my eyes shall close in death -*

*Rock of ages cleft for me -*

*Let me hide myself in -*

“Come to Jesus, beloved! I'm telling you, brother, no man can wash your sins away.  
Only Jesus, Jesus, brother! God will take care of His beloved children if they will come to Him.  
You will see the day when you will remember what I say now. Amen!...”

“May God go with you and have mercy on you, brother...”  
(the Filipino is leaving me at Ventura).

“Perhaps we will meet again someday. And then I hope you will come to Him.  
You can wash your body, but only Jesus can wash your heart.  
*Jesus - wash - all - your - sins - away.* May God bless you, my brother!”

*... could not atone -*

*Thou must save and thou alone -*

“May God bless you,” I reply (softly).

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*Intoning Voice*

*Voice Aside*

*Violin*

*sing*

Hand me down my wal - king cane, Oh, hand me down my wal - king cane, Oh,

*pizz.*

*ritenuto* *Slower*

hand me down my wal - king cane I'm a - goin' t' leave on that mid - night train, 'Cause all my sins are ta - ken a -

*articulate all consonants throughout*

*speaking in free rhythm*

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*pizz.*

Have you seen Him? I'm tel - ling you, bro - ther, you won't see Him un -

*big breath!*

til you come to Je - sus and con - fess your sin - s

*whistle (Violinist begins, then a2)* *intoning voice, solo, strong consonants as before*

For two yea - r - s I

*pluck and whistle until Intoning Voice joins in, then speak as Intoning Voice continues whistling*

(the Filipino who has picked me up is talking).

gave my life to Si - n and the De - vil I had gam bling, whis - ky, wo - men.

*arco tremolo*

*sfzp* *wavy lines indicate sustained tone (NO vibrato)* *sfzp*

I can make a good liv - ing gam bling. Ye - s! But do I do it? No!

*pizz.* *p* *sf* *mf*

I give my life to Je - sus I saw the Way of Sal - va tion and came to

*arco, con sord.* *mp*

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Hi - m 'Who - so - e - ver be - lie - veth in me shall have e - ver - las - ting li - fe'

See? And now I am sa - ving souls for Hi - m I don't want your bo dy

*L.H. pizz.* + *arco, senza sord.* *arco* *l.v.*

*p* *mf* *f* *fz*

*whistle (Violinist begins, then a2, then Intoning Voice solo, as before)*

Je sus does - n't want it But your soul, bro ther!..."

*mp* *f* *f* *mp*

*arpeggiando*

*Je sus does - n't want it But your soul, bro ther!..." I gaze out over the ocean, and into the depths.*

"Why do you say 'depths of the sea'? You could say 'the bottom of the sea'... it sounds so strange to me when other people speak of the depths of the sea."

"What - e - ver the Lord gives me to do - A - me - n! If I have work, A -

*arco* *fz* *bend up ad lib.* *fz* *fz*

*intone*

me - n! If I have no work, A - me - n! Glo - ry to His Na - me!

*fz* *pizz.*

*whistle (as before)*

God gave us e - v'ry - thing. God cre - a - ted e - v'ry - thing, is - n't it?

*speaking* *arco tremolo, flautando* *p* *sfz*

*(the Filipino talks continuously)*

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*take time!*

And two thou - sand years a - go He gave His on - ly be - got - ten

*flautando*

*pp* *(?) ord.* *sfz*

So - n to the world to be cru - ci - fied on the Cross for its

*mf* *fp* *fp* *fp* *mf even*

*breathe!*

si - n - s And He gave us the New Tes - ta - ment. Glo - ry to

*pizz.*

Go - d that He di - d Prai - se His Ho - ly Na - me

*speak*

I rest my head against the joggling window and close my eyes, listening to the sweet music from the throat of the Filipino.

*sing, a2*

When my eyes shall close in death - Rock of a - ges cleft for

He is talking so low now that he is barely audible above the motor. *sing along with Intoning Voice*

*pizz.*

*solo*

me - Let me hide my - self in "Co - me to Je - sus, be - lo - ved! I'm

*f possibile*

*take time!*

tel - ling you, bro - ther, no ma - n can wash your si - ns a - way.

*sfz* *simile* *m*

On - ly Je - sus Je - sus, bro ther, God will take care of His be - lo - ved chil - dren

*arco, con sord.*

(continue sustaining throughout following text until indicated end)

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if they will come to Him. You will see the day when you will re - mem - ber what I say

no - w. A - men!... May Go - d go with you and have mer - cy on

*speaking, a2* *intoning voice, solo*

*L.H. pizz.* *pizz. tremolo \**

you, bro - ther Per - haps we will meet a -

*whistle (as before)* *intoning voice, sotto voce, from a distance*

*speaking*  
(the Filipino is leaving me at Ventura).

*pizz. norm.*

gain some - day. And then I hope you will come to Him.

You can wash your bo - dy, but on - ly Je - sus can wash your heart

*pizz. norm.* *senza sord.* *ff*

Je - sus wash all your sins a - way May God bless you my

*sing, a2* *solo, intone*

*sing along with Intoning Voice*

bro - ther Could not a - tone Thou must save and Thou a - lone

*speaking*  
"May God bless you," I reply.