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Songs of a Wandering Soul

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SAMAN SHAHI

Songs of a Wandering Soul

For Chamber Ensemble and Voice

2019

Canada Council for the Arts
Conseil des arts du Canada

Songs of a Wandering Soul

Program Notes:

"Songs of a Wandering Soul" tells the story of the modern nomads that leave "Home" in search of meaning, peace, truth and prosperity, and yet they find themselves constantly entangled with "Home": They constantly lose the battle to be fully displaced from their origin and they lose the battle to fully integrate. They remain forever a wanderer.

The music disperses the narrative into three different movements quite arbitrarily, however this piece can be extended in the future to include more movements as the story of the modern nomad has no conclusive end.

Compositionally, the first and the third movements share many motivic and rhythmic features that ties the whole cycle together as a unified piece, however the second movement, with its improvisational nature remains as a standalone in the cycle.

I. *My accent, my beautiful shackle*: When one relocates to a new home, they lose many things: material things, family ties, friendships, jobs and a sense of general familiarity. But the last thing they lose, and most never do, is their accents: The accent incessantly reminds them the origin of their stories. I found this concept to be torterously beautiful, that as though we have moved on from a chapter in life, our past tirelessly calls through every word we utter.

II. *Frozen Pictures- For Ardavan*: For the modern nomad loss is very complex. I lost one of my best childhood friends to cancer a decade ago, and this movement is an attempt to celebrate his never-fading memory.

III. *The mirrors never lie*: And every time the nomads look in the mirror, long enough to have a glimpse of self-reflection, they see it. They see the everlasting chase of an elusive self-fulfillment: They see the truth, and they bury it.

I would like to acknowledge the generous assistance from the Canada Council for the Arts, and specifically the "Explore and Create" for funding both the creation and recording of this piece.

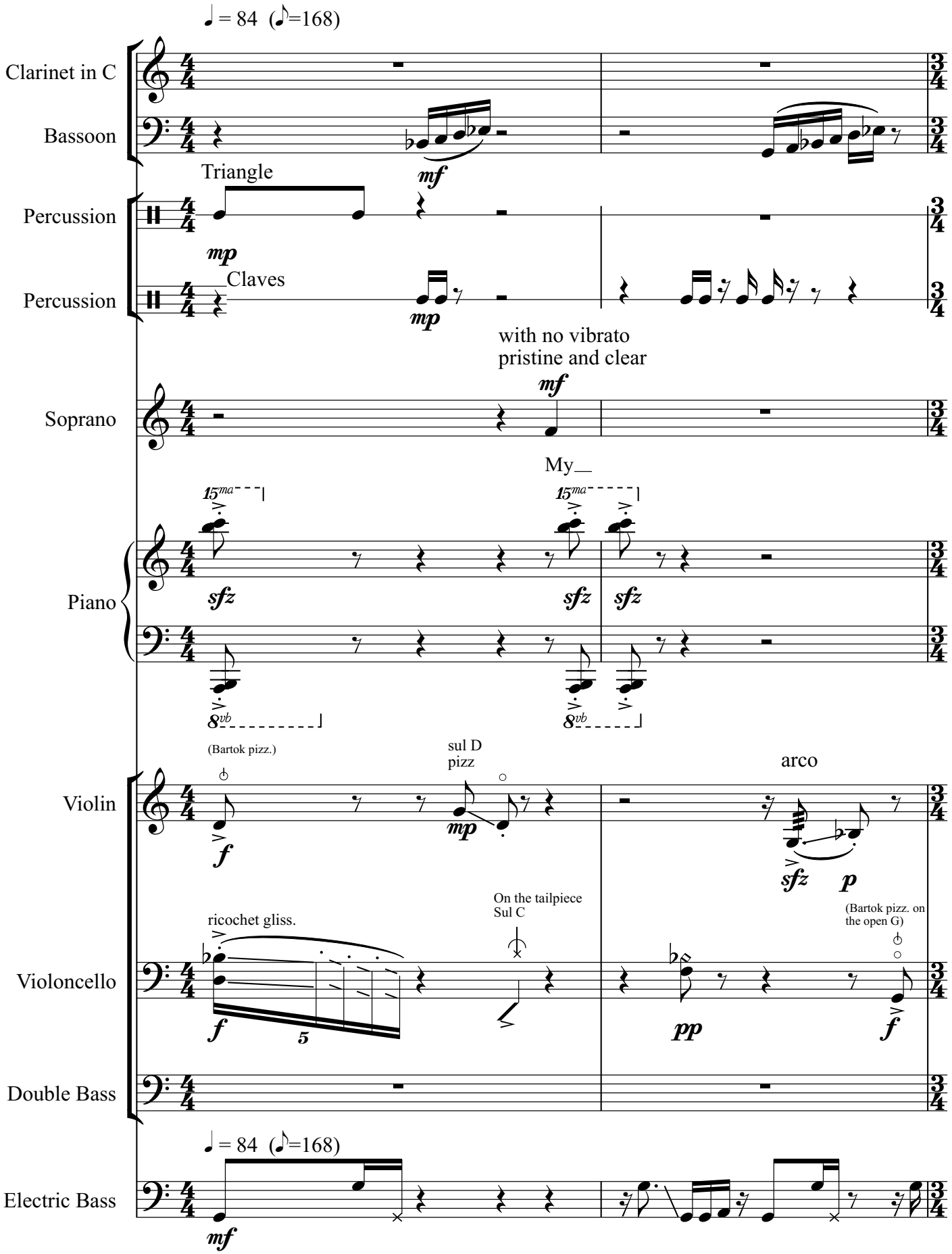
Instrumentation:

Wind (Clarinet in C, Bassoon) [Some use of effect pedals]
Violin
Violincello
Bass (Electric Bass, Double Bass)
Soprano
Piano
Percussion (Conga, Cajon, Bass drum, Triangle, Claves, Tibetan bowls [G,Bb,C], Suspended Cymbal)

Songs of a Wandering Soul

I. My Accent, My Beautiful Shackle

Saman Shahi



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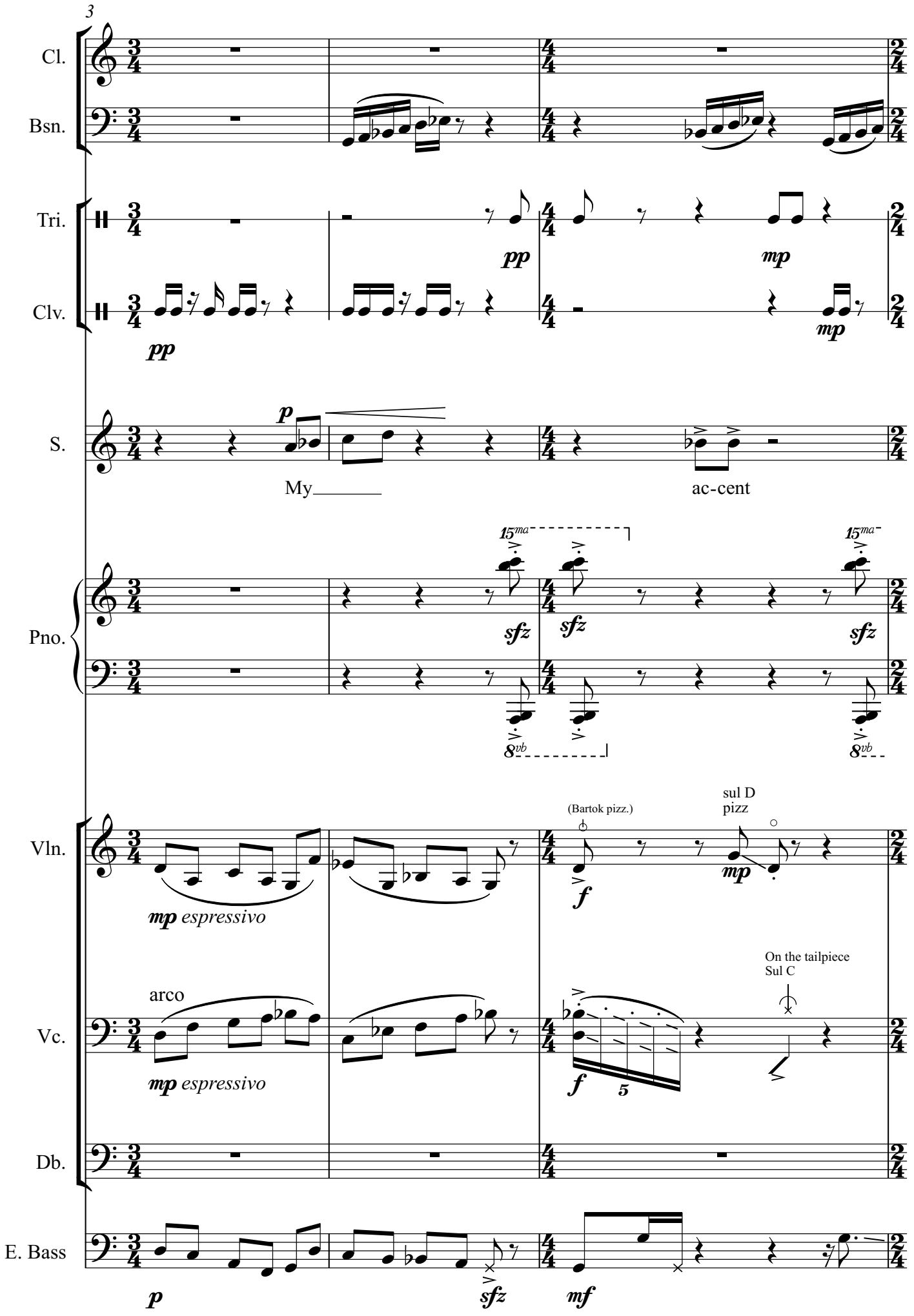
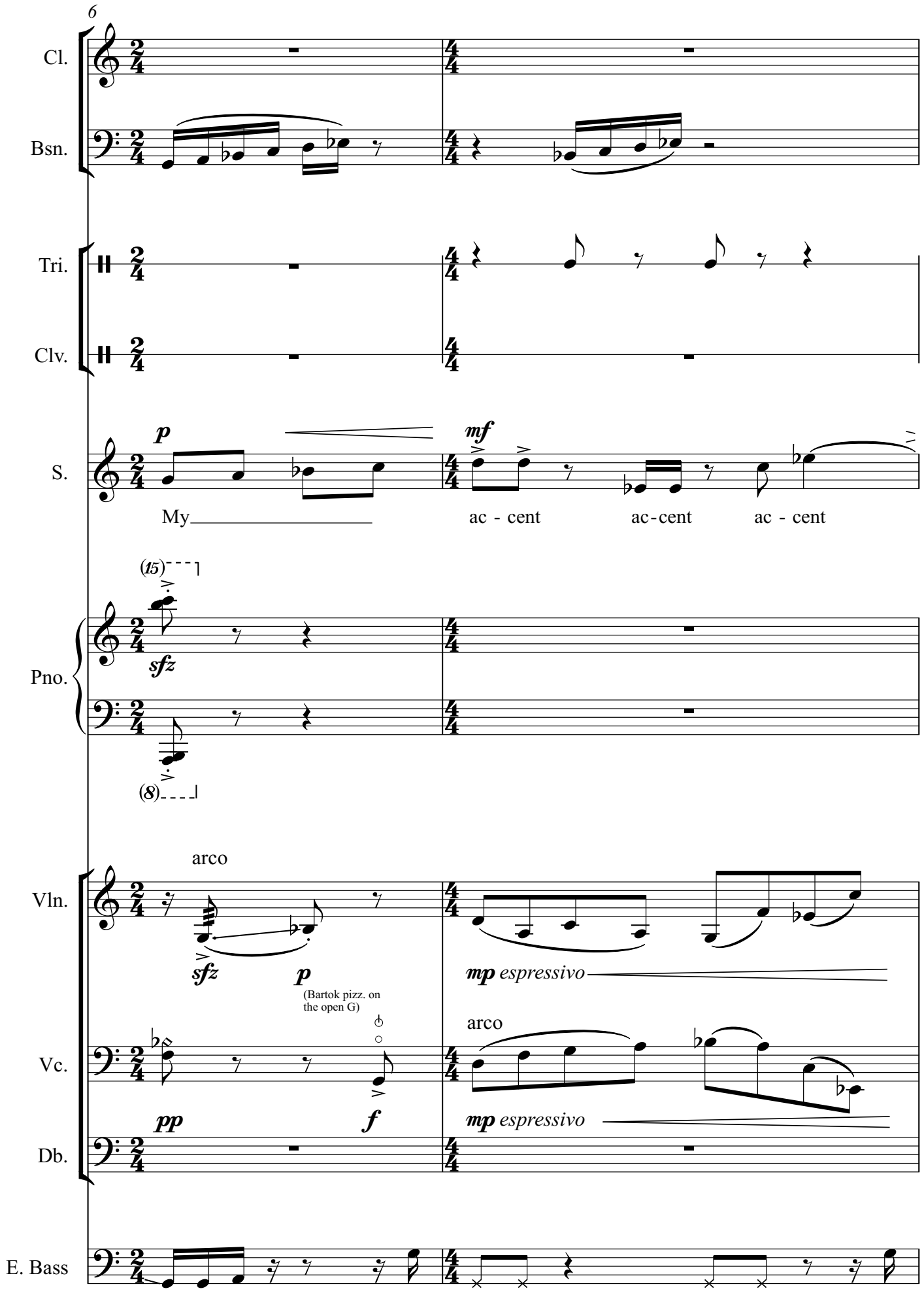
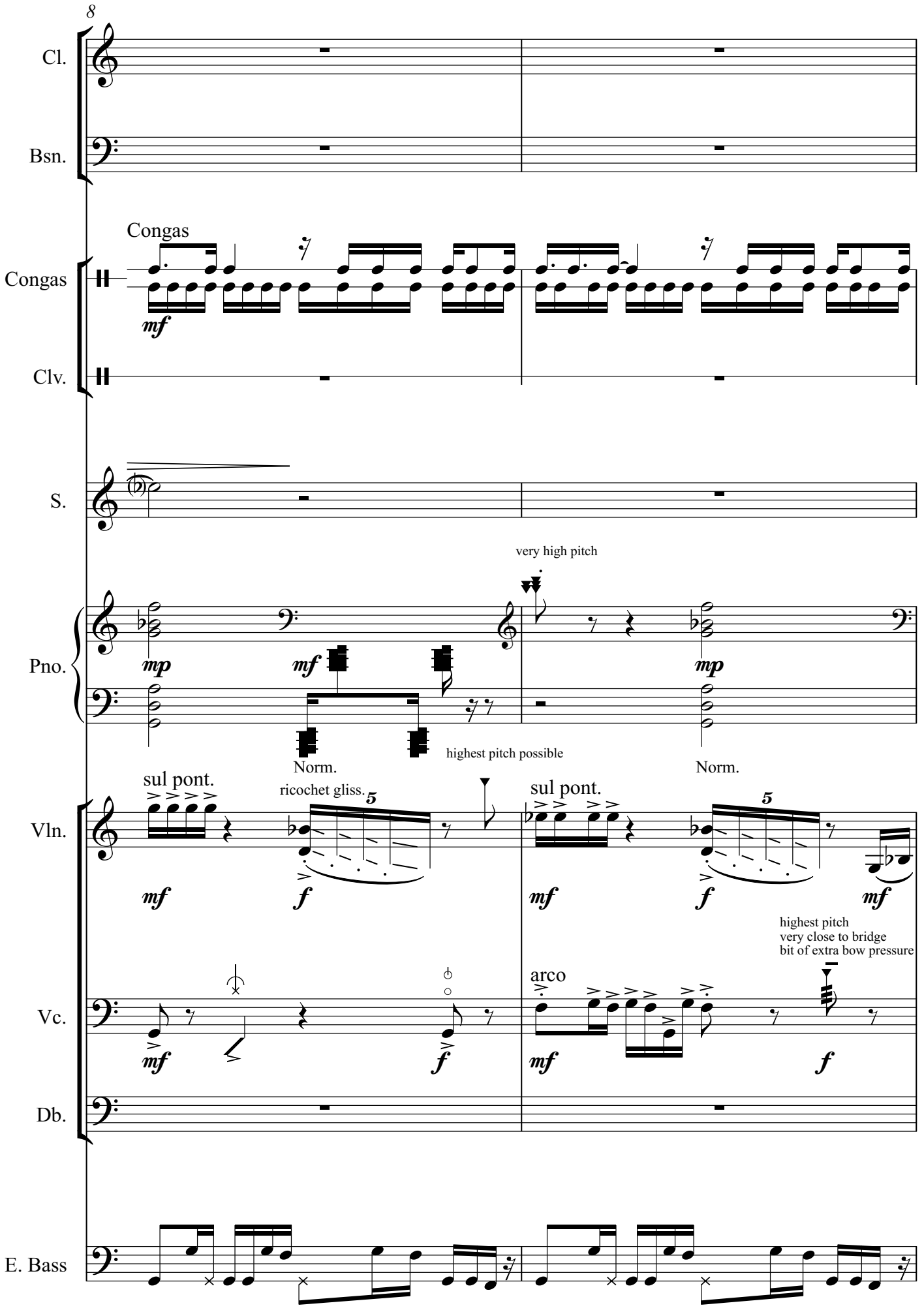
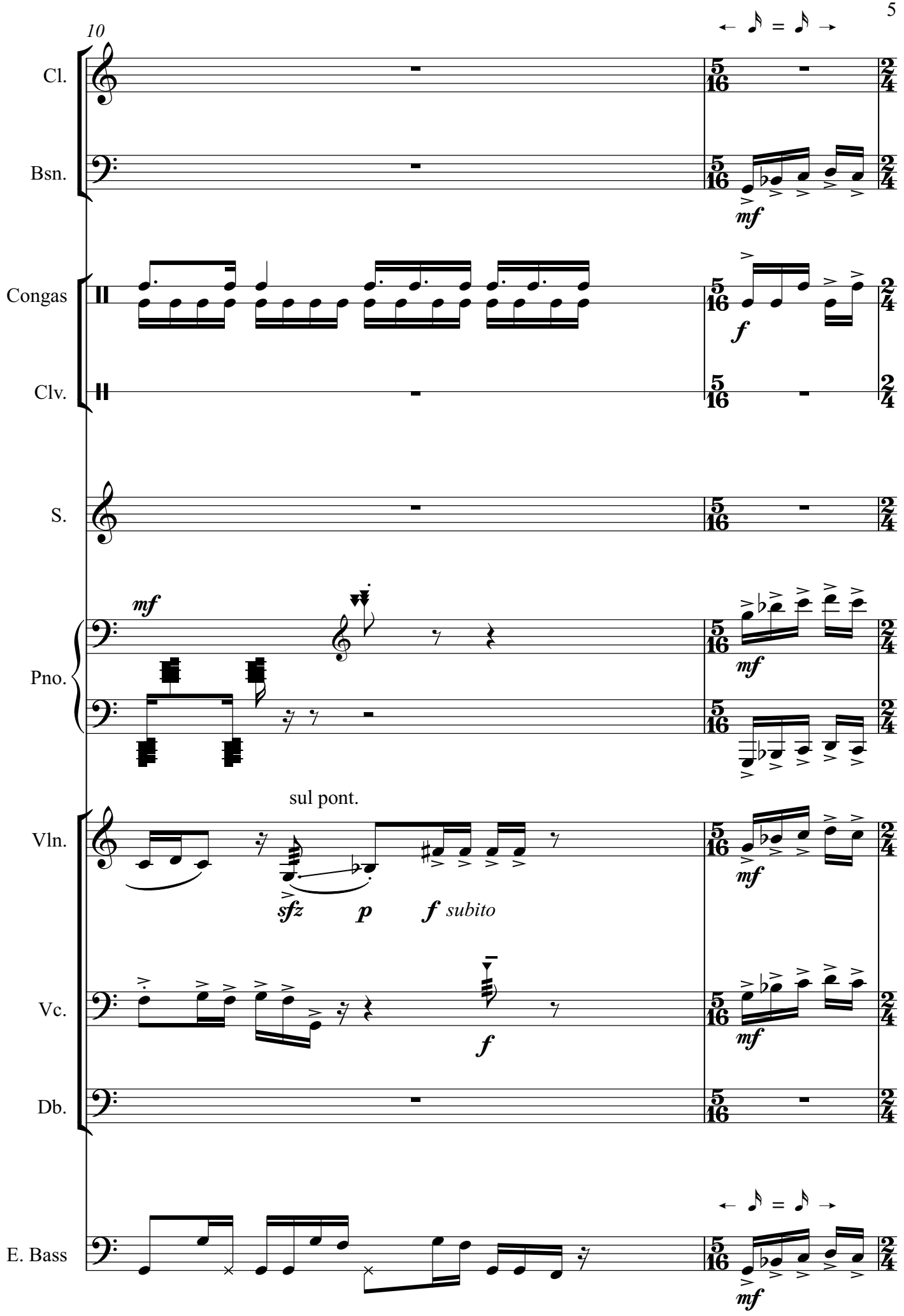
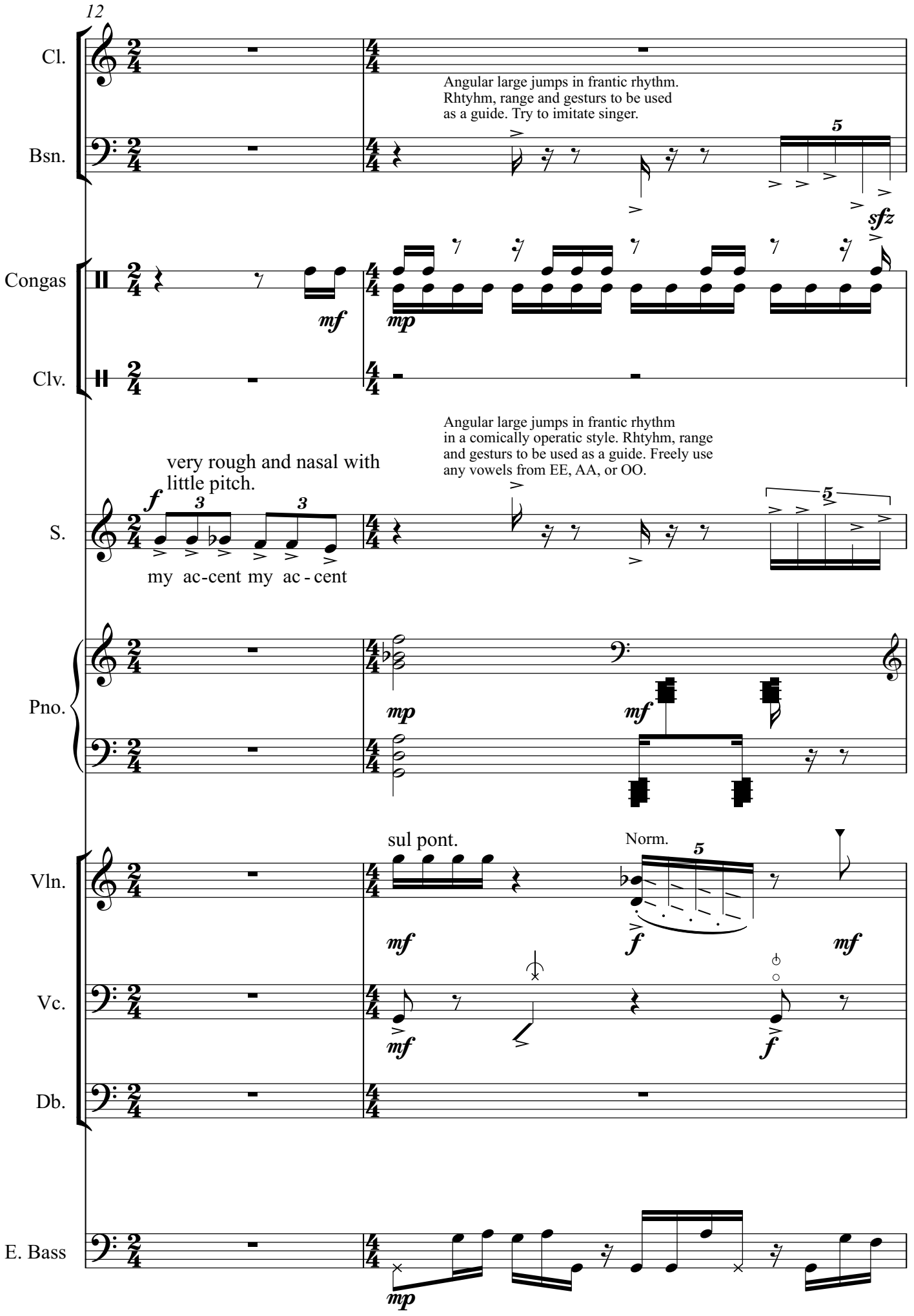
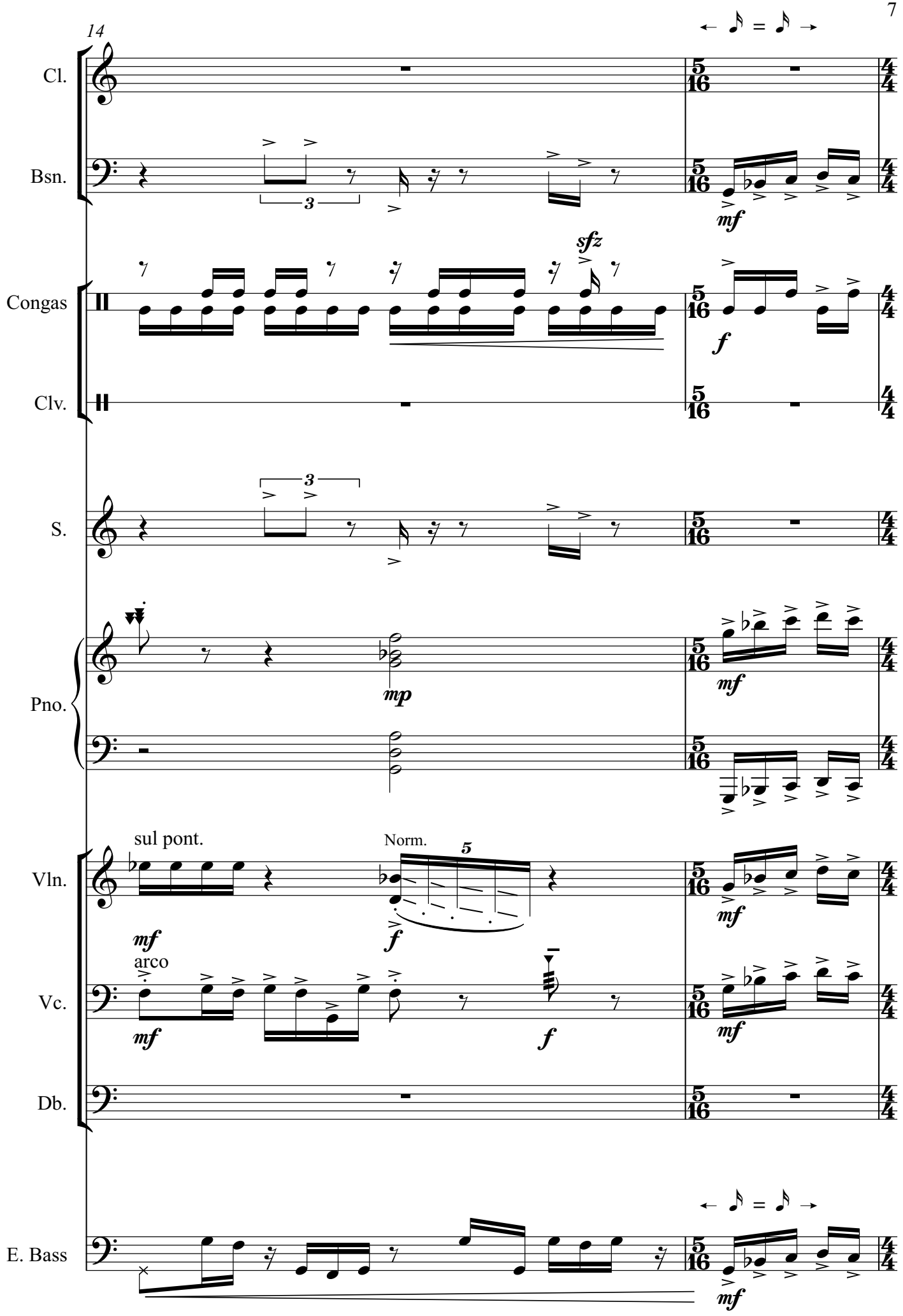

3
Cl.
Bsn.
Tri.
Clv.
S.
Pno.
Vln.
Vc.
Db.
E. Bass
pp
mp
p
My
ac-cent
15ma
sfz
8vb
(Bartok pizz.)
sul D
pizz
f
mp espressivo
arco
On the tailpiece
Sul C
5
mf

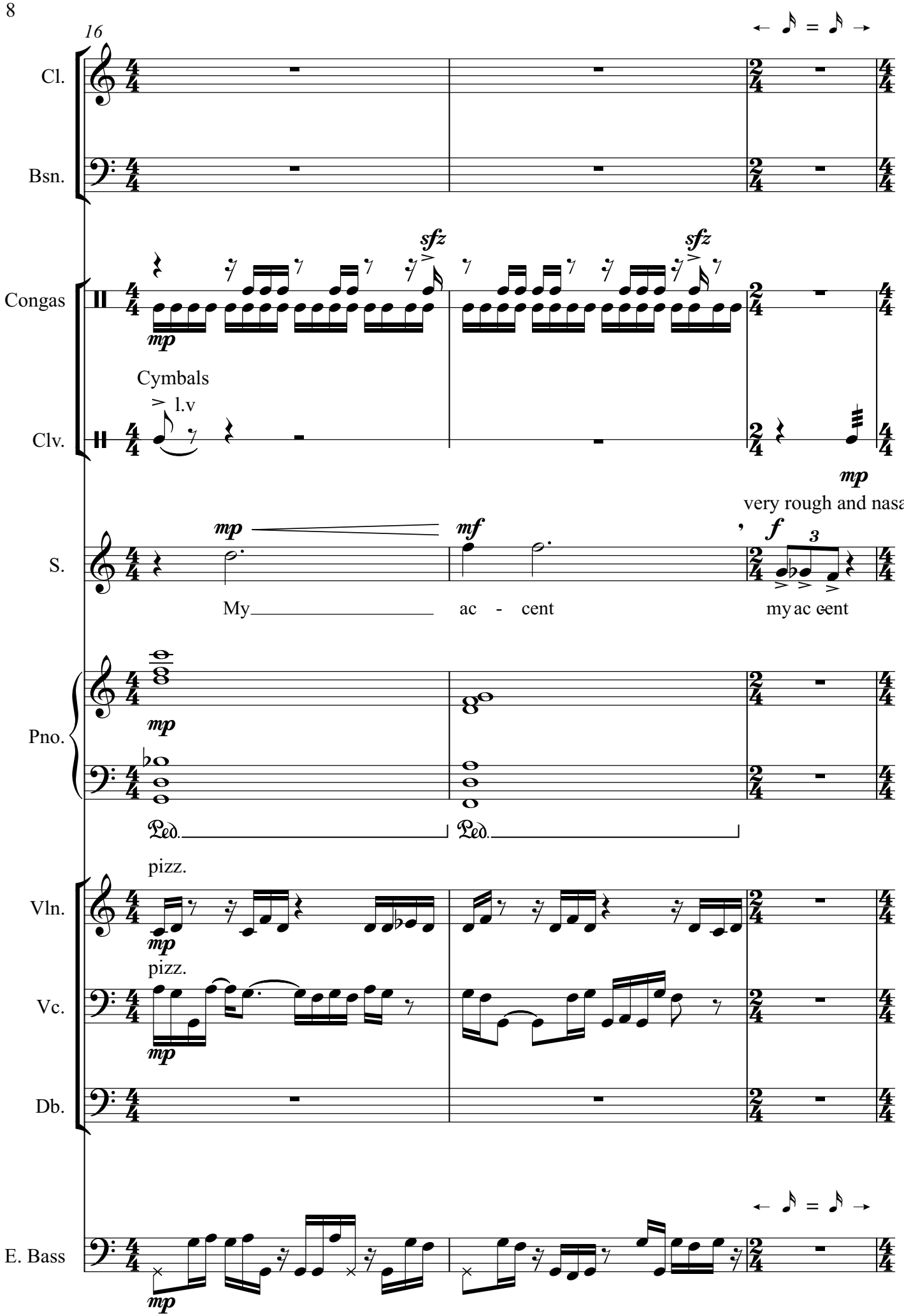

6
Cl.
Bsn.
Tri.
Clv.
S.
p
mf
My
ac - cent
ac-cent
ac - cent
(15)
sfz
Pno.
(8)
arco
Vln.
sfz
p
(Bartok pizz. on
the open G)
mp espressivo
arco
Vc.
pp
f
mp espressivo
Db.
E. Bass


8
Cl.
Bsn.
Congas
Congas
mf
Clv.
S.
very high pitch
Pno.
mp
mf
mp
Norm.
highest pitch possible
Norm.
sul pont.
ricochet gliss.
5
sul pont.
5
Vln.
mf
f
mf
f
mf
highest pitch
very close to bridge
bit of extra bow pressure
arco
Vc.
mf
f
mf
f
Db.
E. Bass


10
Cl.
Bsn.
Congas
Clv.
S.
Pno.
Vln.
Vc.
Db.
E. Bass
mf
f
sfz
p
f subito
sul pont.


12
Cl.
Bsn.
Angular large jumps in frantic rhythm.
Rhtyhm, range and gesturs to be used
as a guide. Try to imitate singer.
sfz
Congas
Clv.
Angular large jumps in frantic rhythm
in a comically operatic style. Rhtyhm, range
and gesturs to be used as a guide. Freely use
any vowels from EE, AA, or OO.
very rough and nasal with
little pitch.
S.
my ac-cent my ac - cent
Pno.
sul pont.
Norm.
Vln.
Vc.
Db.
E. Bass


14
Cl.
Bsn.
Congas
Clv.
S.
Pno.
Vln.
Vc.
Db.
E. Bass
sul pont.
arco
Norm.
mf
mp
f
sfz


16
Cl.
Bsn.
Congas
sfz
sfz
mp
Cymbals
l.v
Clv.
mp
very rough and nasal
S.
mp
mf
f
3
My
ac - cent
my ac cent
Pno.
mp
Ped.
Ped.
pizz.
Vln.
mp
pizz.
Vc.
mp
Db.
E. Bass
mp

19

Play top pitch
bottom pitch through
FX pedal.

Cl.

Bsn.

Congas

Cym.

> l.v

clear normal singing

S.

Ah

Pno.

Vln.

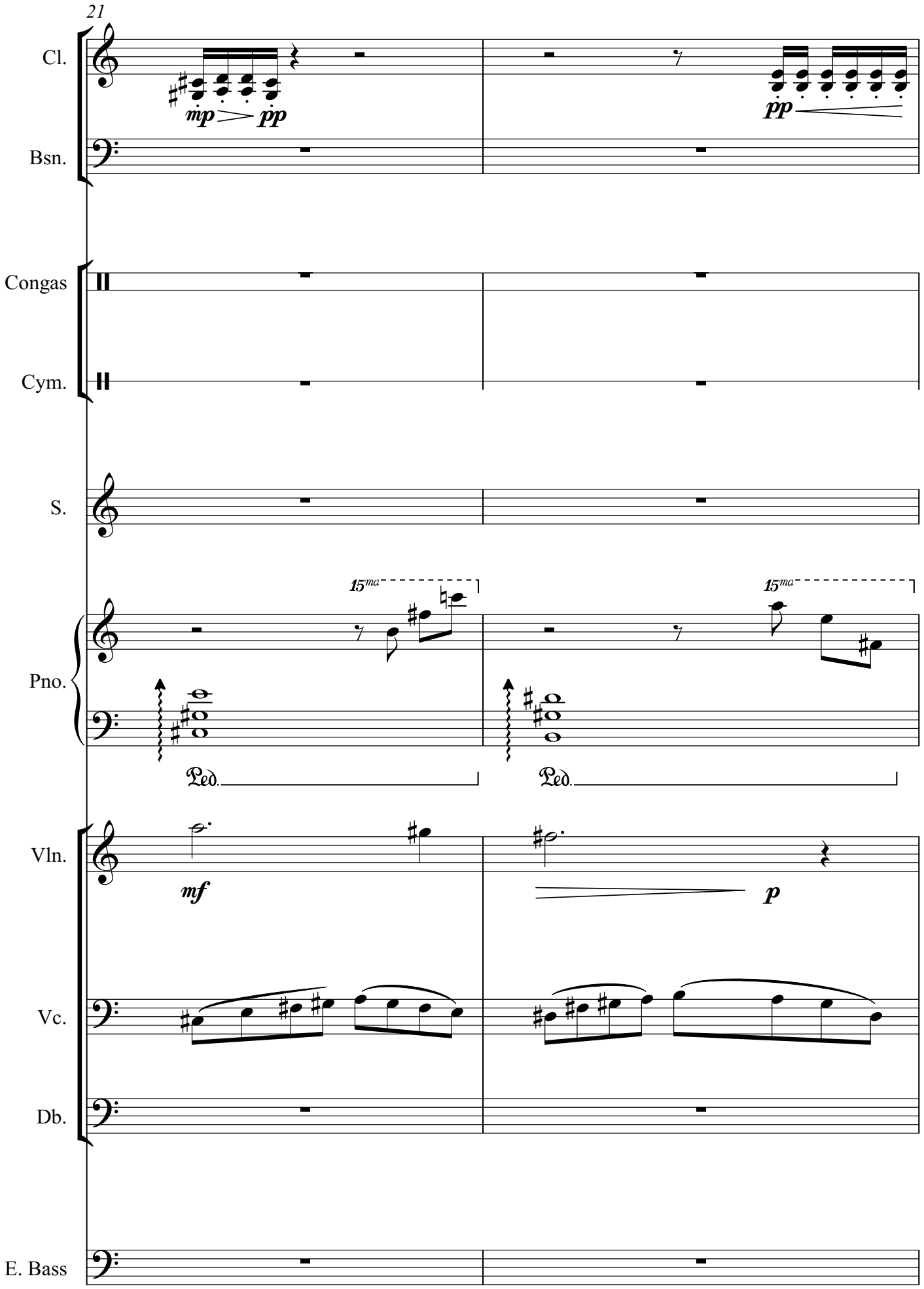
arco

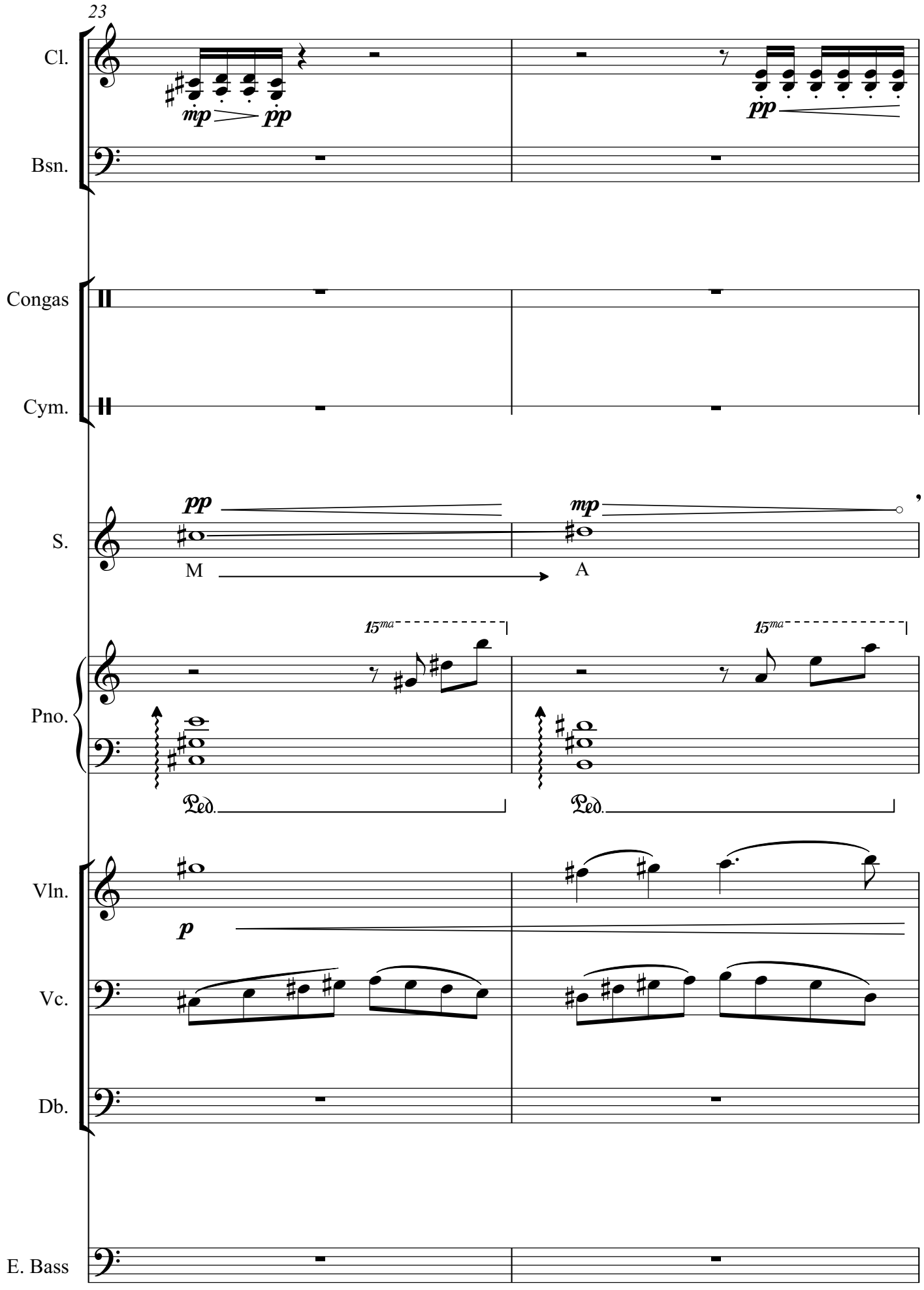
Vc.

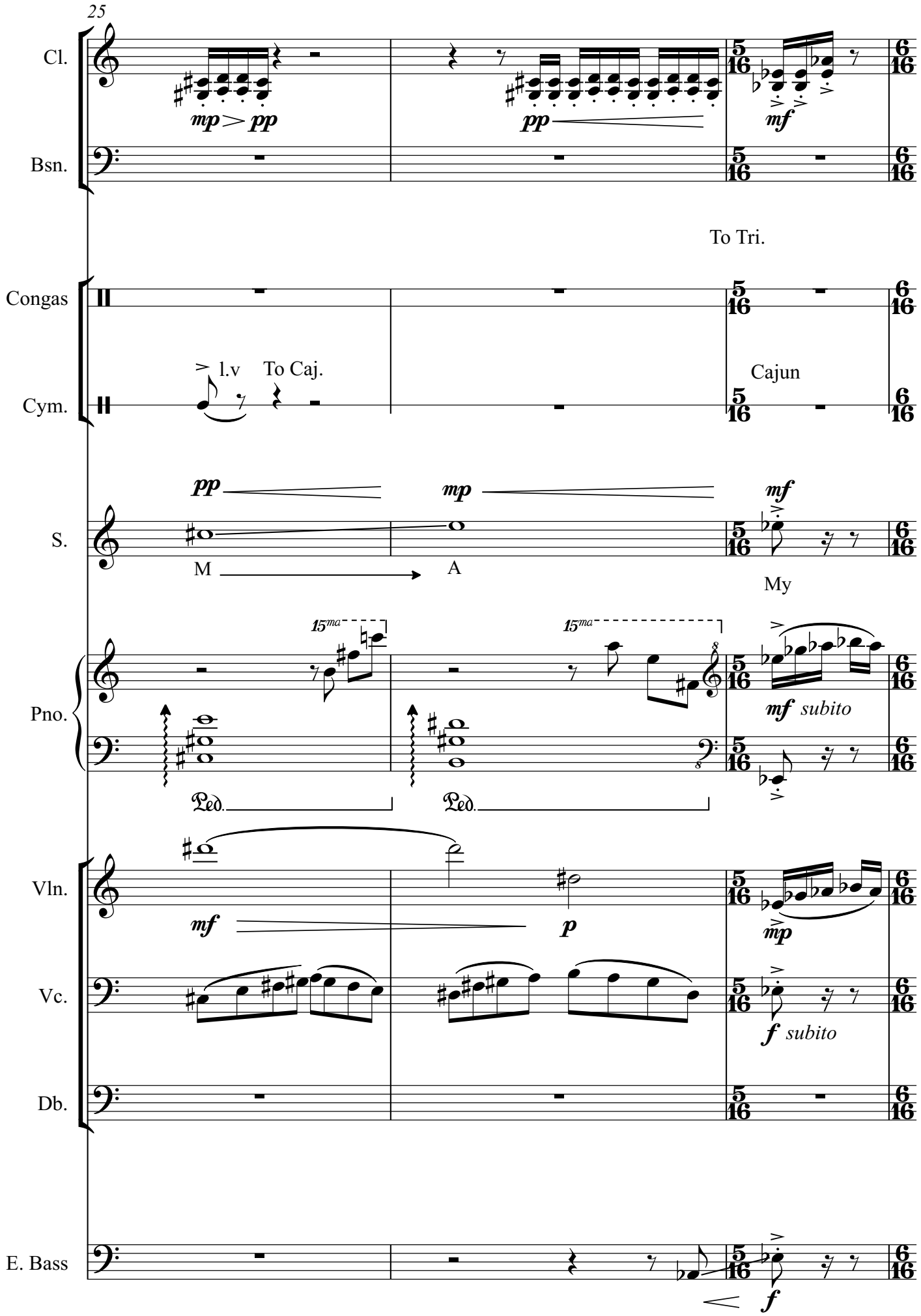
arco

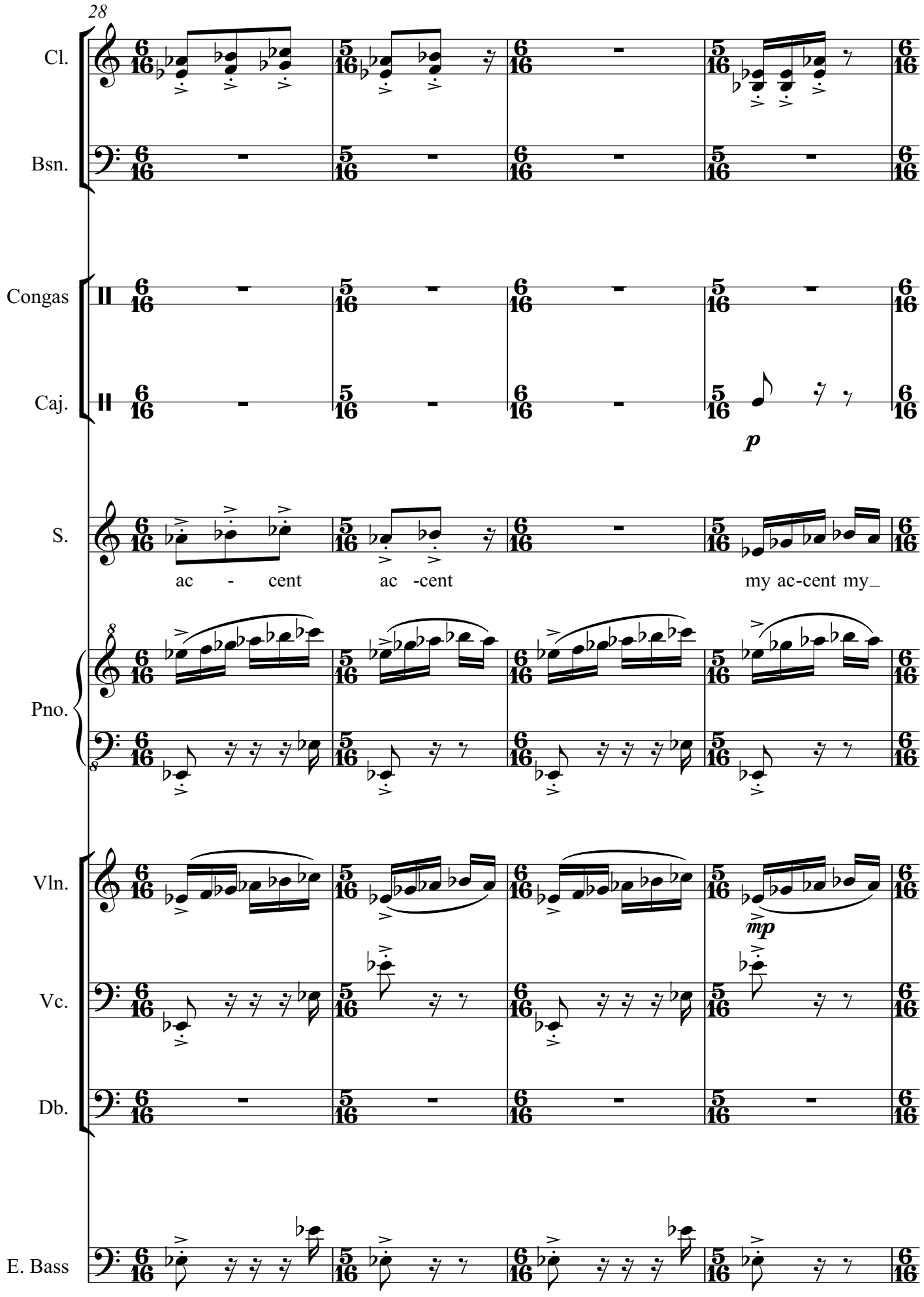
Db.

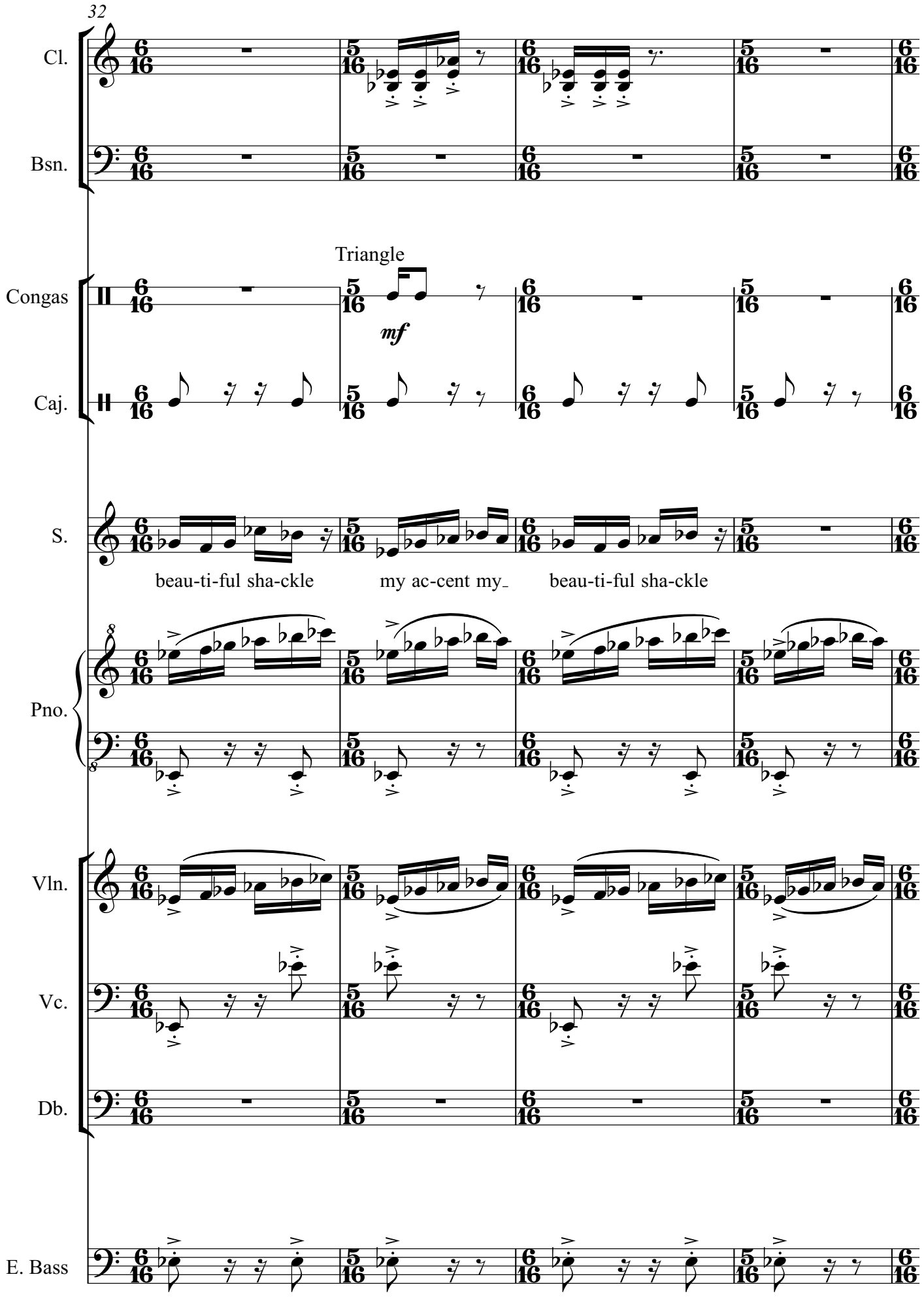
E. Bass

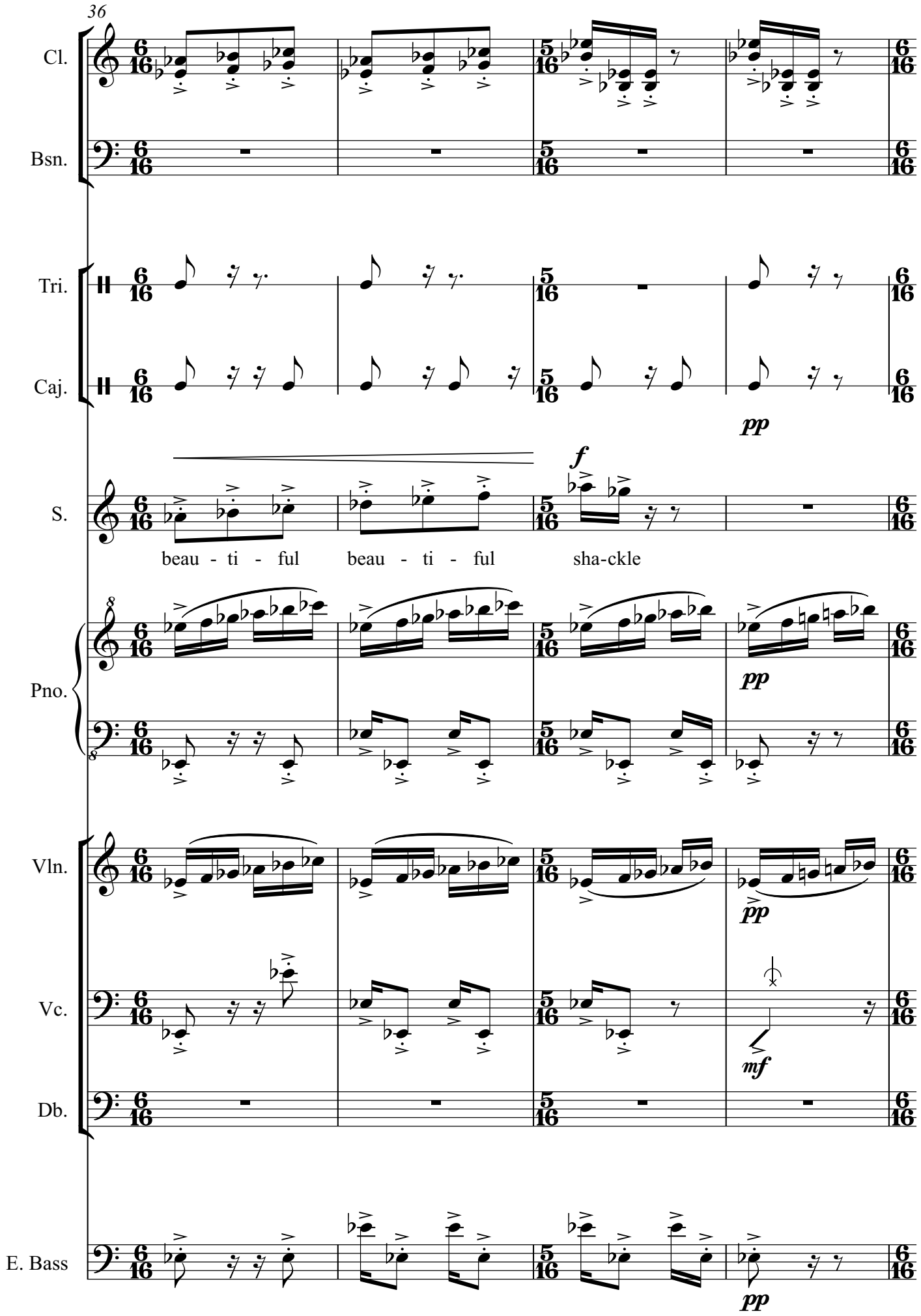

21
Cl.
Bsn.
Congas
Cym.
S.
Pno.
Vln.
Vc.
Db.
E. Bass
mp
pp
pp
15ma
15ma
Ped.
Ped.
mf
p

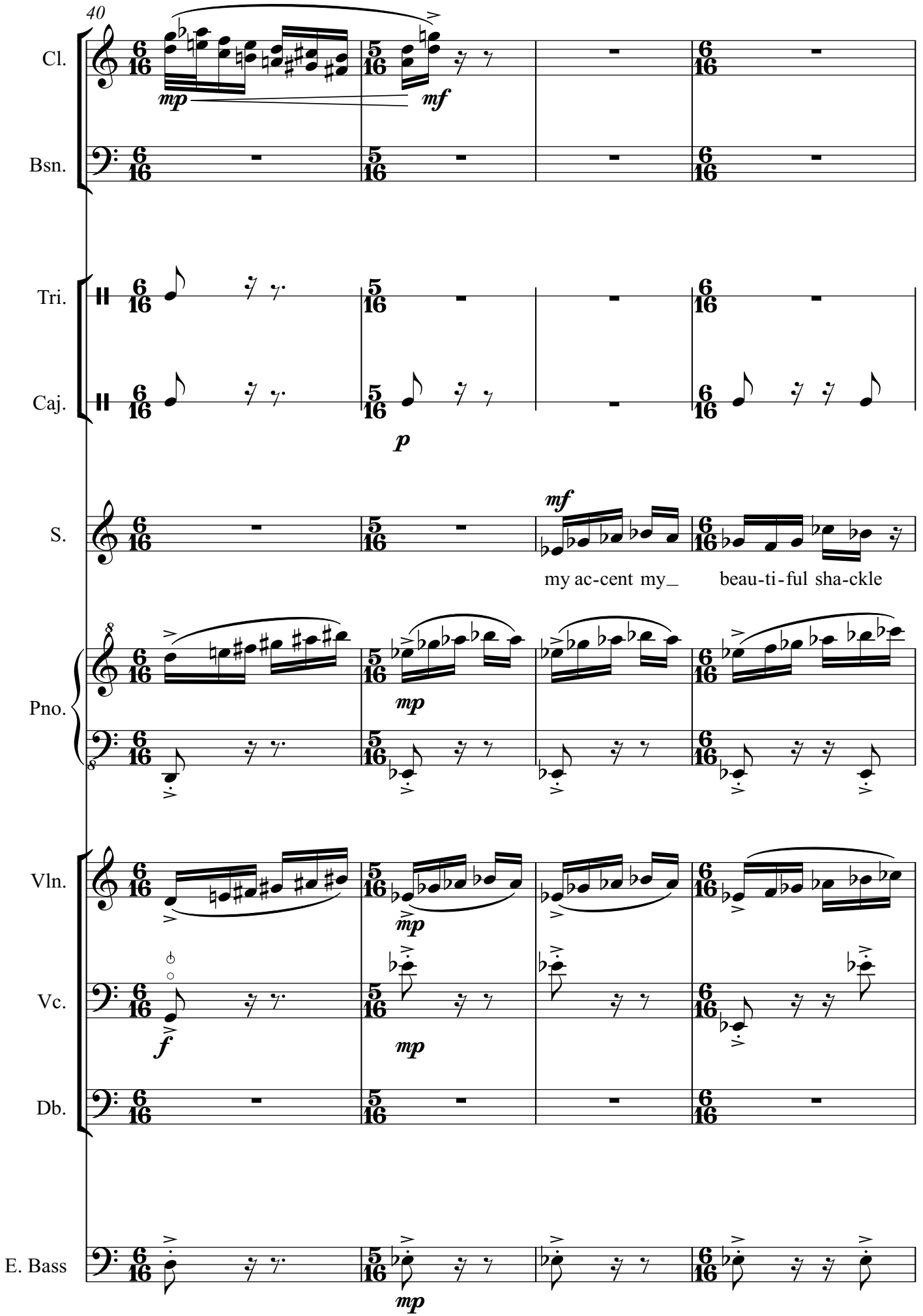

23
Cl.
Bsn.
Congas
Cym.
S.
Pno.
Vln.
Vc.
Db.
E. Bass
mp
pp
pp
pp
M
A
15ma
15ma
Ped.
Ped.
p

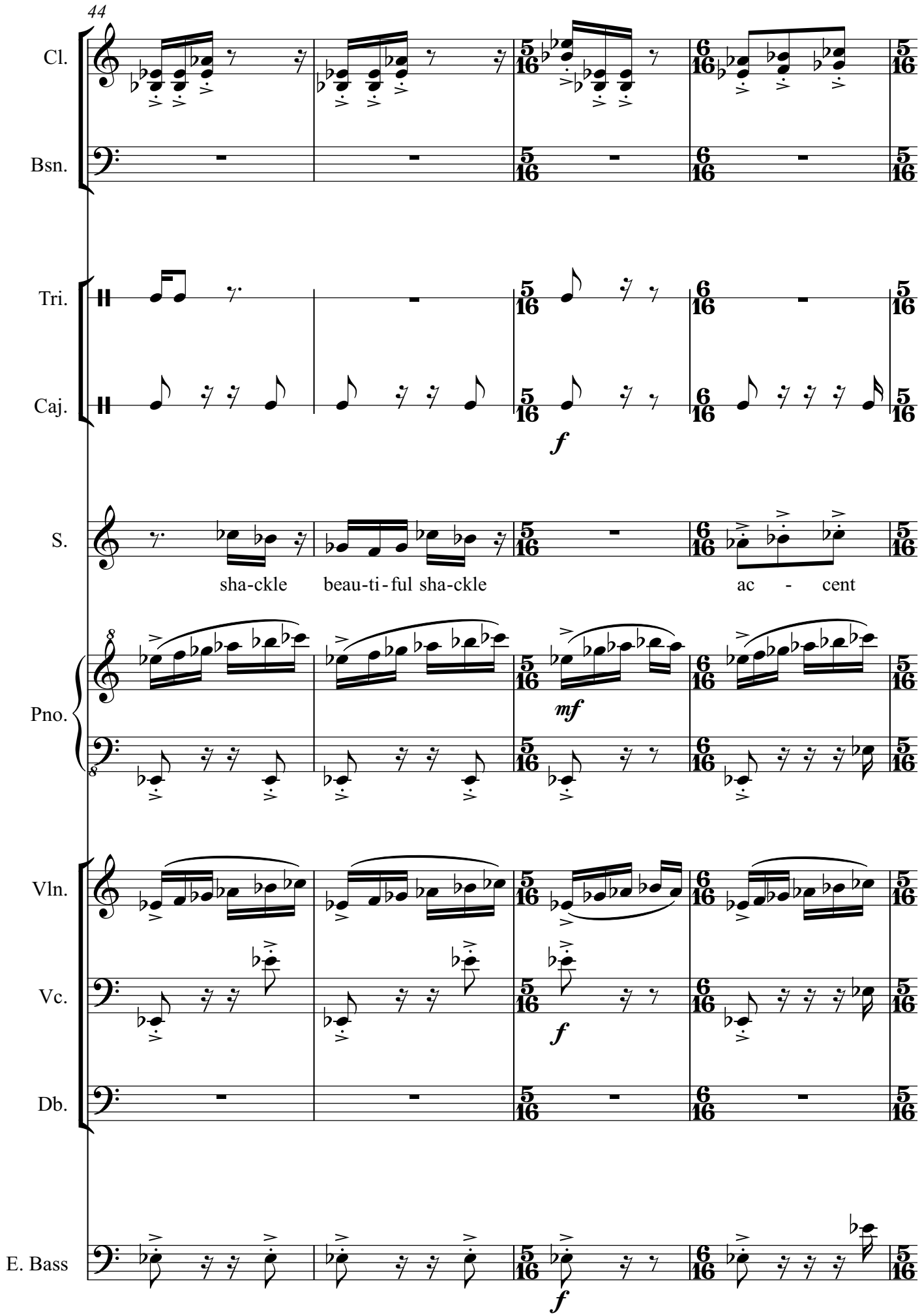

25
Cl.
Bsn.
mp pp
pp
mf
To Tri.
Congas
Cym.
l.v
To Caj.
Cajun
S.
pp
mp
mf
M
A
My
Pno.
15ma
mf subito
Ped.
Vln.
Vc.
Db.
mf
p
mp
f subito
E. Bass
f

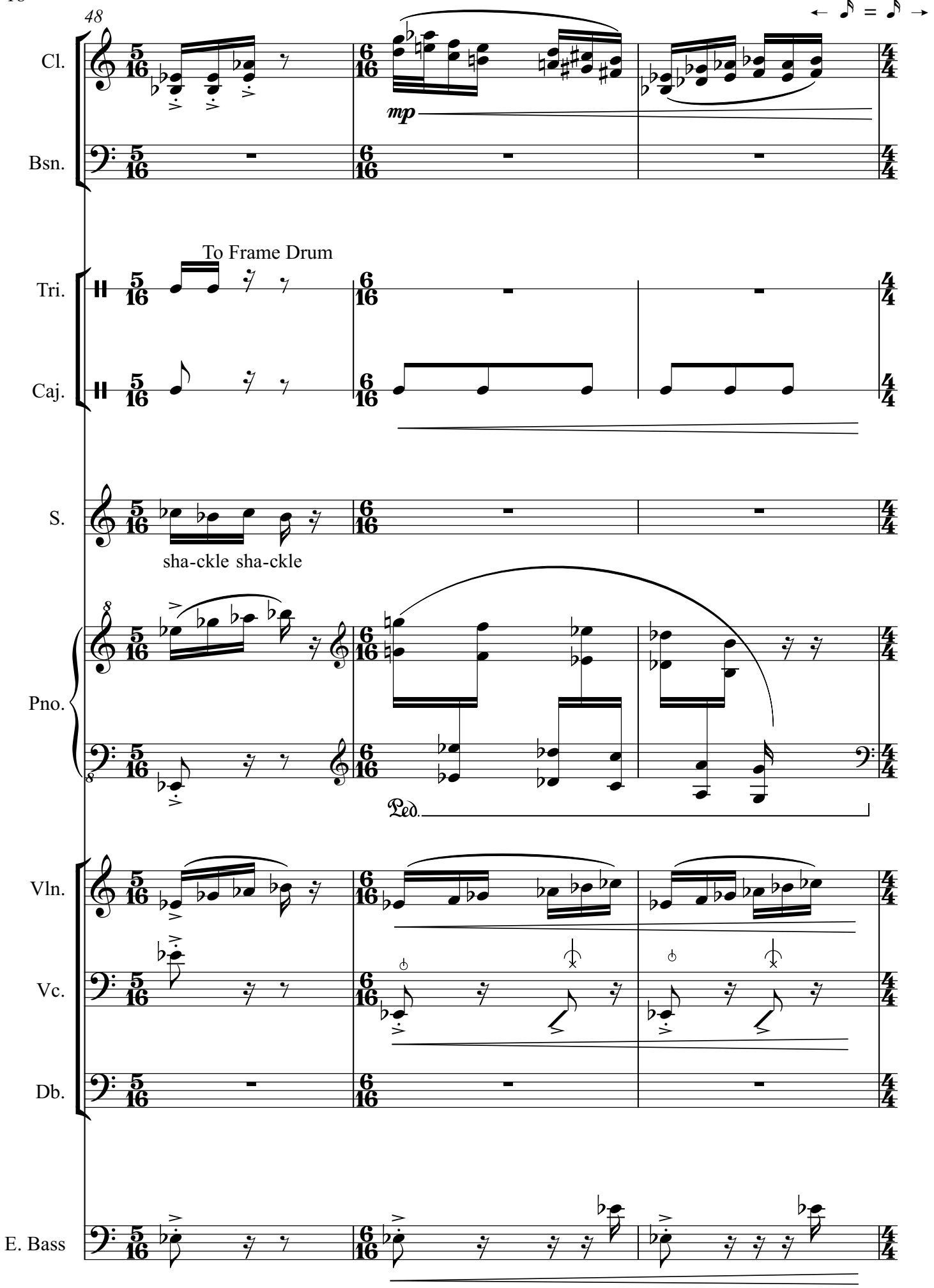

28
Cl.
Bsn.
Congas
Caj.
p
S.
ac - cent ac -cent my ac-cent my_
8
Pno.
Vln.
mp
Vc.
Db.
E. Bass

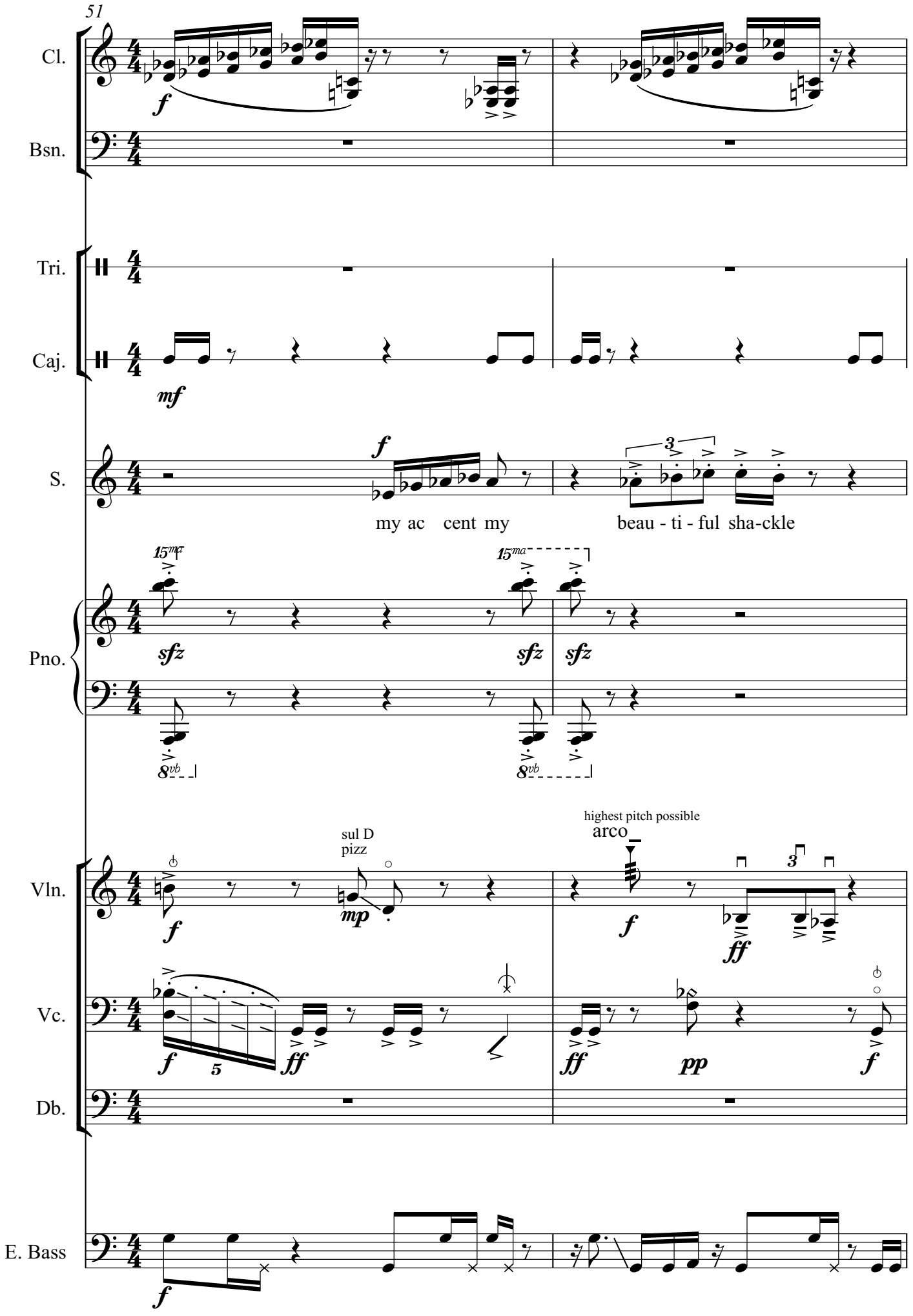

32
Cl.
Bsn.
Triangle
Congas
mf
Caj.
S.
beau-ti-ful sha-ckle
my ac-cent my_
beau-ti-ful sha-ckle
8
Pno.
8
Vln.
Vc.
Db.
E. Bass

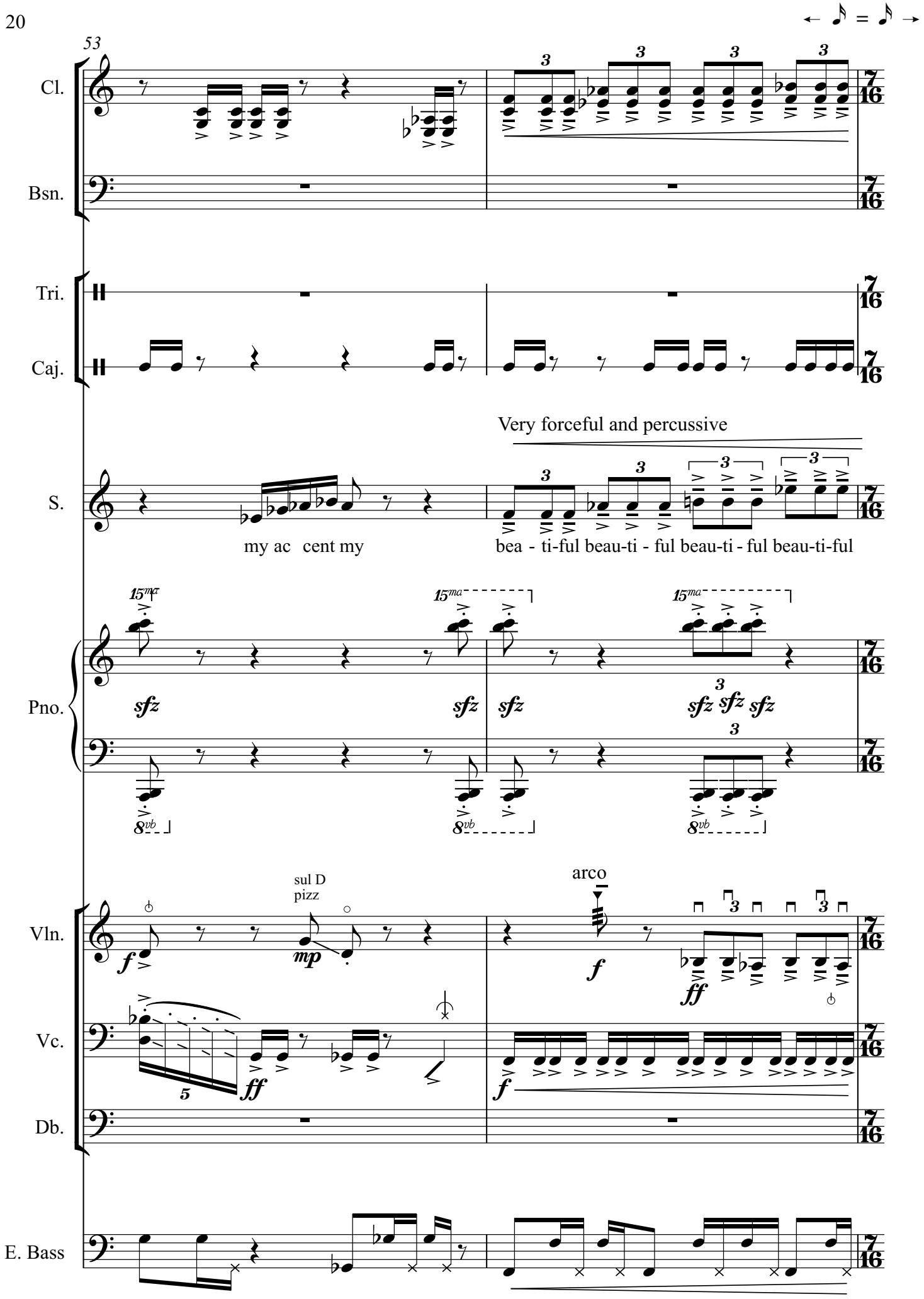

36
Cl.
Bsn.
Tri.
Caj.
pp
S.
f
beau - ti - ful beau - ti - ful sha-ckle
Pno.
pp
Vln.
pp
Vc.
mf
Db.
E. Bass
pp

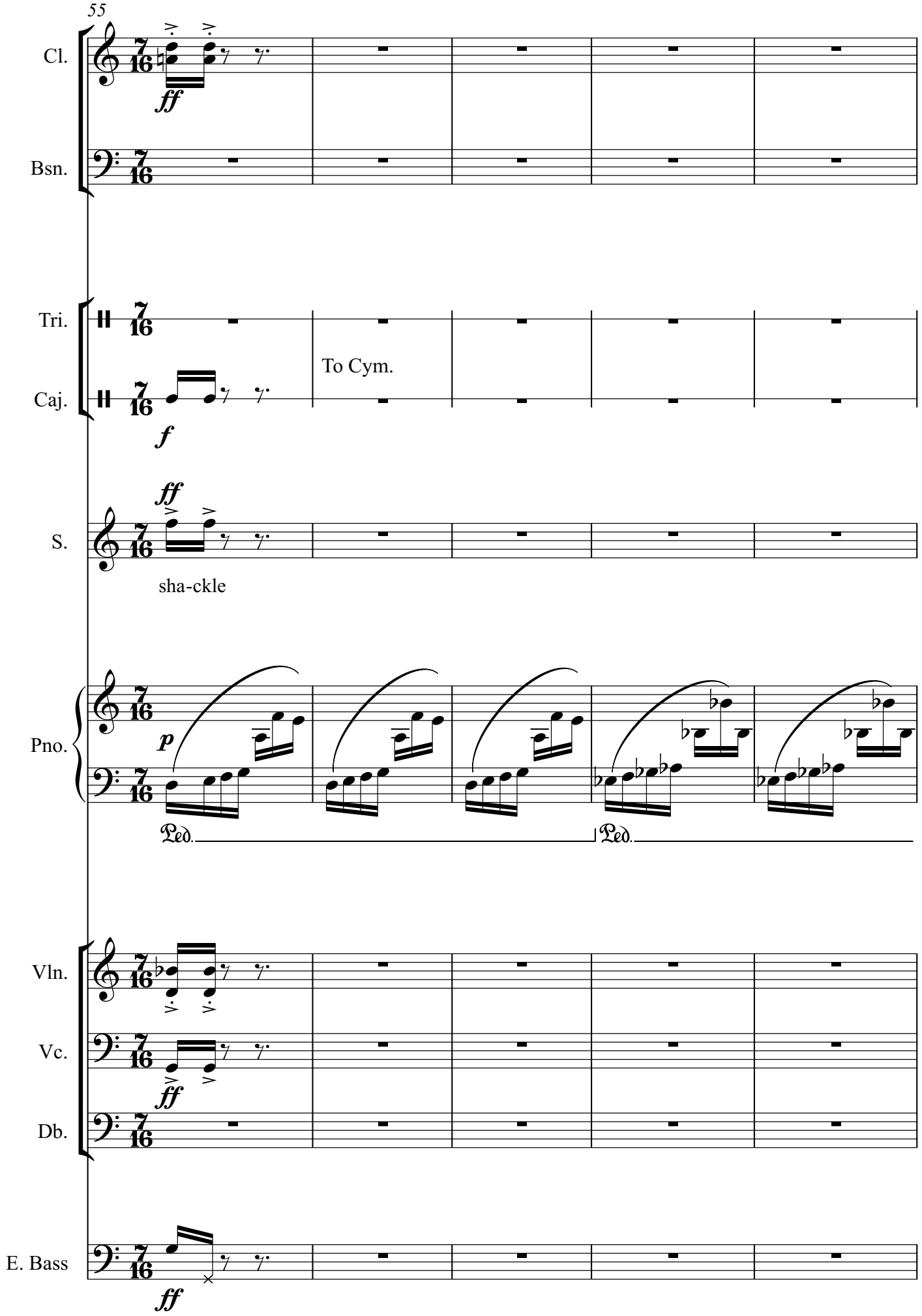

40
Cl.
Bsn.
Tri.
Caj.
S.
Pno.
Vln.
Vc.
Db.
E. Bass
mp
mf
p
mf
my ac-cent my_
beau-ti-ful sha-ckle
mp
f
mp
mp
mp

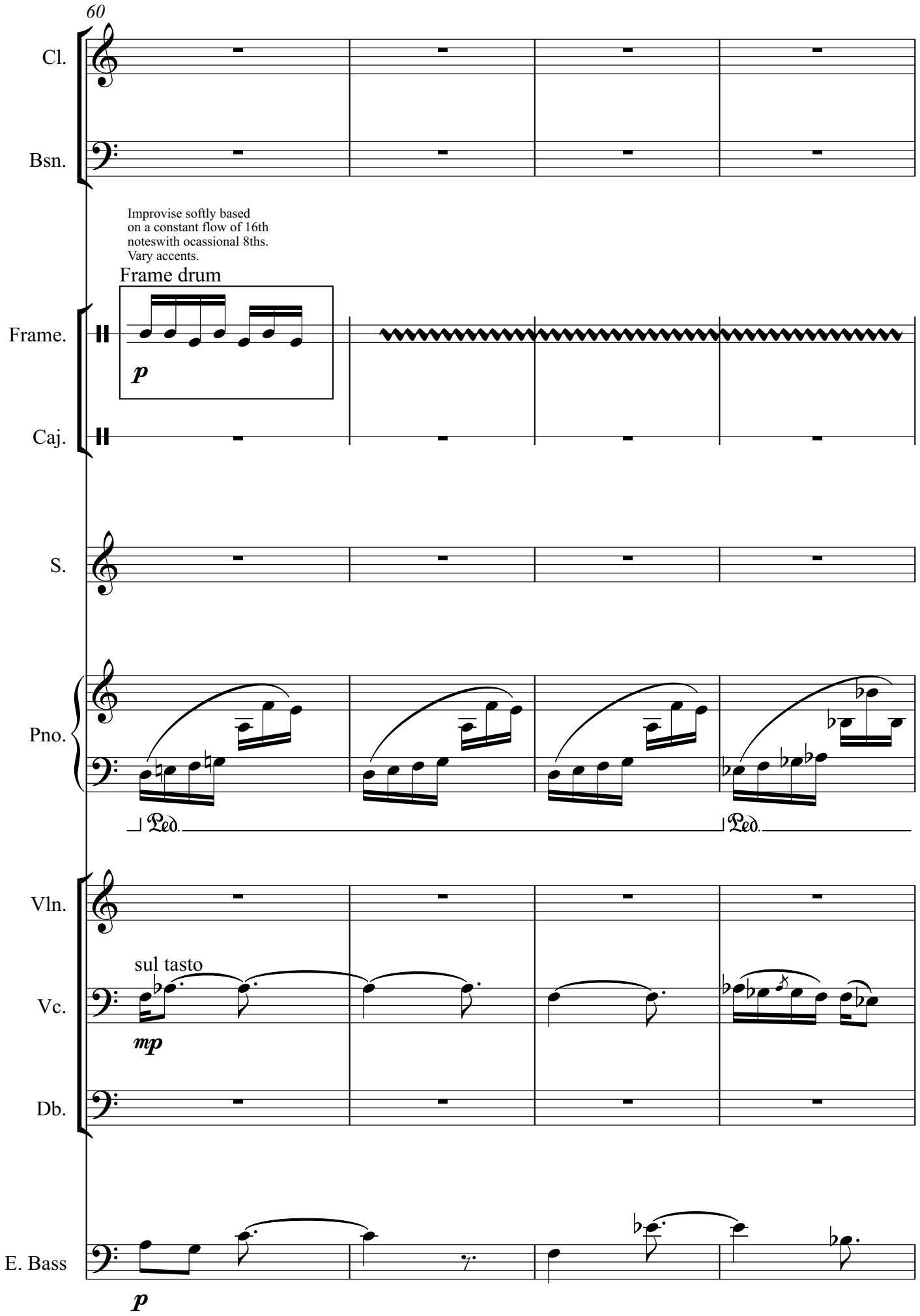

44
Cl.
Bsn.
Tri.
Caj.
S.
sha-ckle beau-ti-ful sha-ckle ac - cent
Pno.
Vln.
Vc.
Db.
E. Bass
f
mf
f
f


48
Cl.
Bsn.
mp
To Frame Drum
Tri.
Caj.
S.
sha-ckle sha-ckle
Pno.
Ped.
Vln.
Vc.
Db.
E. Bass

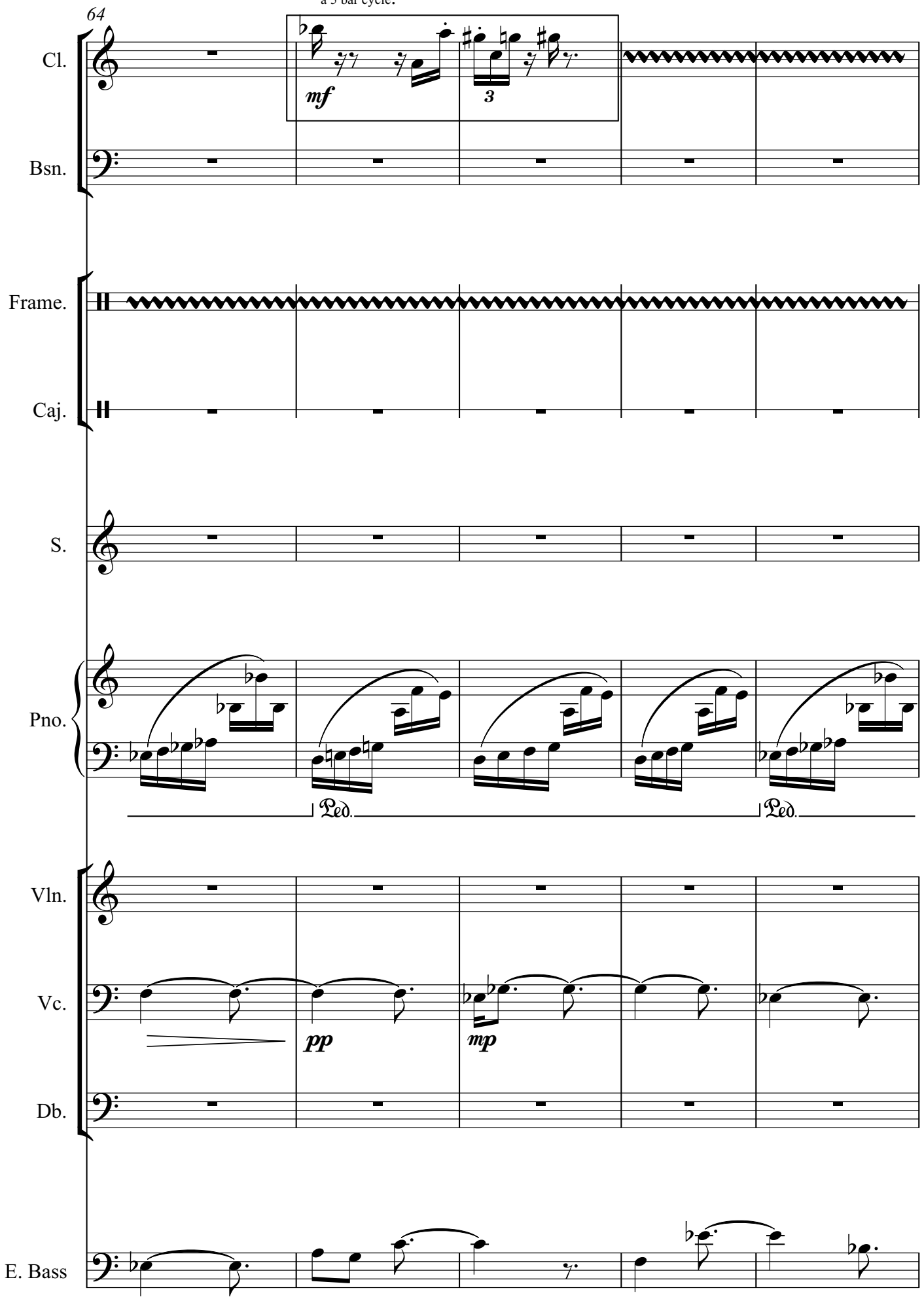

51
Cl.
Bsn.
Tri.
Caj.
S.
my ac cent my
beau - ti - ful sha-ckle
Pno.
Vln.
sul D
pizz
highest pitch possible
arco
Vc.
Db.
E. Bass

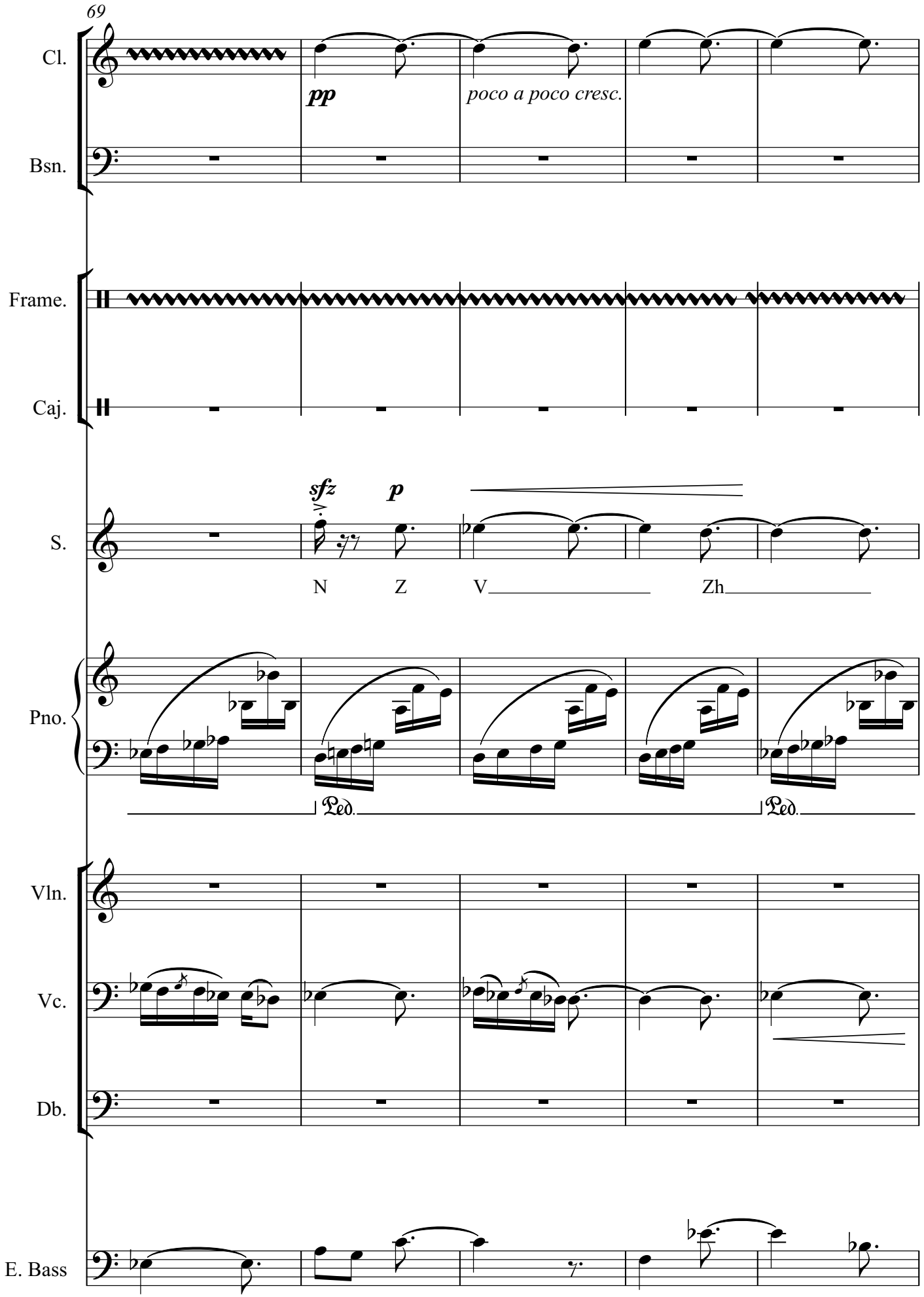

53
Cl.
Bsn.
Tri.
Caj.
Very forceful and percussive
S.
my ac cent my
bea - ti-ful beau-ti - ful beau-ti - ful beau-ti-ful
Pno.
sfz
sul D
pizz
arco
Vln.
Vc.
Db.
E. Bass

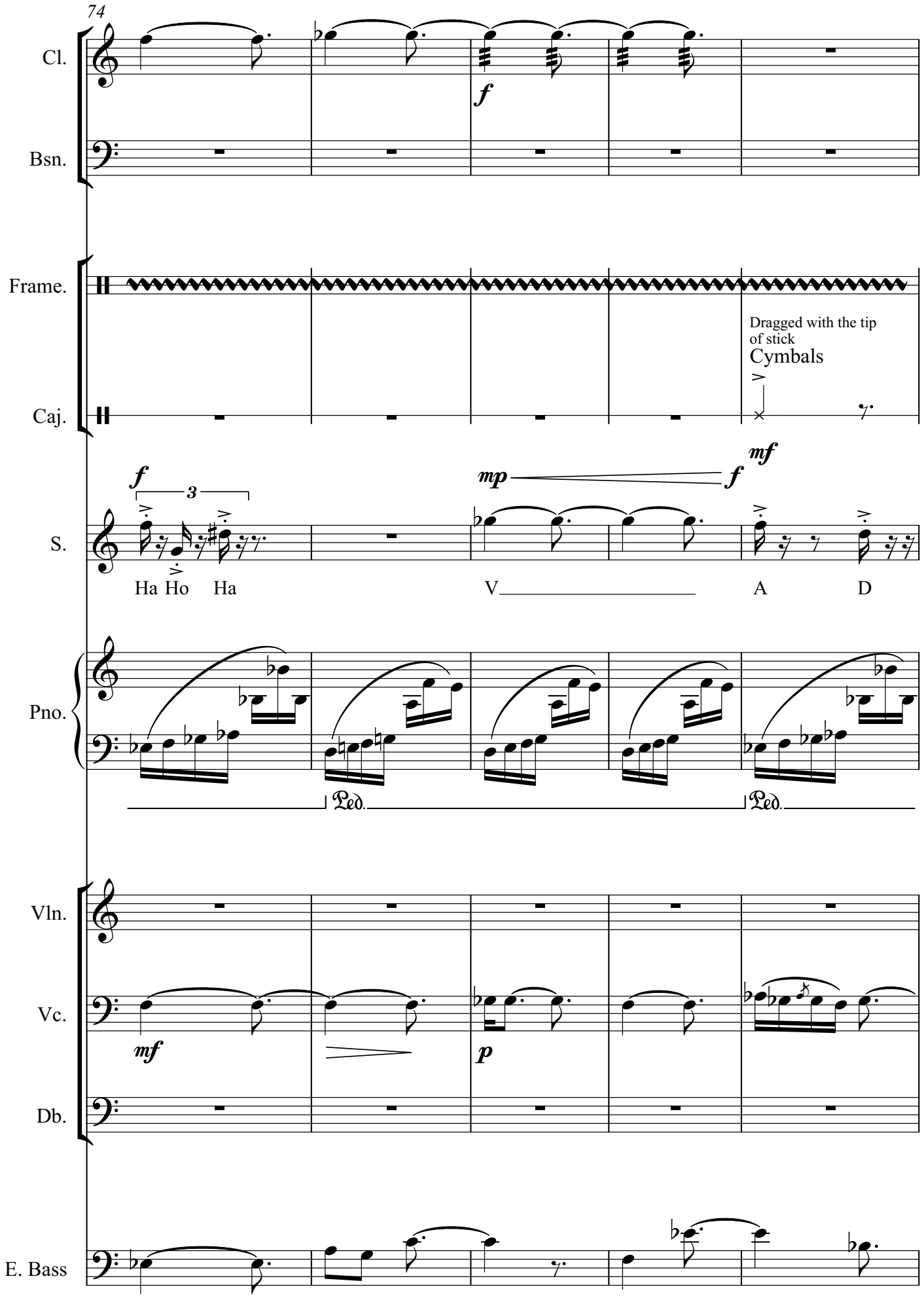

55
Cl.
Bsn.
Tri.
Caj.
To Cym.
S.
sha-ckle
Pno.
Ped.
Ped.
Vln.
Vc.
Db.
E. Bass

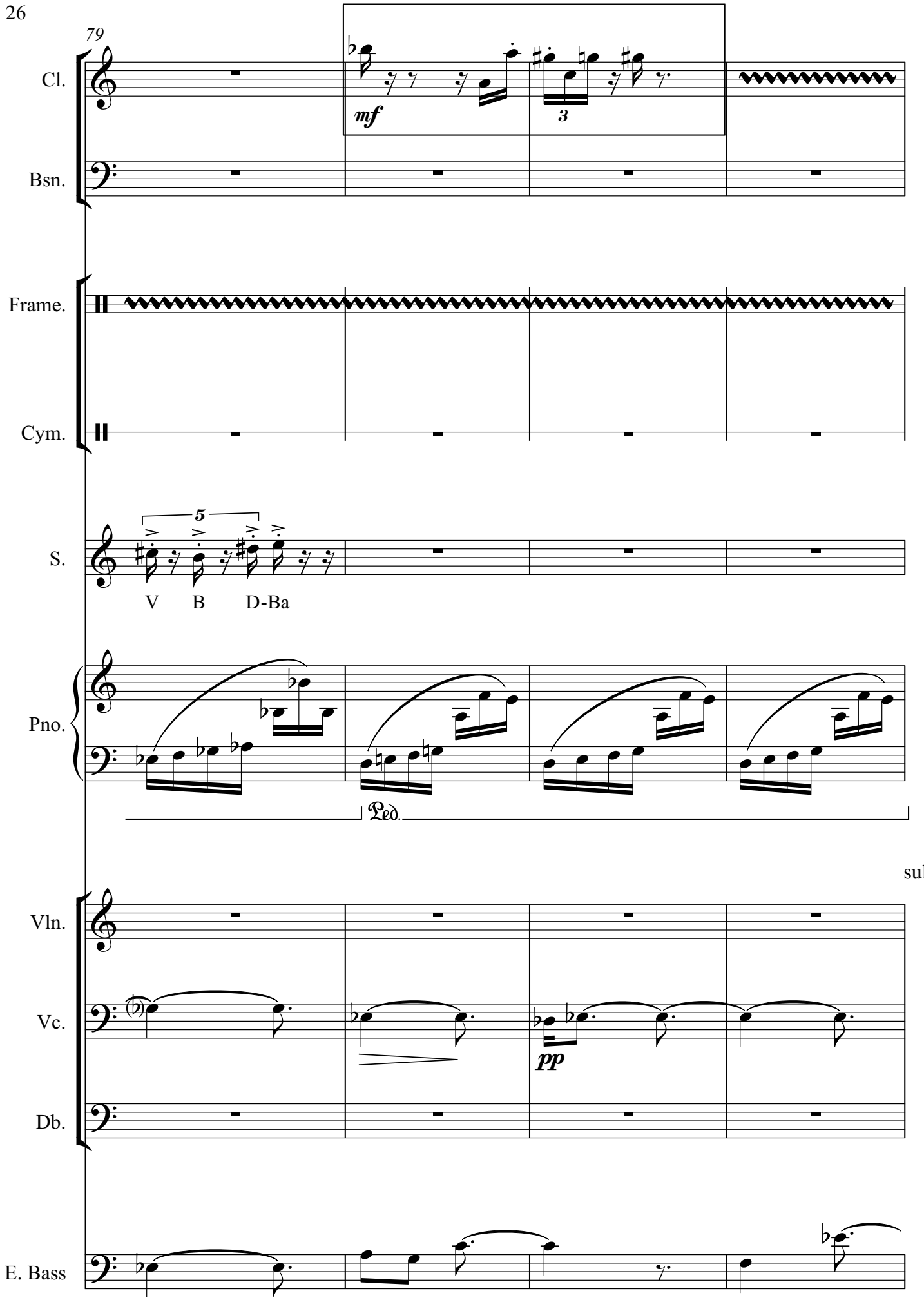

60
Cl.
Bsn.
Improvise softly based
on a constant flow of 16th
noteswith ocassional 8ths.
Vary accents.
Frame drum
Frame.
p
Caj.
S.
Pno.
Ped.
Ped.
Vln.
sul tasto
Vc.
mp
Db.
E. Bass
p

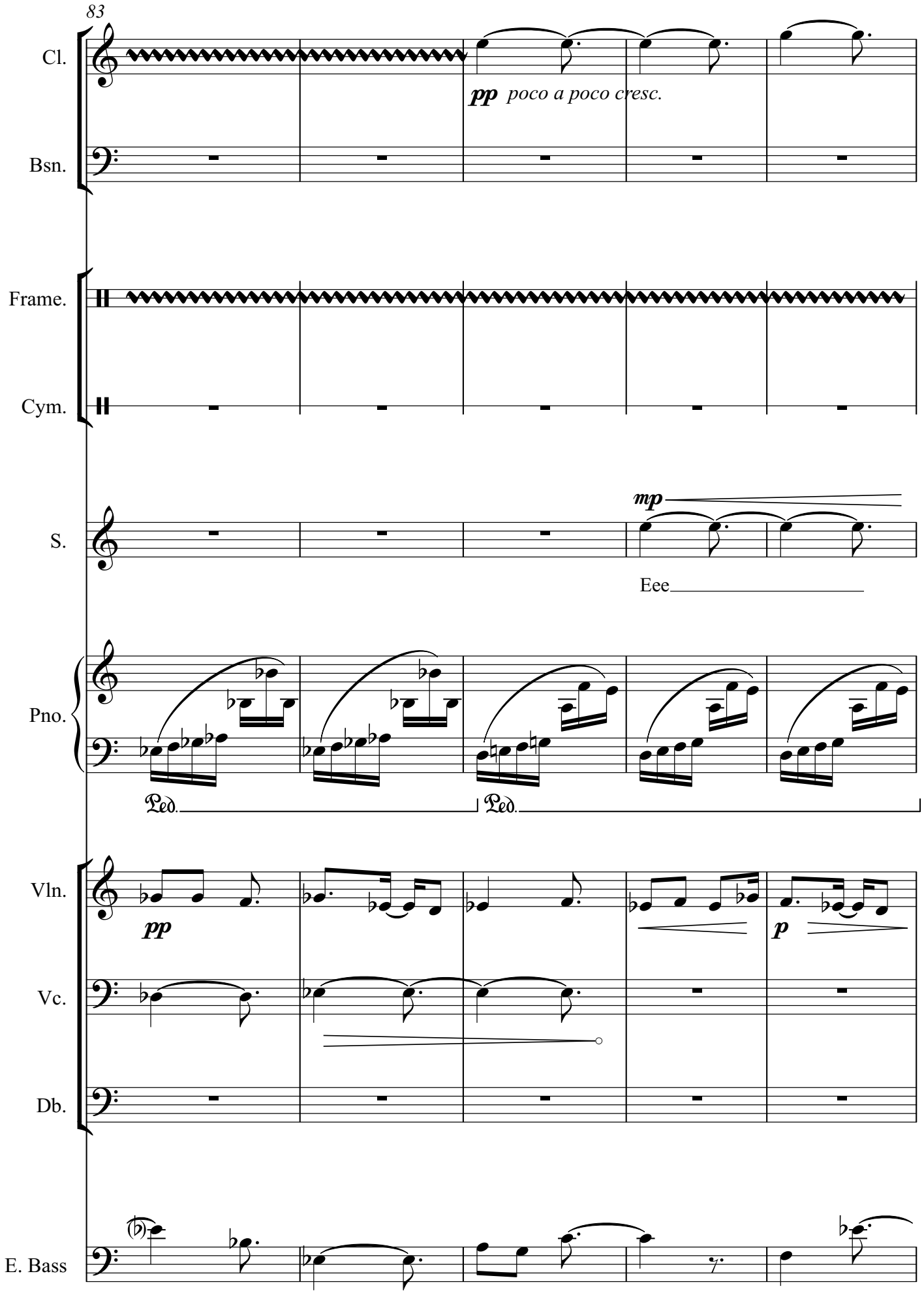
Irregular and angular staccato notes with ocassional 3 or 4 note scale passages. Abrupt and purposely disruptiveto the groove for a 5 bar cycle.

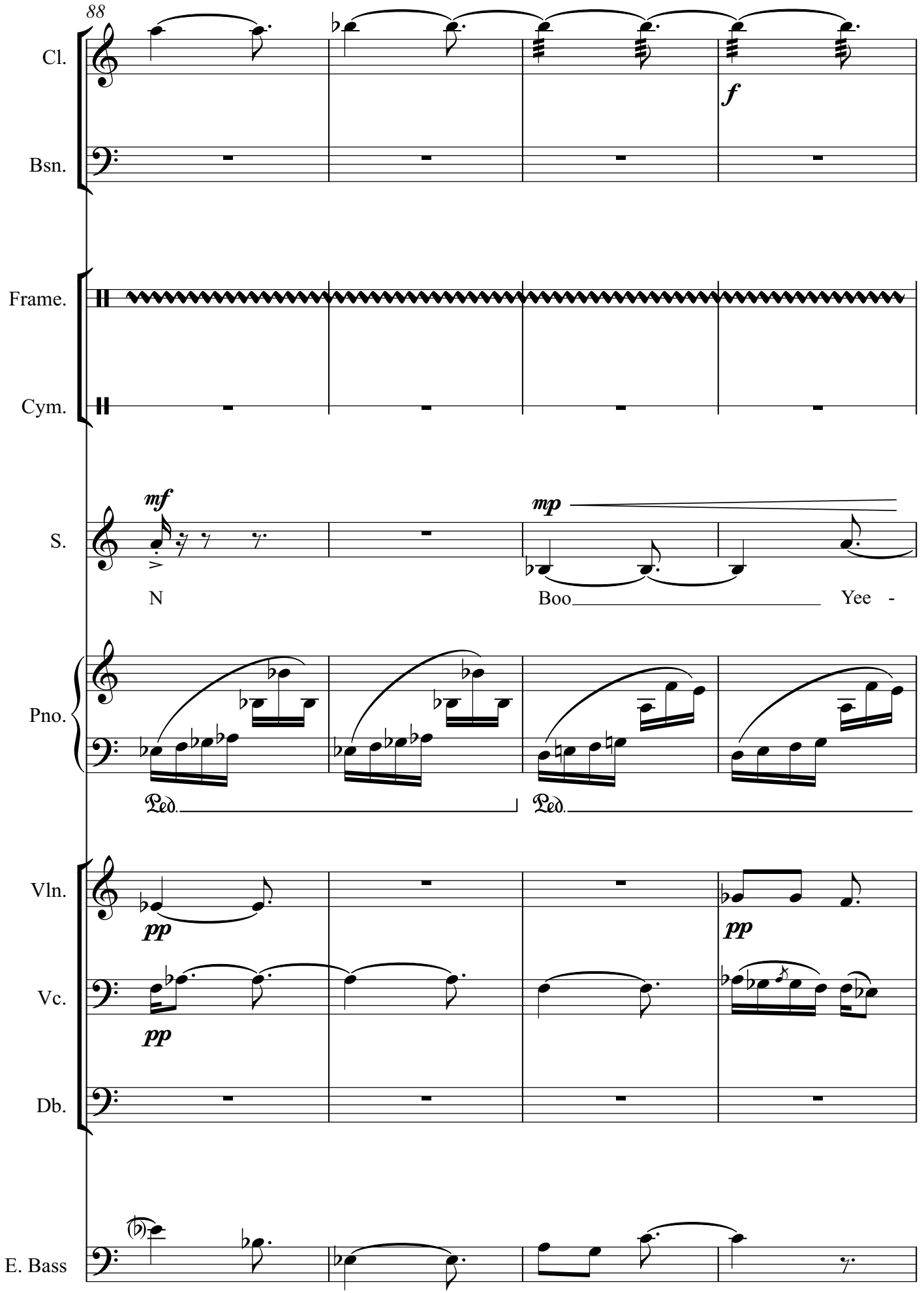


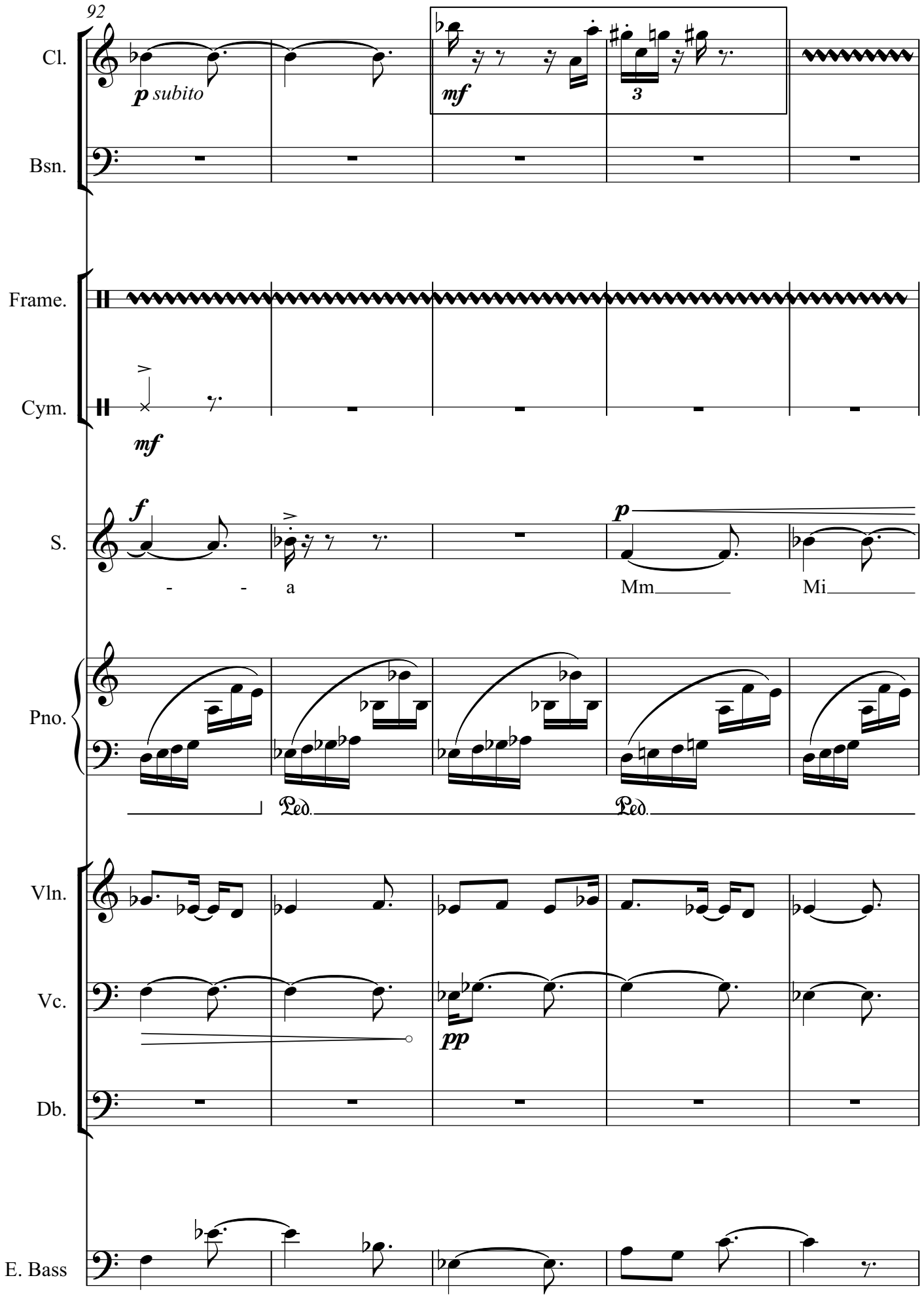

69
Cl.
Bsn.
pp
poco a poco cresc.
Frame.
Caj.
S.
sfz
p
N
Z
V
Zh
Pno.
Ped.
Ped.
Vln.
Vc.
Db.
E. Bass

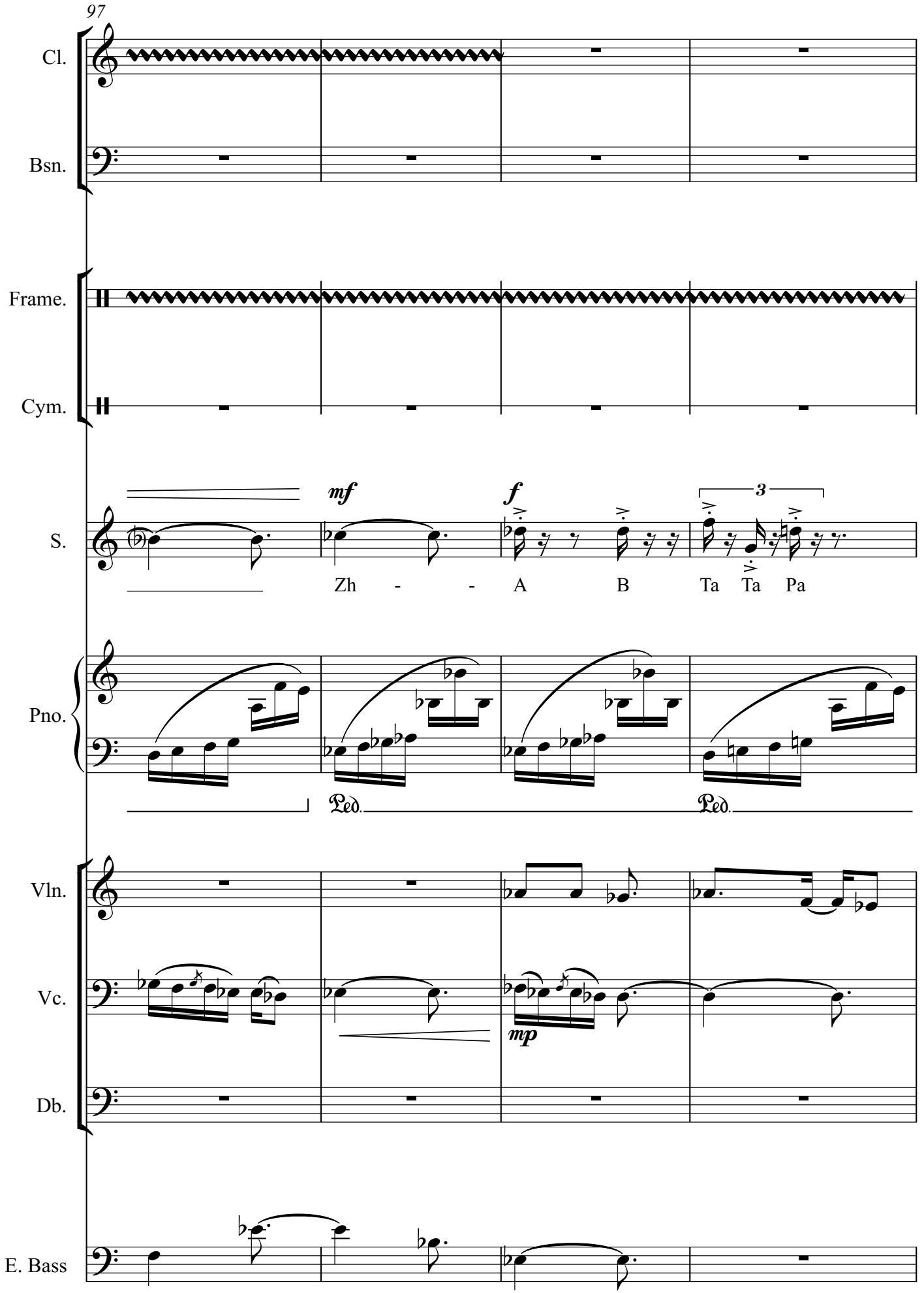

74
Cl.
Bsn.
Frame.
Caj.
Dragged with the tip
of stick
Cymbals
S.
Ha Ho Ha
V
A
D
Pno.
Ped.
Ped.
Vln.
Vc.
Db.
E. Bass

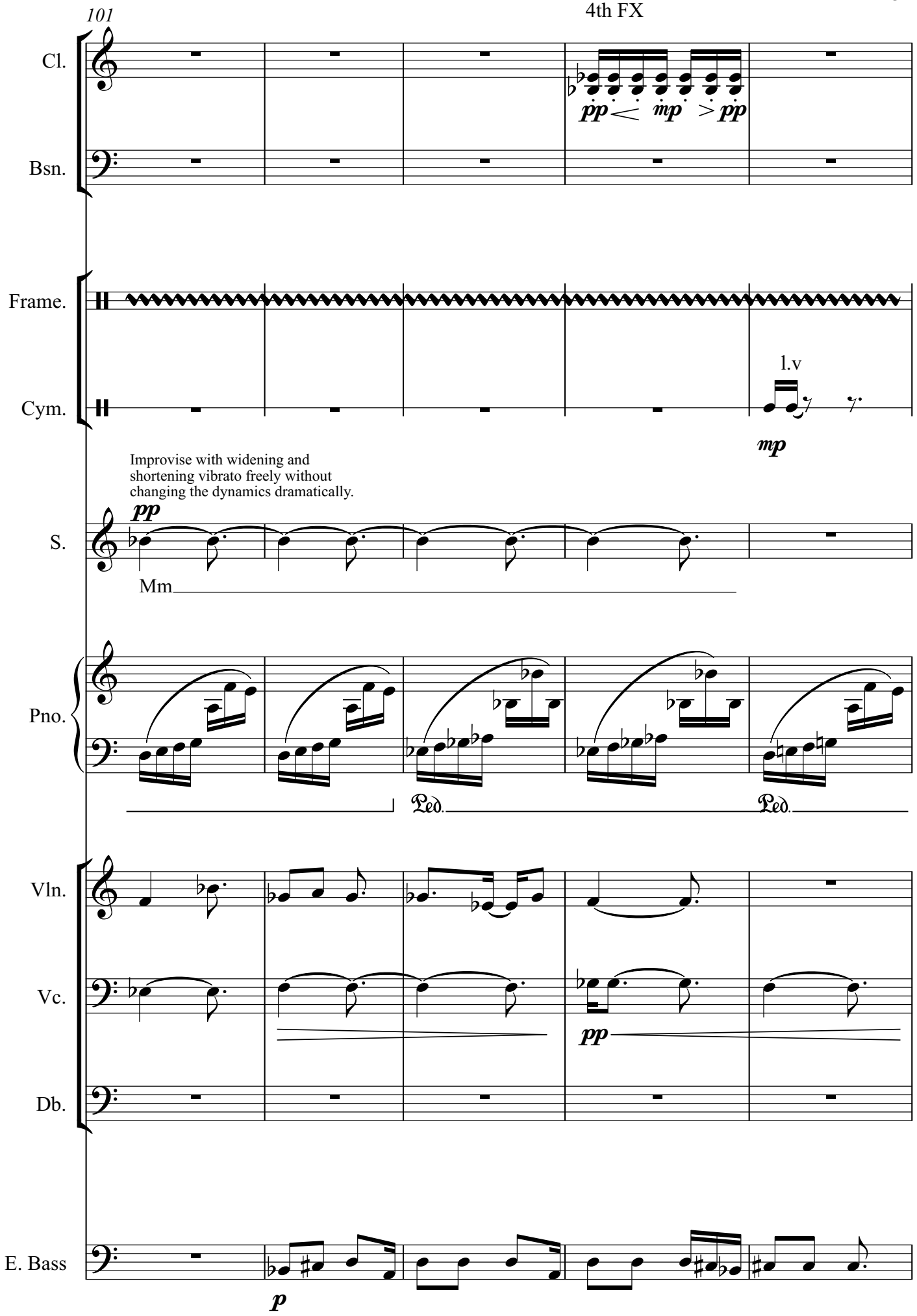

79
Cl.
Bsn.
Frame.
Cym.
S.
V B D-Ba
Pno.
Ped.
sul tasto
Vln.
Vc.
Db.
E. Bass
mf
3
pp
5

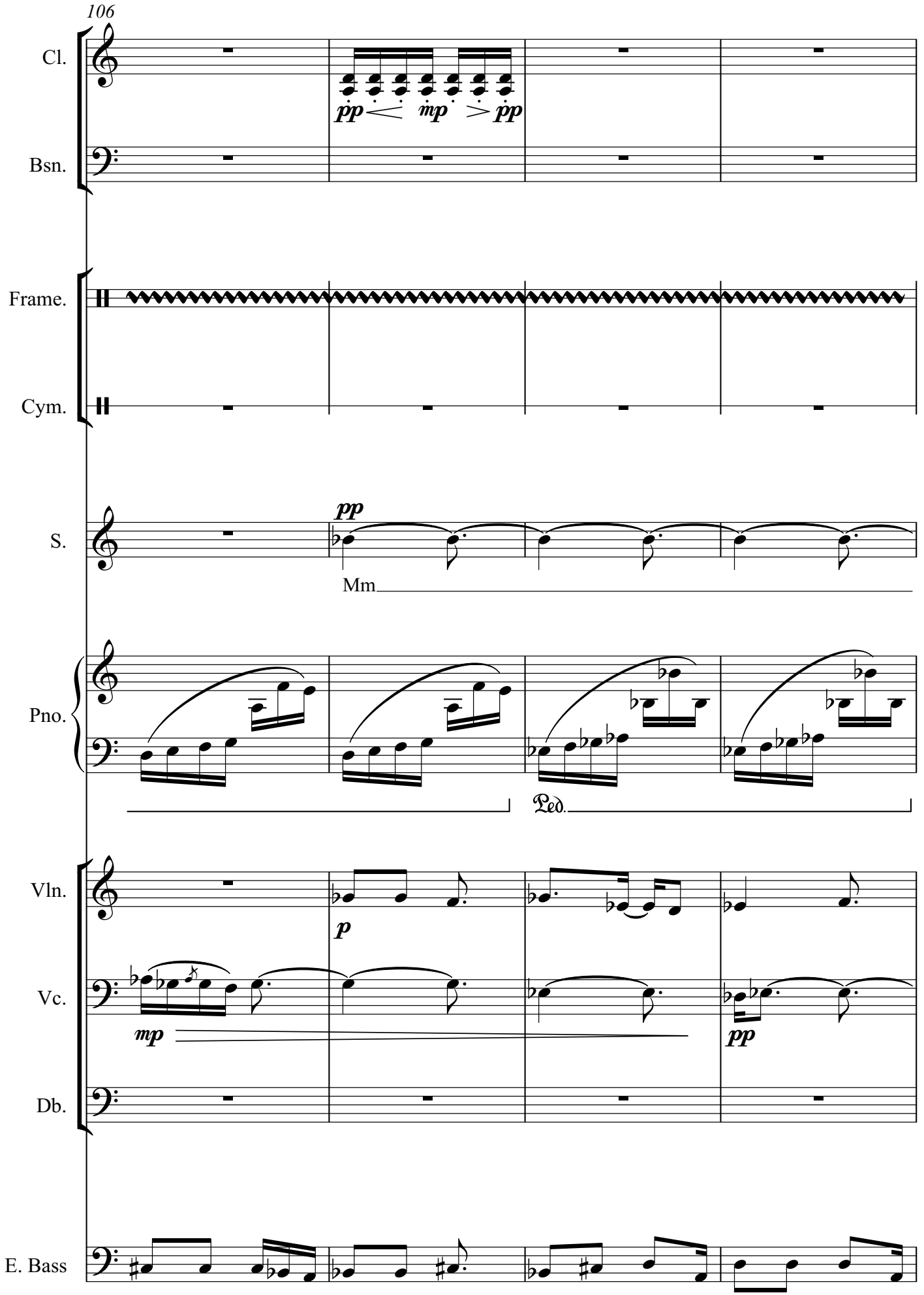

83
Cl.
Bsn.
pp poco a poco cresc.
Frame.
Cym.
S.
mp
Eee
Pno.
Ped.
Ped.
Vln.
pp
Vc.
Db.
p
E. Bass

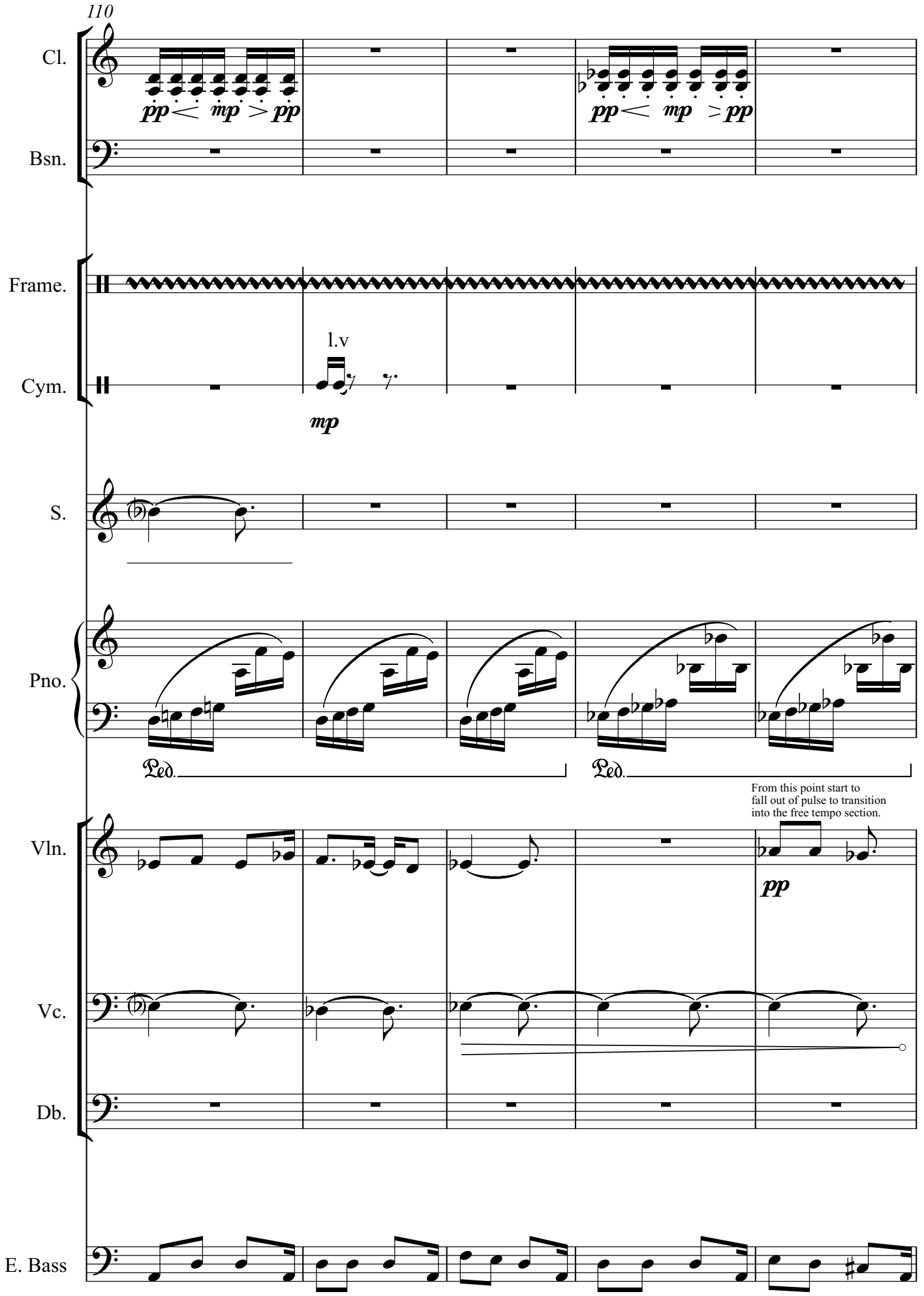

88
Cl.
Bsn.
Frame.
Cym.
S.
Pno.
Vln.
Vc.
Db.
E. Bass
f
mf
mp
pp
pp
N
Boo
Yee -
Ped.
Ped.

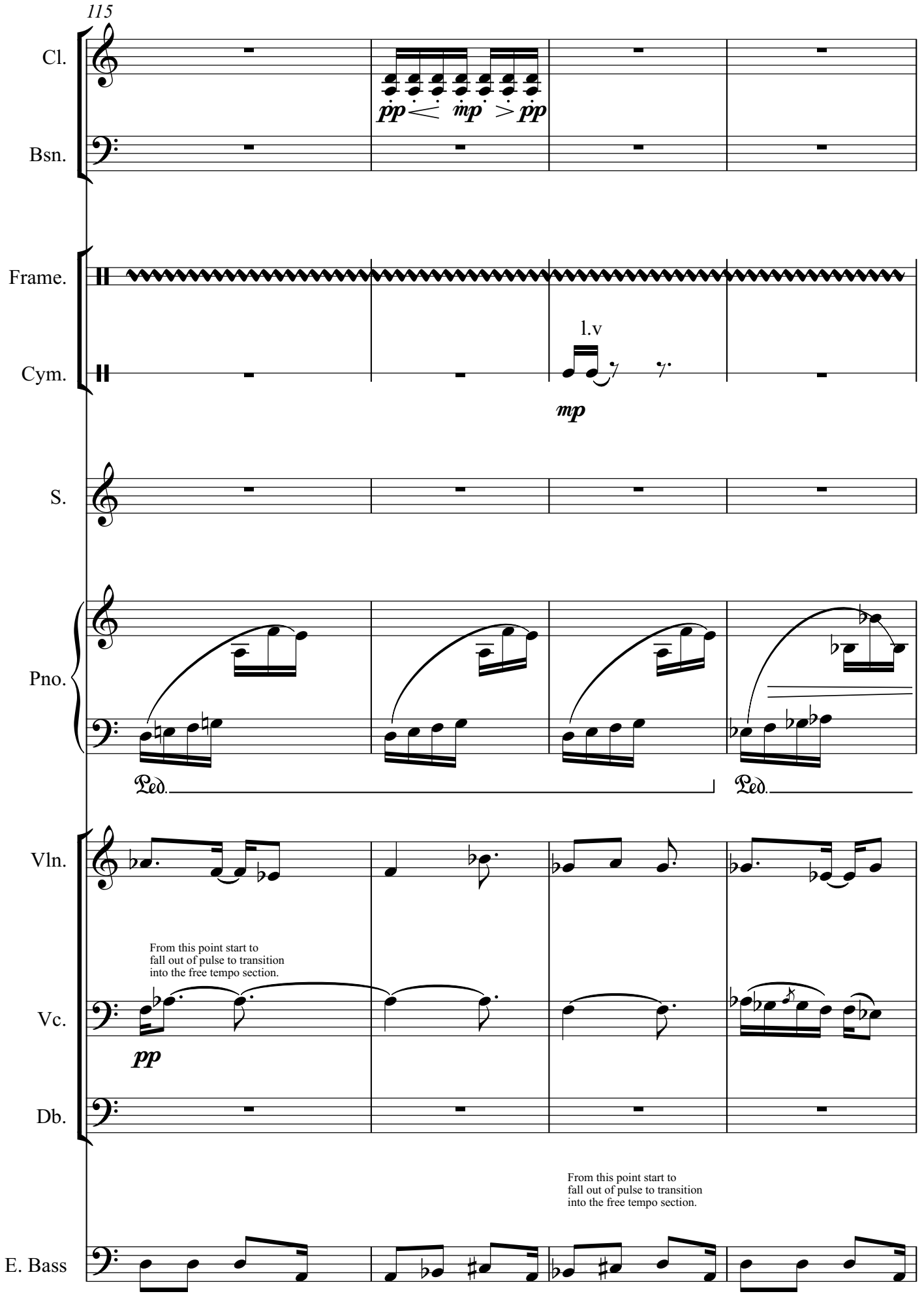

92
Cl.
Bsn.
Frame.
Cym.
S.
Pno.
Vln.
Vc.
Db.
E. Bass
p subito
mf
3
mf
f
p
- - a
Mm
Mi
Ped.
Ped.
pp

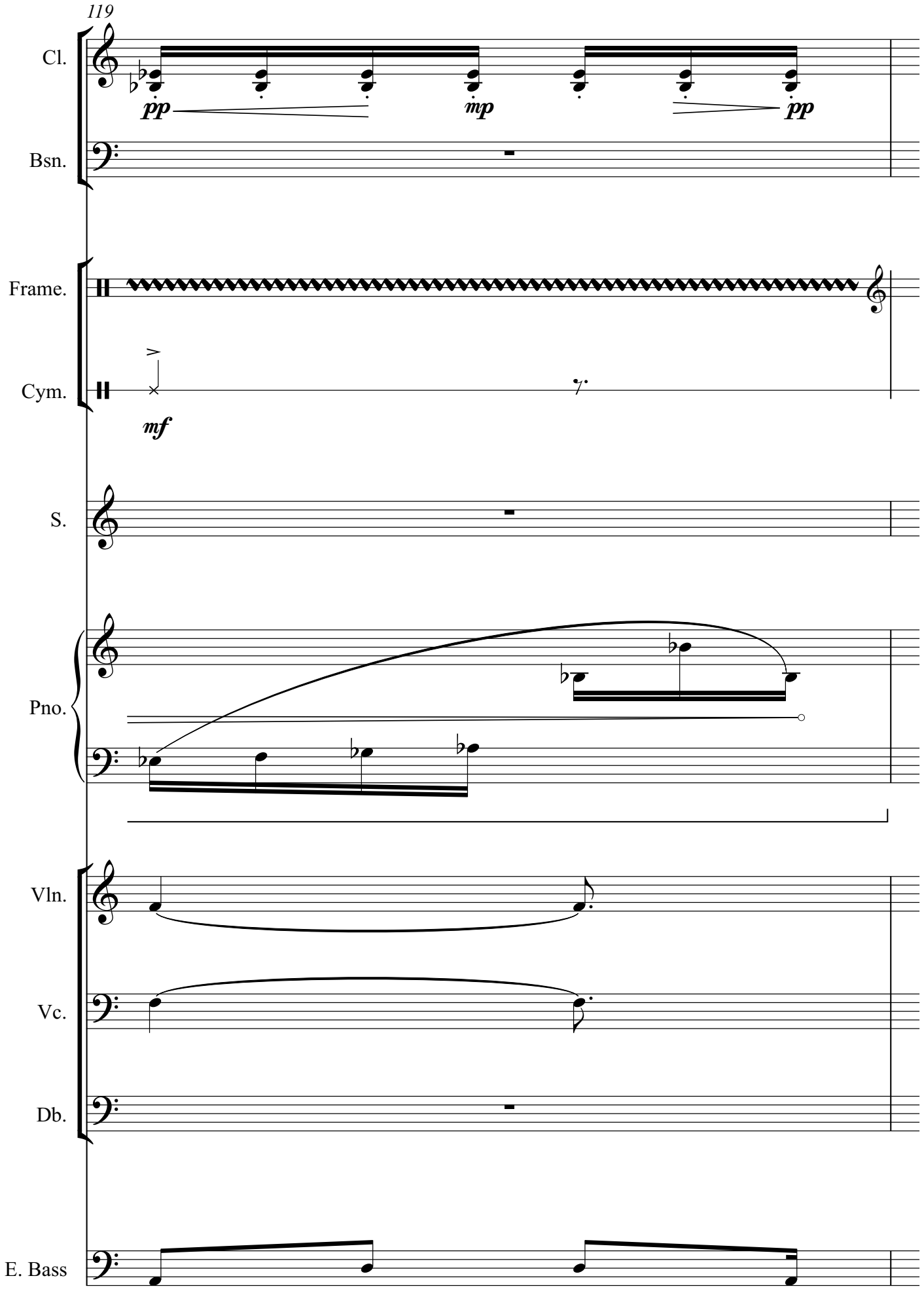

97
Cl.
Bsn.
Frame.
Cym.
S.
mf
f
3
Zh - - A B Ta Ta Pa
Pno.
Ped.
Ped.
Vln.
Vc.
mp
Db.
E. Bass


101
4th FX
Cl.
Bsn.
pp < mp > pp
Frame.
Cym.
l.v
mp
Improvise with widening and
shortening vibrato freely without
changing the dynamics dramatically.
S.
pp
Mm
Pno.
Ped.
Ped.
Vln.
Vc.
pp
Db.
E. Bass
p


106
Cl.
Bsn.
Frame.
Cym.
S.
Pno.
Vln.
Vc.
Db.
E. Bass
pp
mp
pp
Mm
p
mp
pp
Ped.


110
Cl.
Bsn.
Frame.
Cym.
l.v
S.
Pno.
Ped.
Ped.
From this point start to
fall out of pulse to transition
into the free tempo section.
Vln.
Vc.
Db.
E. Bass


115
Cl.
Bsn.
pp
mp
pp
Frame.
Cym.
l.v
mp
S.
Pno.
Ped.
Ped.
Vln.
From this point start to
fall out of pulse to transition
into the free tempo section.
Vc.
pp
Db.
From this point start to
fall out of pulse to transition
into the free tempo section.
E. Bass


119
Cl.
Bsn.
Frame.
Cym.
S.
Pno.
Vln.
Vc.
Db.
E. Bass
pp
mp
pp
mf

Free Time

Quarter or semi-tone glissandi between low notes
in the chalumeau register. Dynamis not to exceed mp.
Take liberty with lentgth or glissandi and pitch.
Extensive reverb to be used. Once the singer starts
singing become more dispersed. until fad out.

Bit of distortion on the flutter

120

Cl.

pp

n *mp* *n*

Bsn.

Very dispersedly until the second last measure
at a p dynamic in desired order.

Tibetan Bowls (G, Bb, C)

To Tri.

Tib.

Cymbals

Cym.

ppp

S.

Pno.

Continue riffing and improvising on the same melody
in free time. Total liberty the rhythms, articulations, range
and dynamics. Gradual transition to harmonic once the singer
starts singing. Approximately 1 minute.

Vln.

Continue riffing and improvising on the same melody
in free time. Total liberty the rhythms, articulations, range
and dynamics. Gradual transition to the harmonic once the singer
starts singing. Approximately 1 minute.

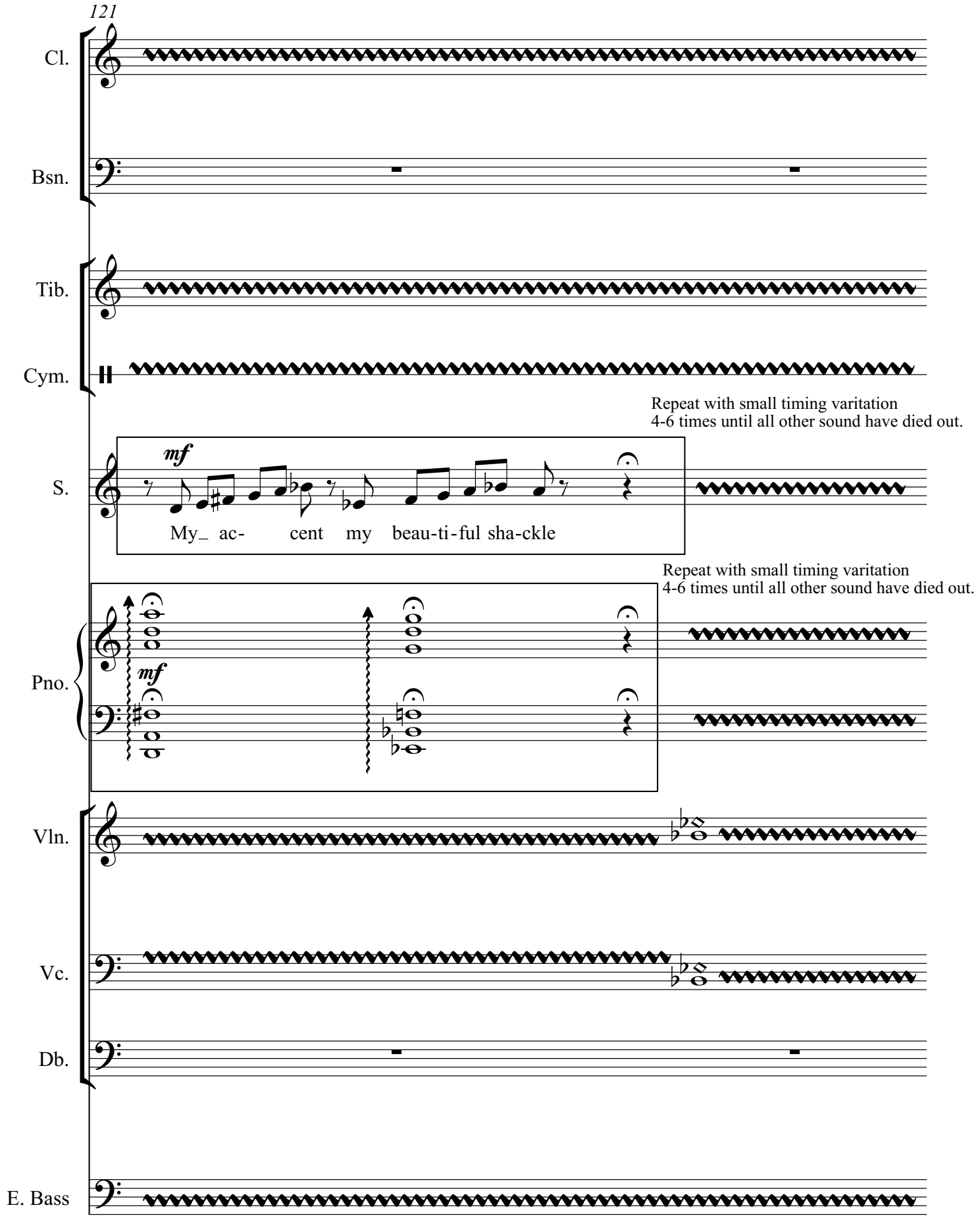
Vc.

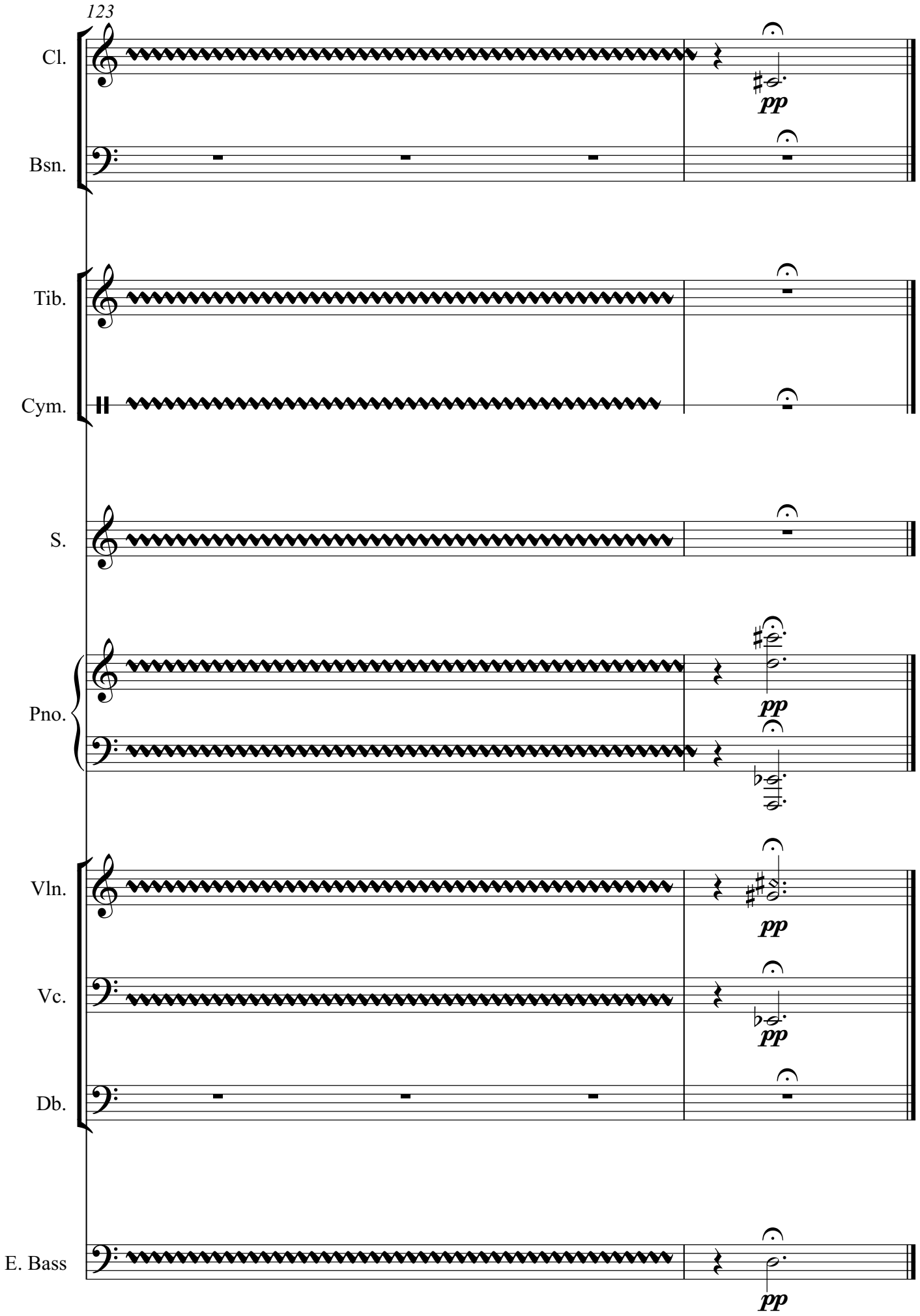
Db.

Free Time

Continue riffing and improvising on the same melody
in free time. Total liberty the rhythms, articulations, range
and dynamics. Gradual diminuendo to nothing once the singer
starts singing. Approximately 1 minute.

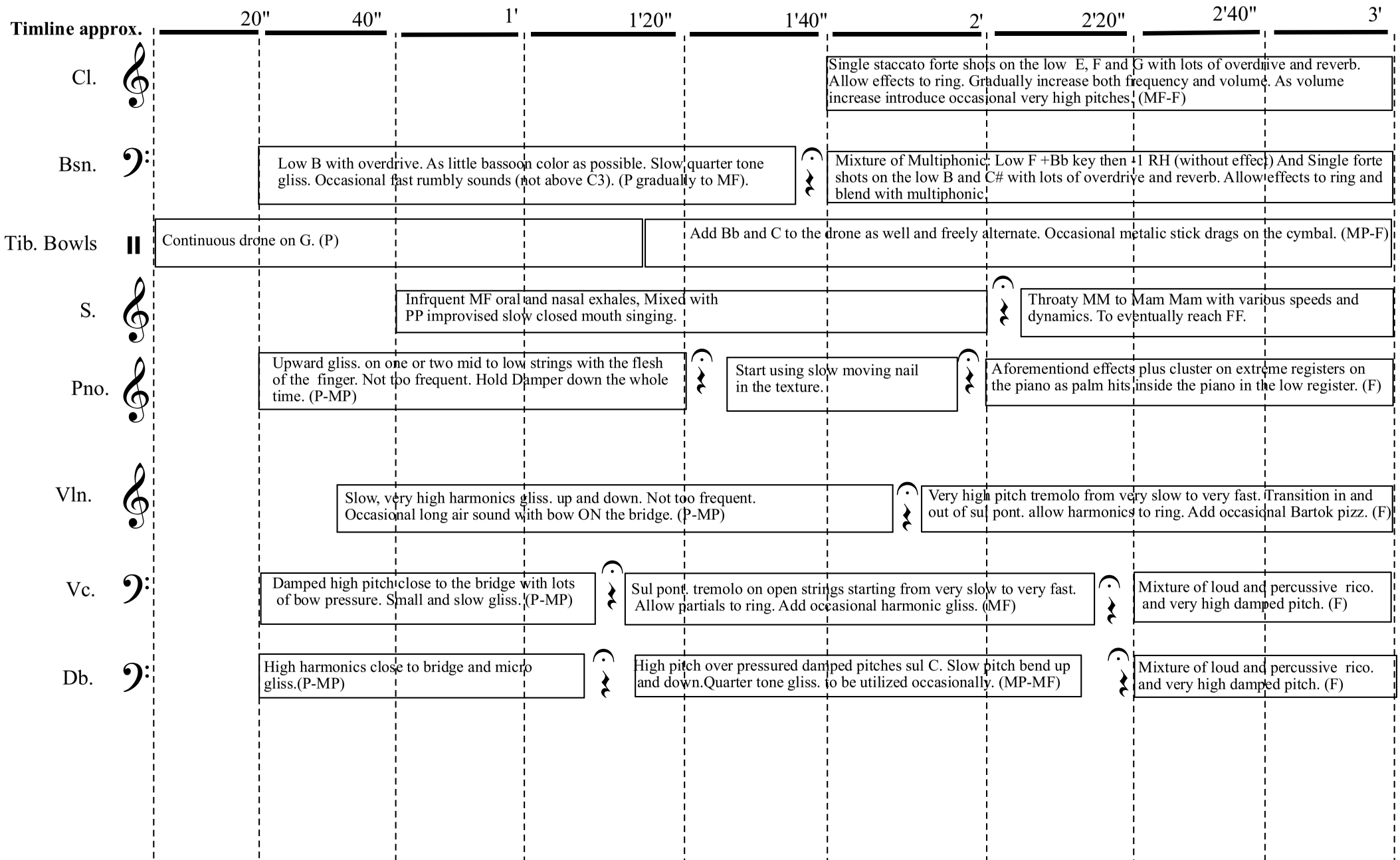
E. Bass

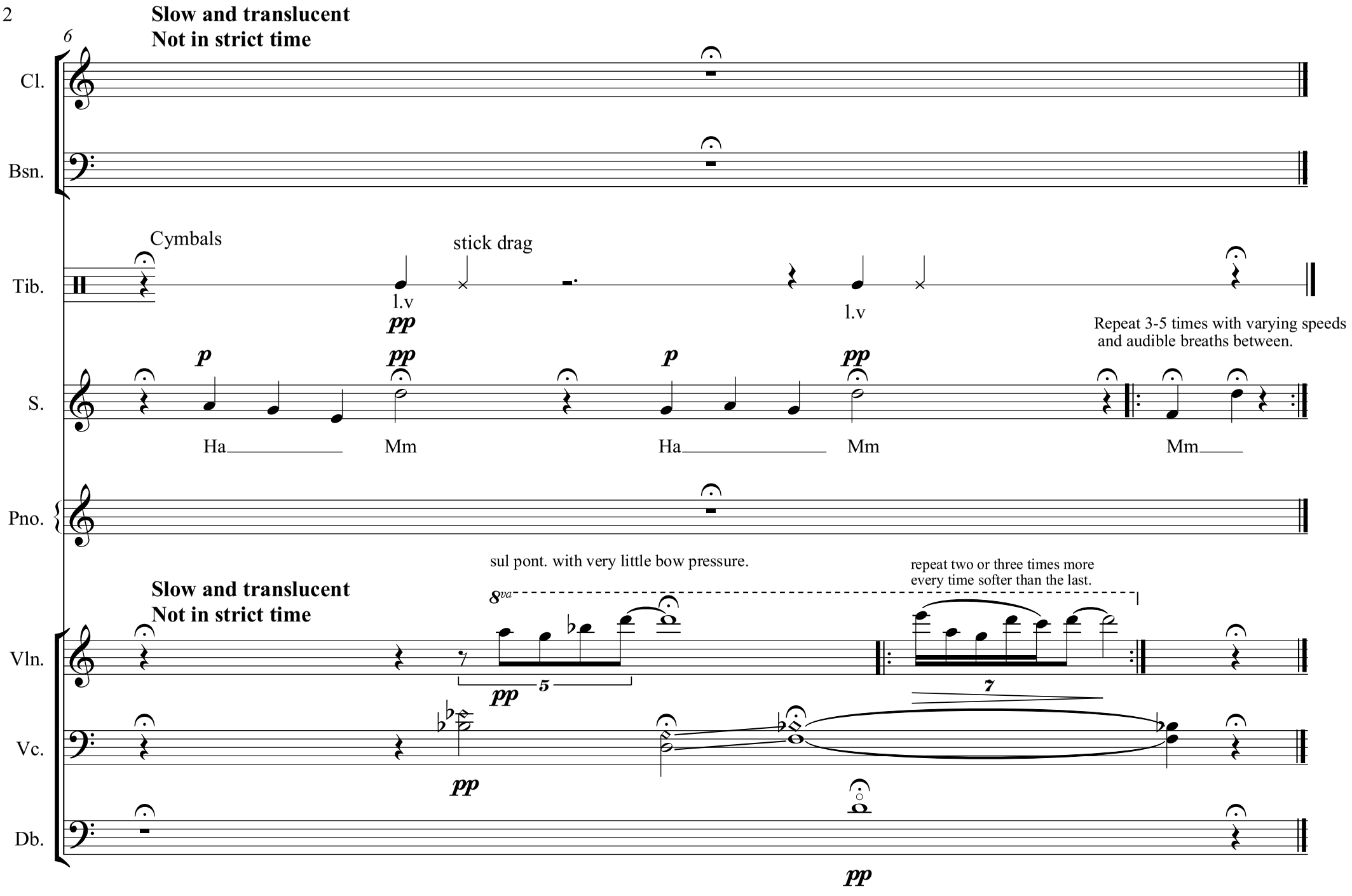

121
Cl.
Bsn.
Tib.
Cym.
Repeat with small timing varitation
4-6 times until all other sound have died out.
S.
mf
My_ ac- cent my beau-ti-ful sha-ckle
Repeat with small timing varitation
4-6 times until all other sound have died out.
Pno.
mf
Vln.
Vc.
Db.
E. Bass

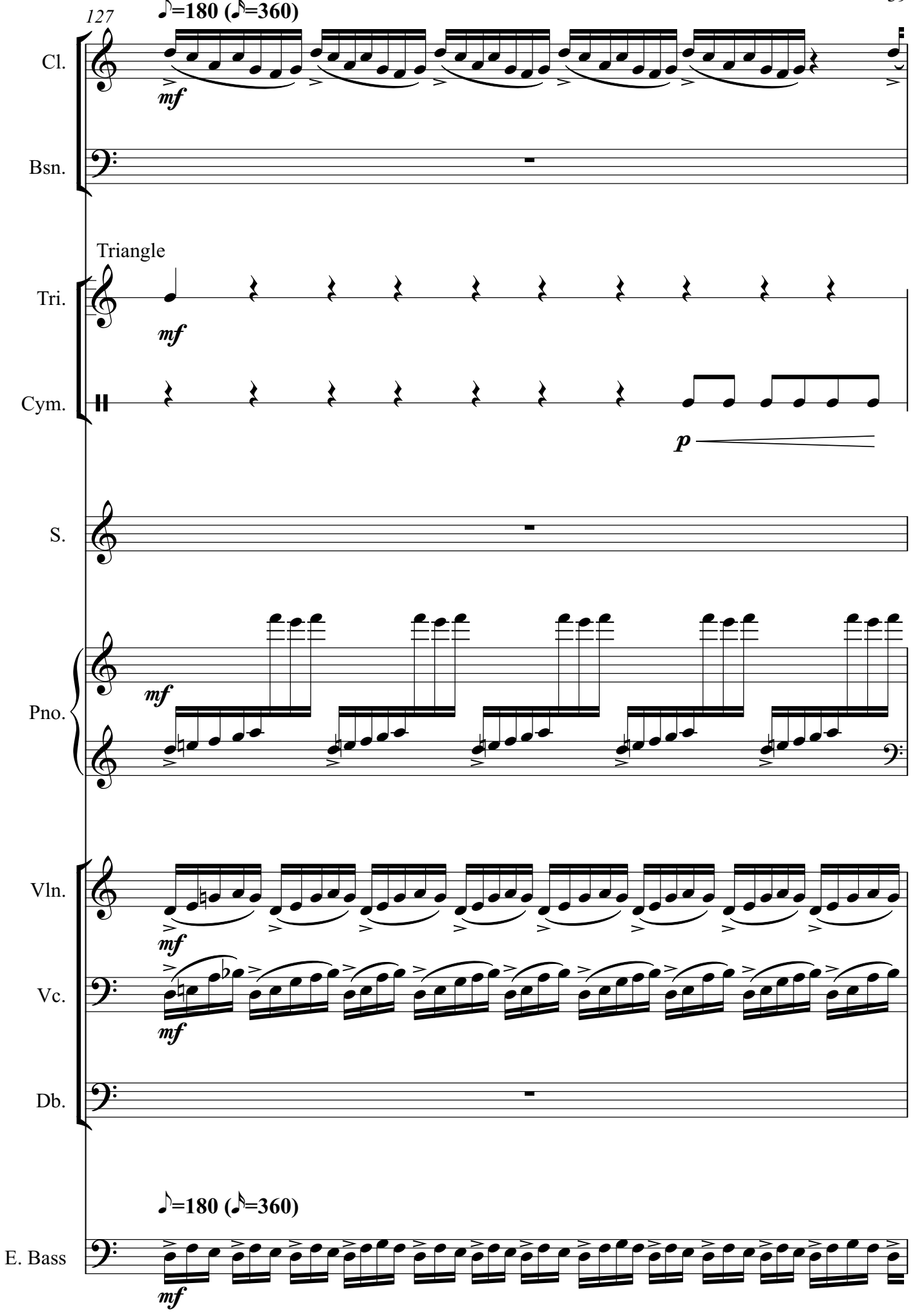

123
Cl.
Bsn.
Tib.
Cym.
S.
Pno.
Vln.
Vc.
Db.
E. Bass
pp
pp
pp
pp
pp
pp

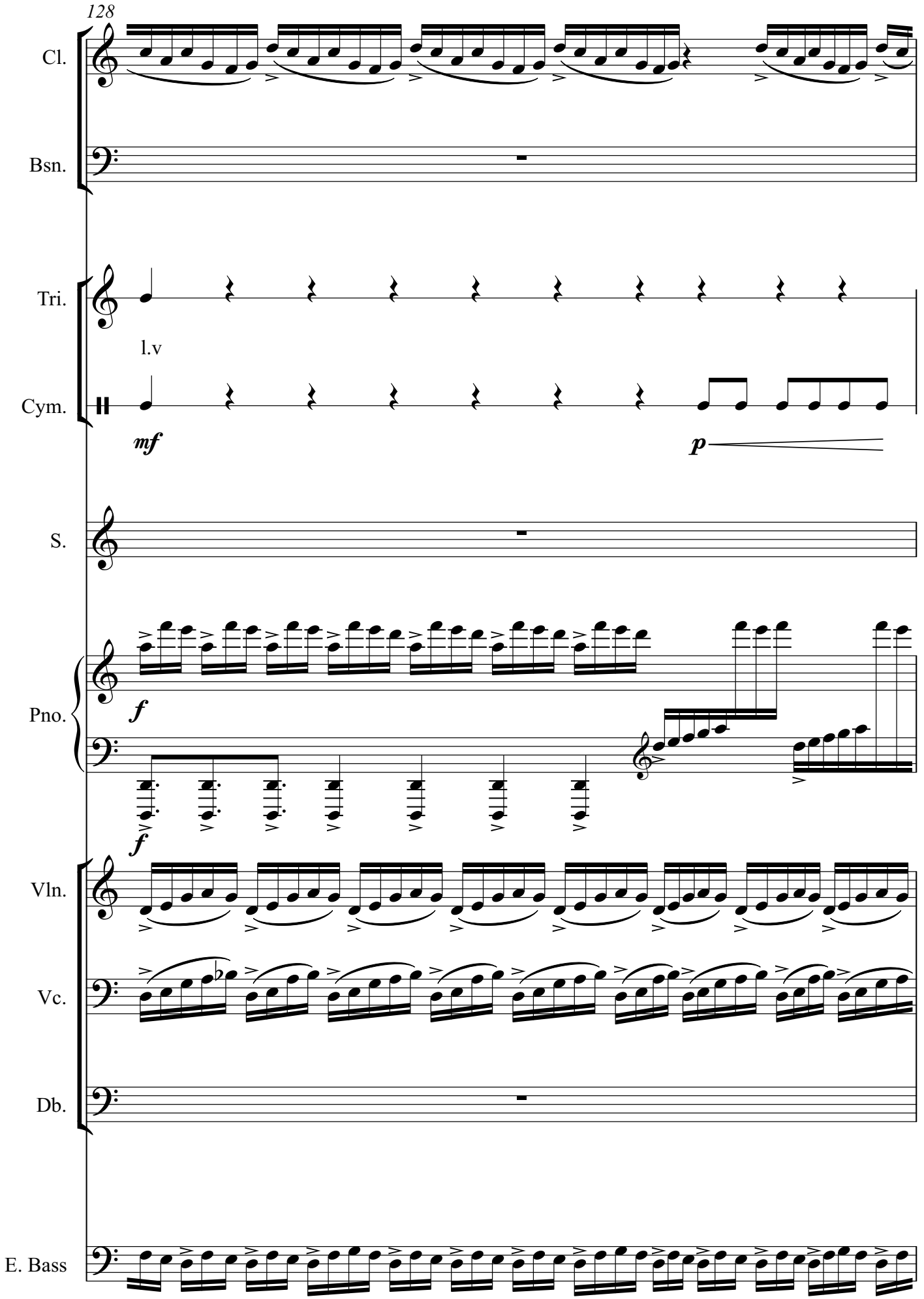
II. Frozen Pictures

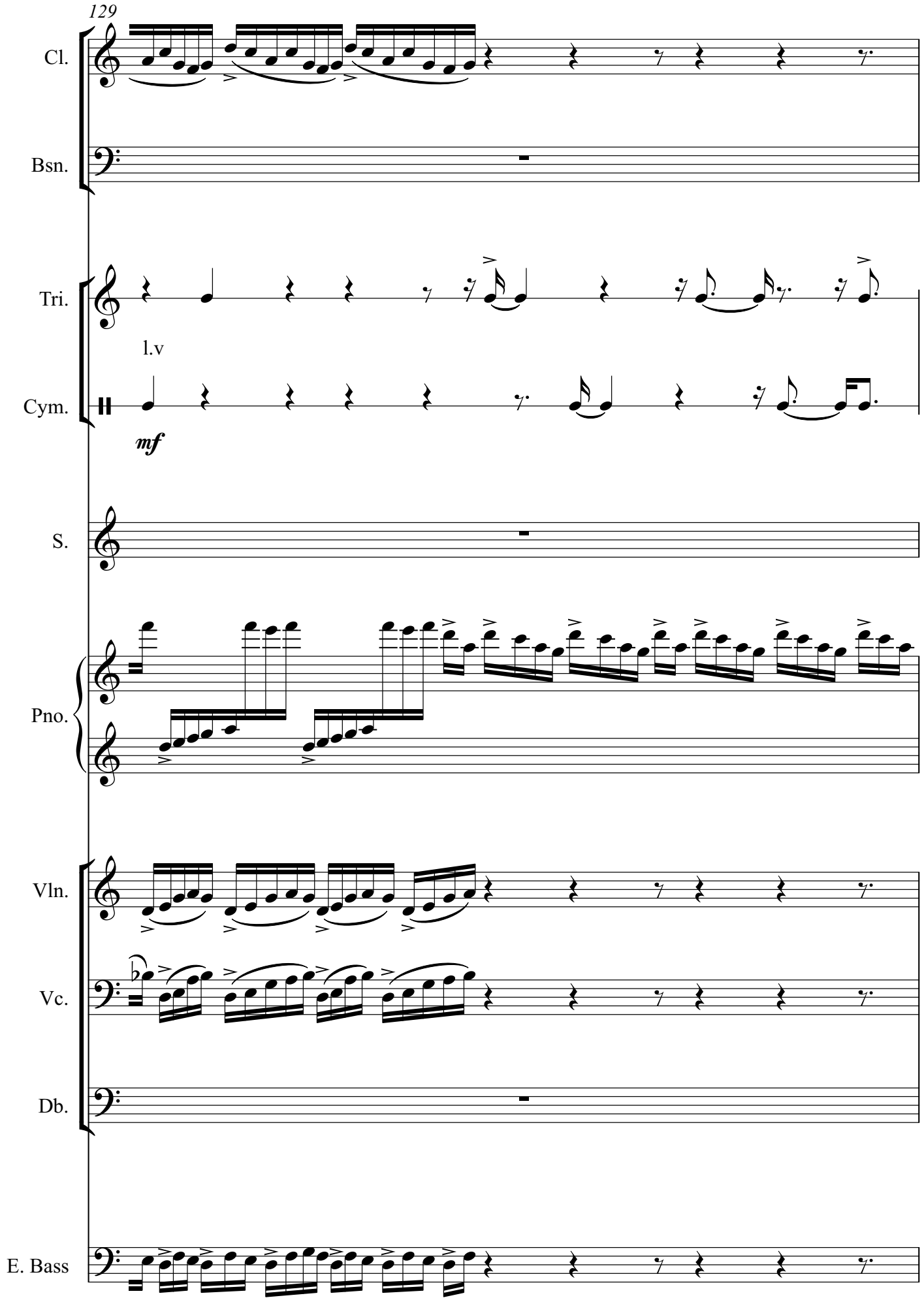
For Ardavan

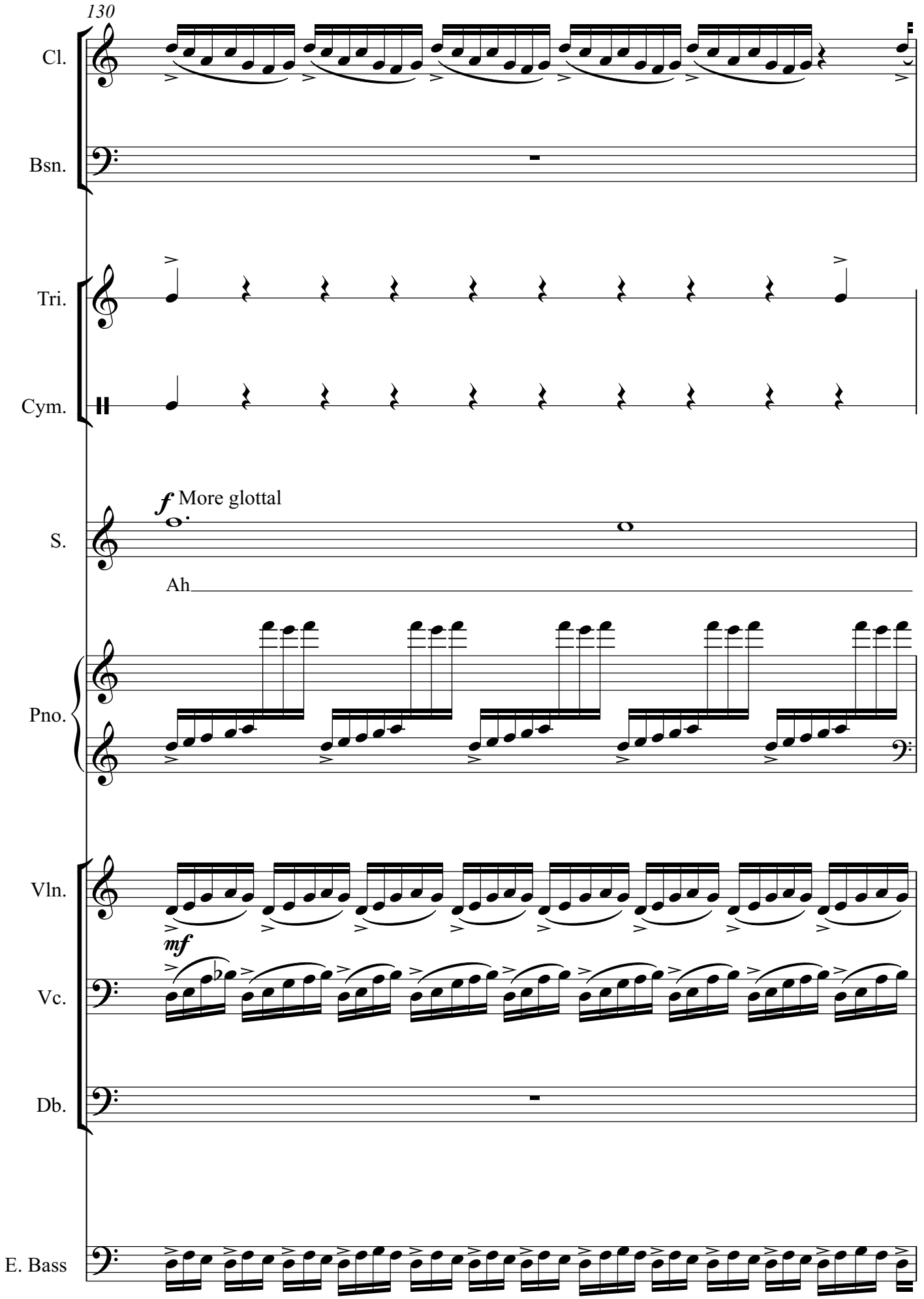


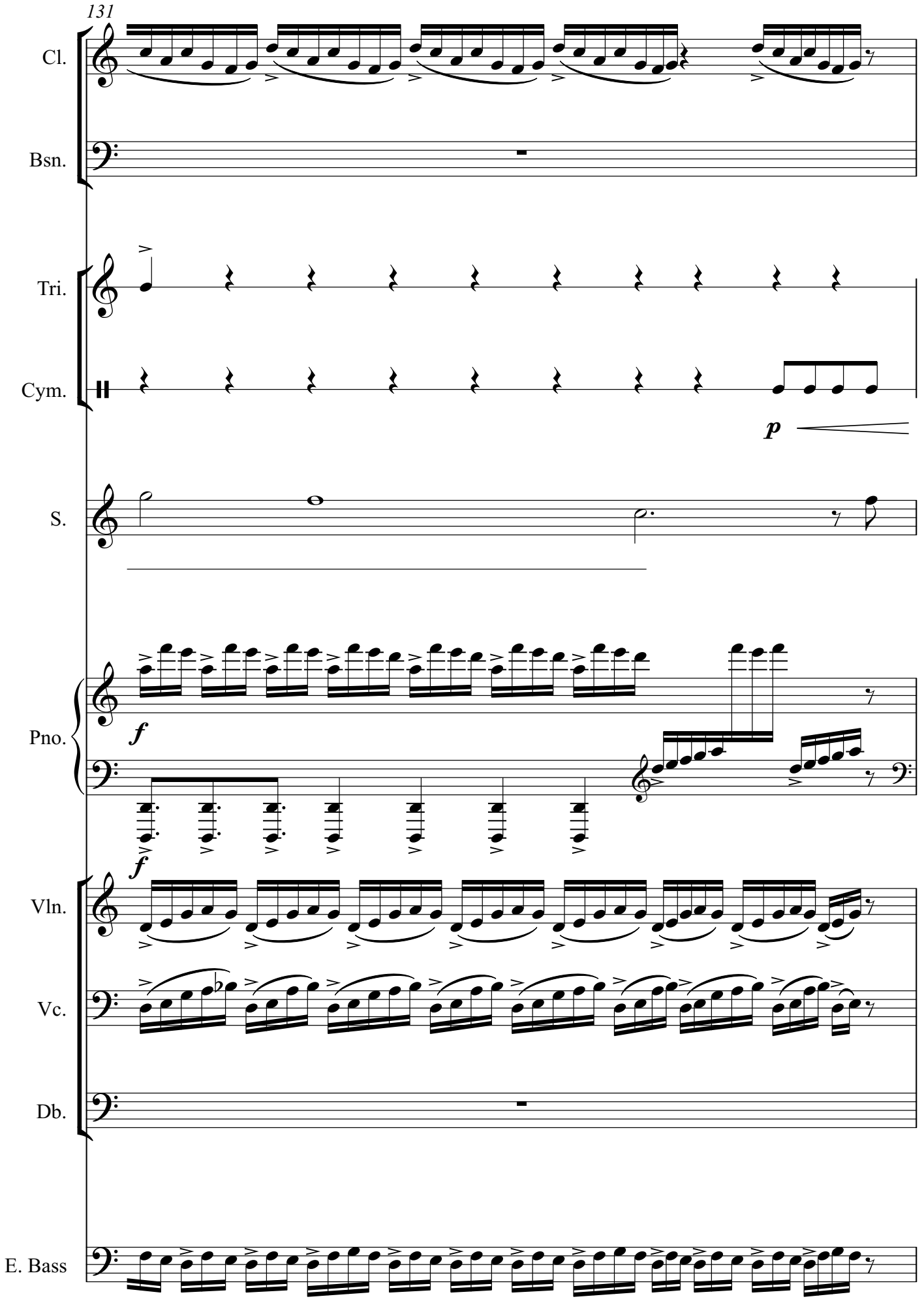

Slow and translucent
Not in strict time
6
Cl.
Bsn.
Cymbals
stick drag
Tib.
l.v
pp
l.v
Repeat 3-5 times with varying speeds
and audible breaths between.
p
pp
p
pp
S.
Ha
Mm
Ha
Mm
Mm
Pno.
sul pont. with very little bow pressure.
repeat two or three times more
every time softer than the last.
Slow and translucent
Not in strict time
8va
Vln.
pp
5
7
Vc.
pp
Db.
pp

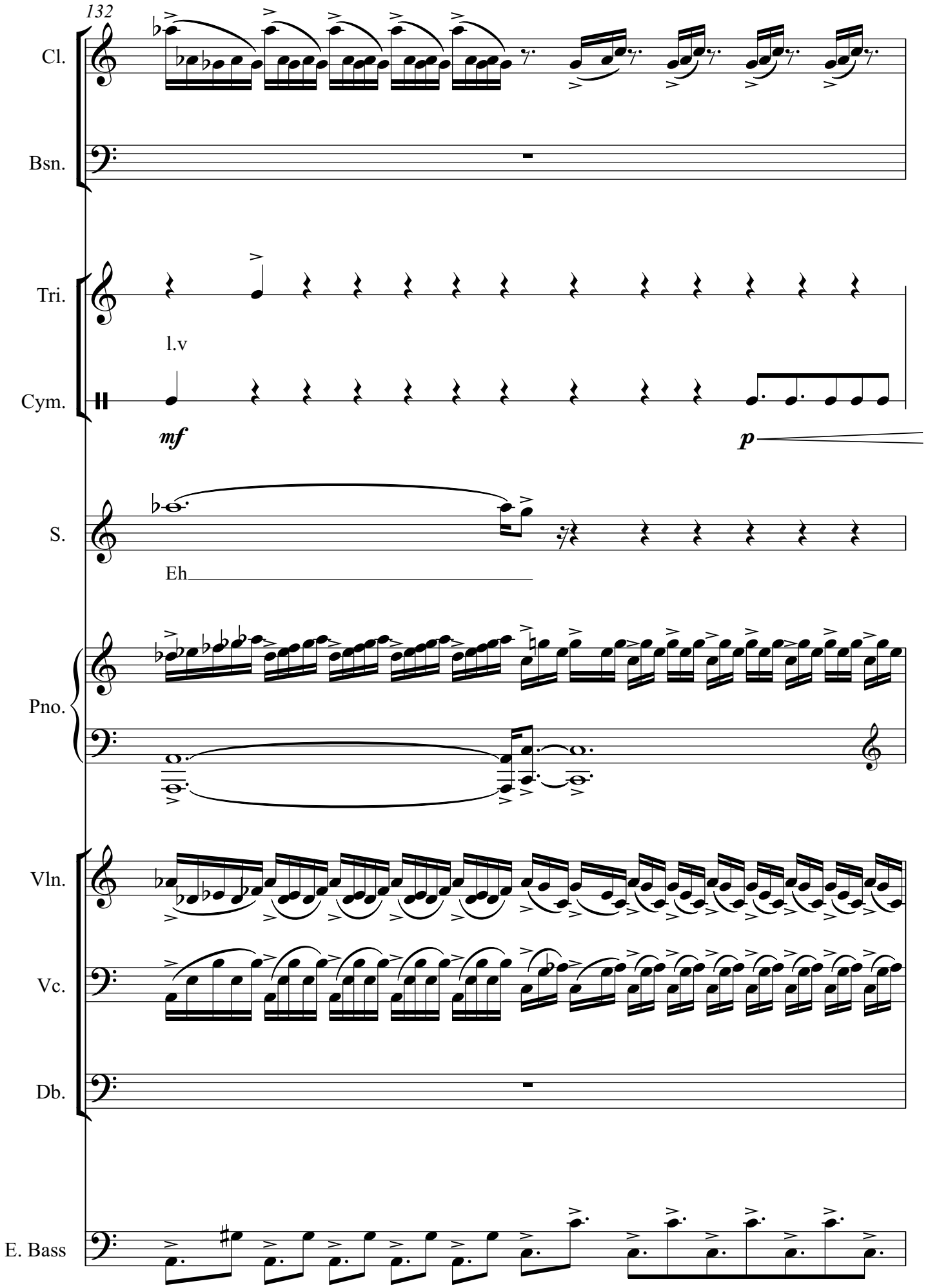

127
♪=180 (♪=360)
Cl.
mf
Bsn.
Triangle
Tri.
mf
Cym.
p
S.
Pno.
mf
Vln.
mf
Vc.
mf
Db.
♪=180 (♪=360)
E. Bass
mf

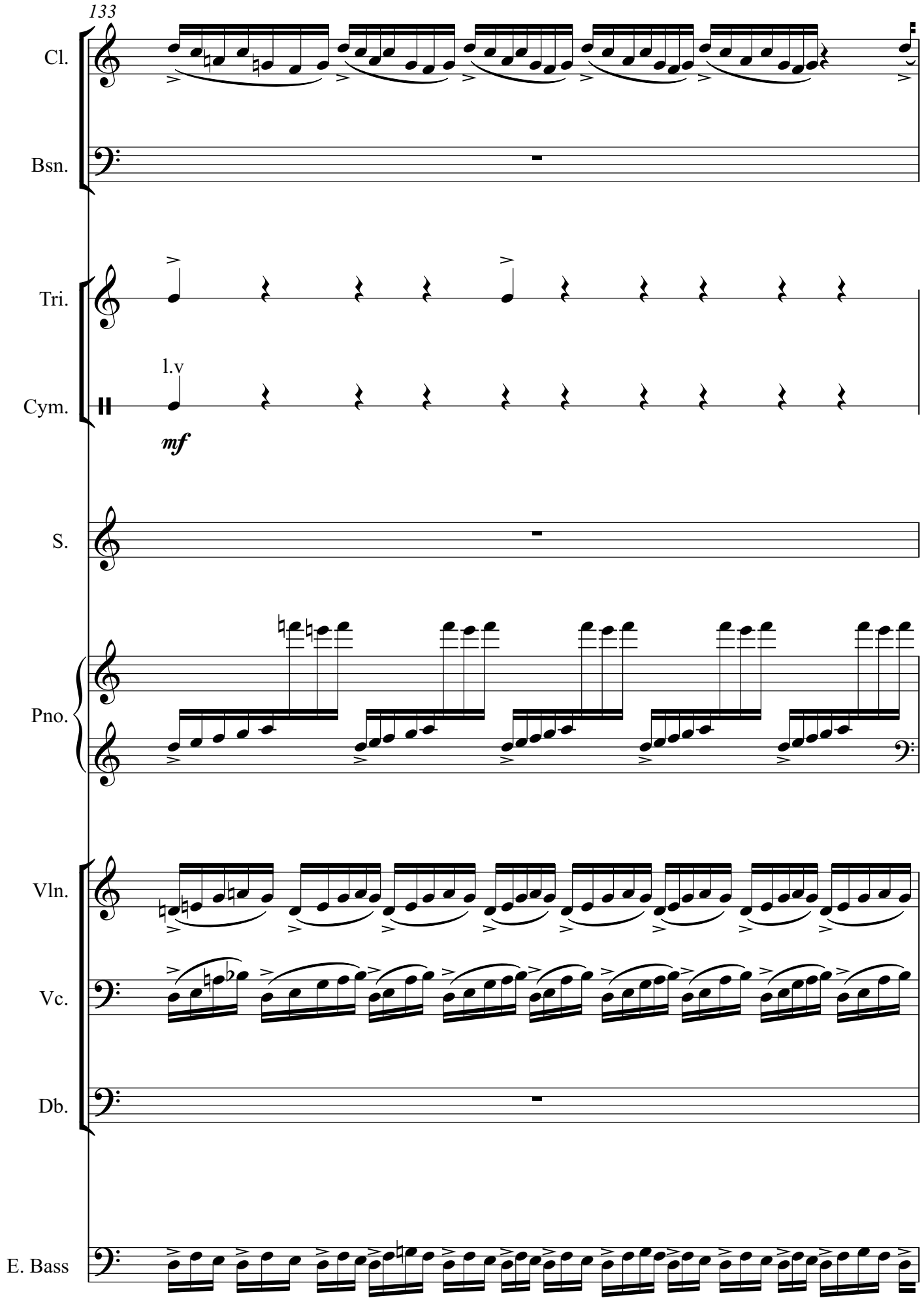

128
Cl.
Bsn.
Tri.
l.v
Cym.
mf
p
S.
Pno.
f
f
Vln.
Vc.
Db.
E. Bass

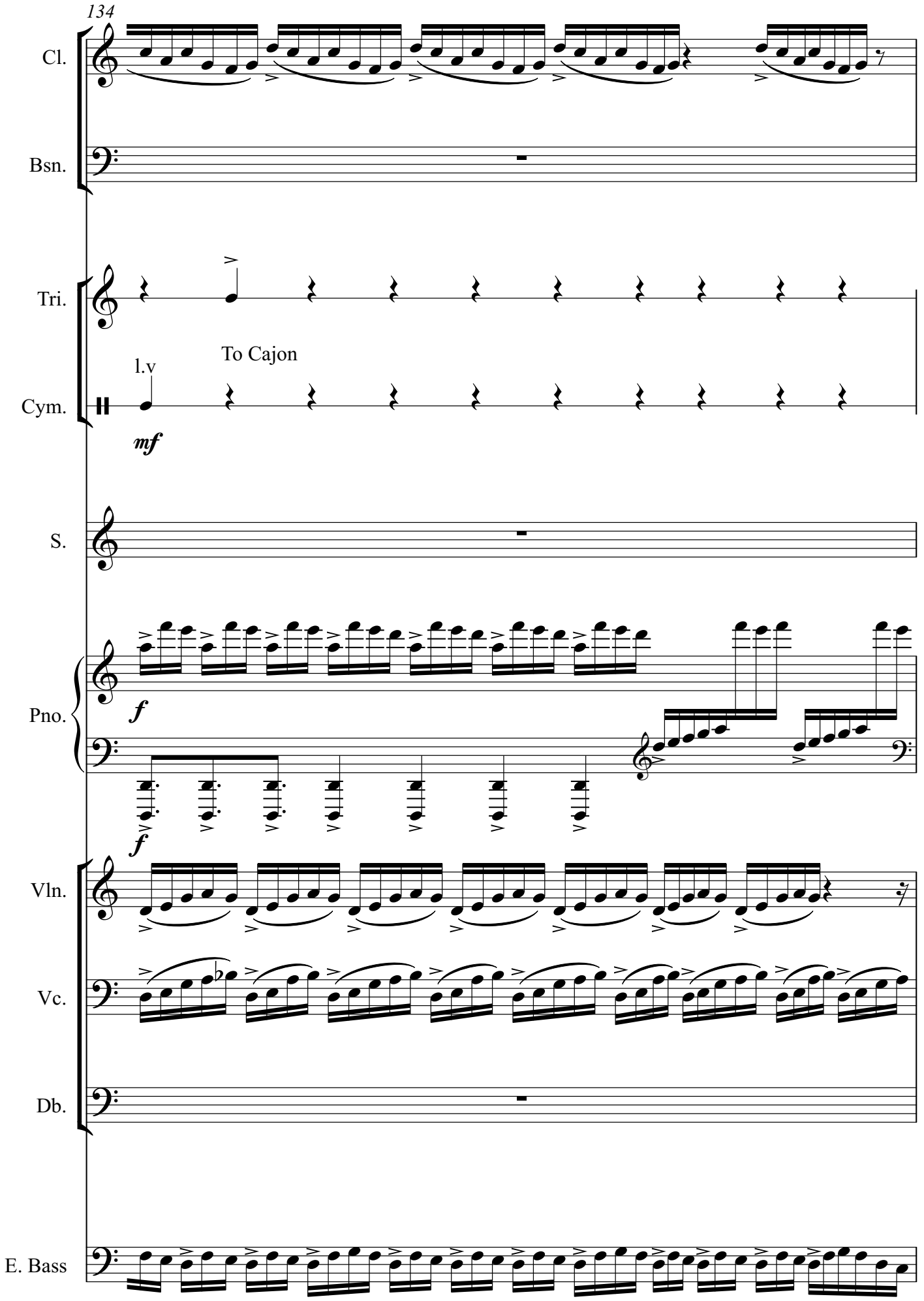

129
Cl.
Bsn.
Tri.
l.v
Cym.
mf
S.
Pno.
Vln.
Vc.
Db.
E. Bass

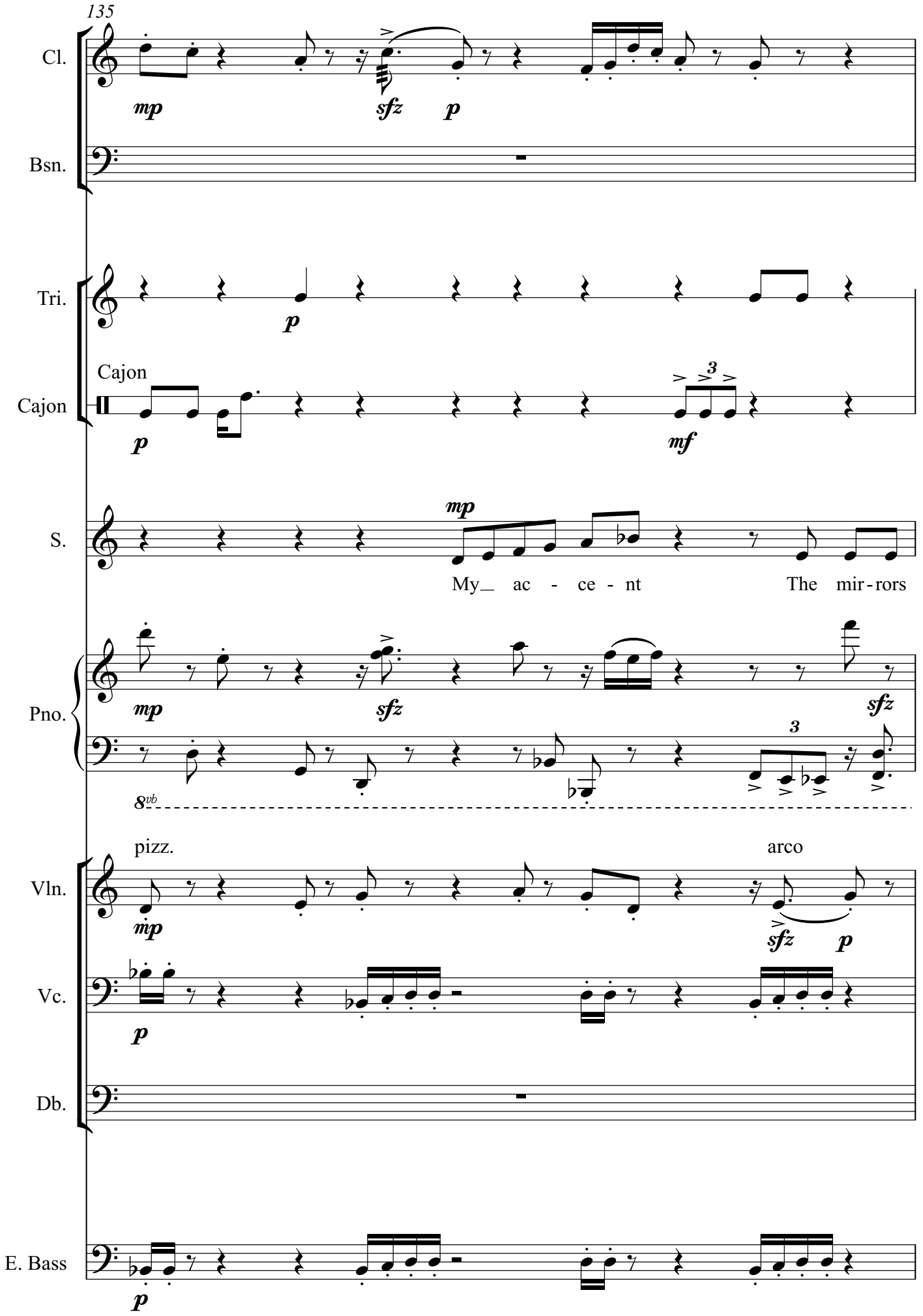

130
Cl.
Bsn.
Tri.
Cym.
S.
f More glottal
Ah
Pno.
Vln.
mf
Vc.
Db.
E. Bass

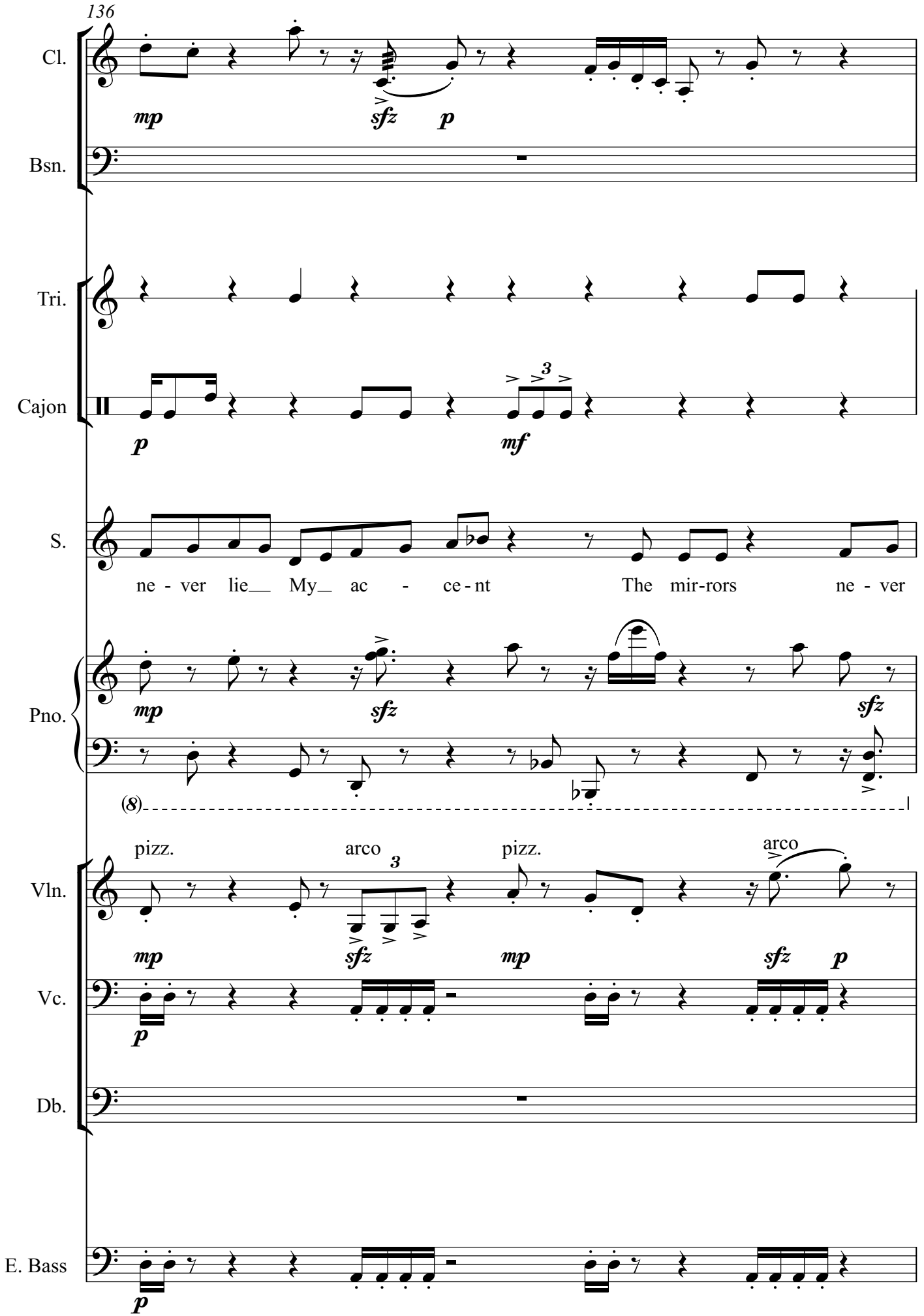

131
Cl.
Bsn.
Tri.
Cym.
p
S.
Pno.
f
f
Vln.
Vc.
Db.
E. Bass

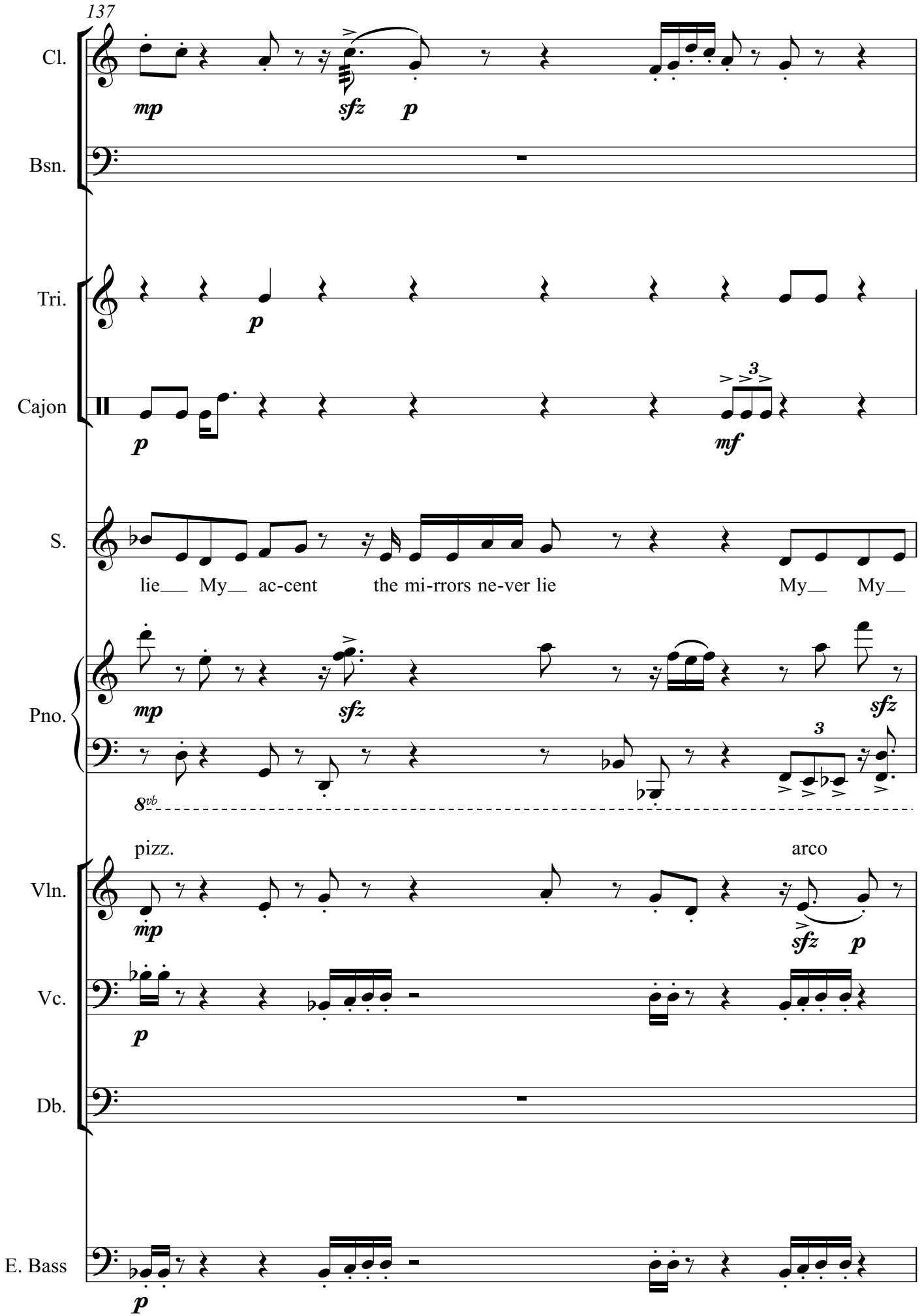

132
Cl.
Bsn.
Tri.
l.v
Cym.
mf
p
S.
Eh
Pno.
Vln.
Vc.
Db.
E. Bass

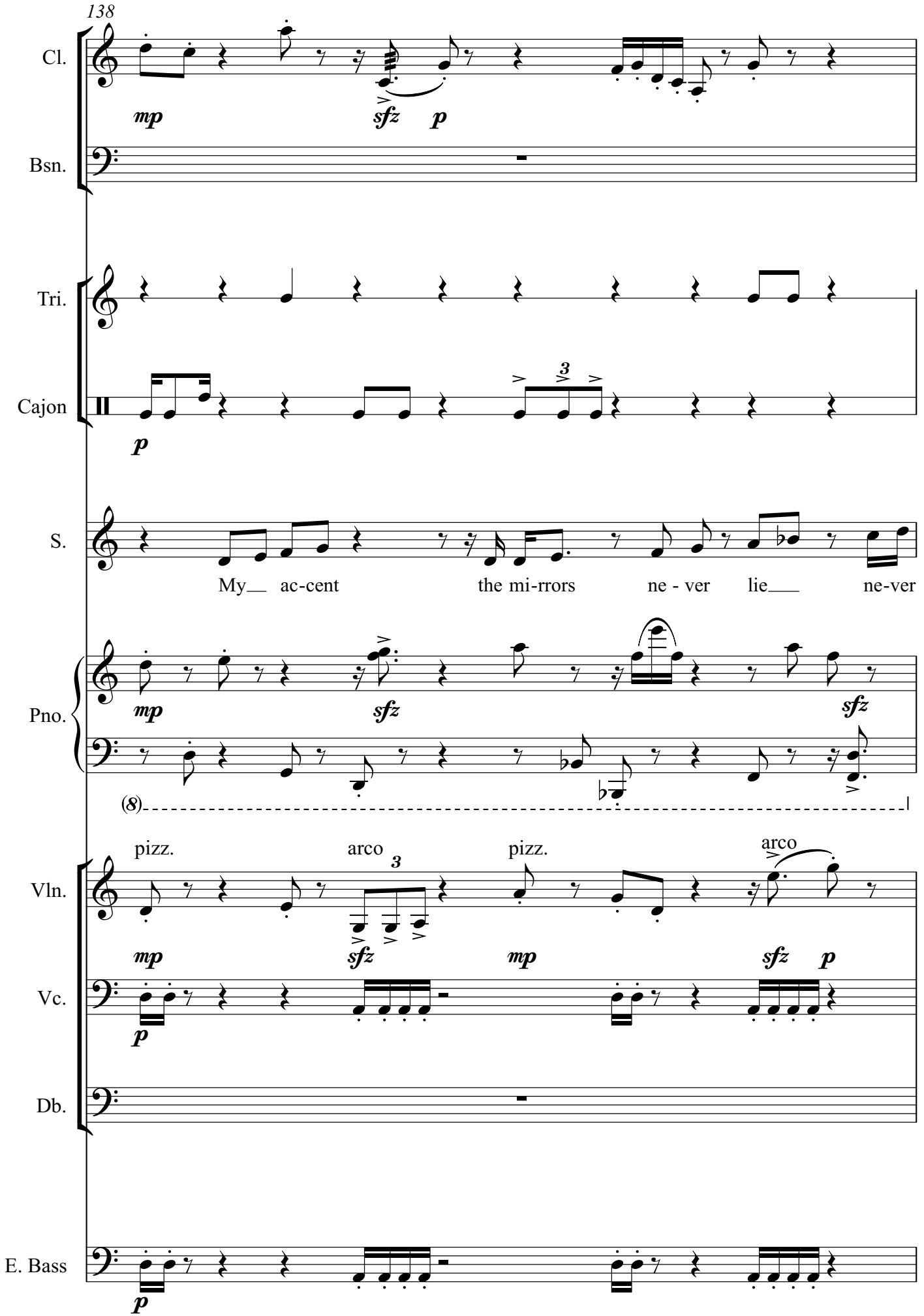

133
Cl.
Bsn.
Tri.
l.v
Cym.
mf
S.
Pno.
Vln.
Vc.
Db.
E. Bass

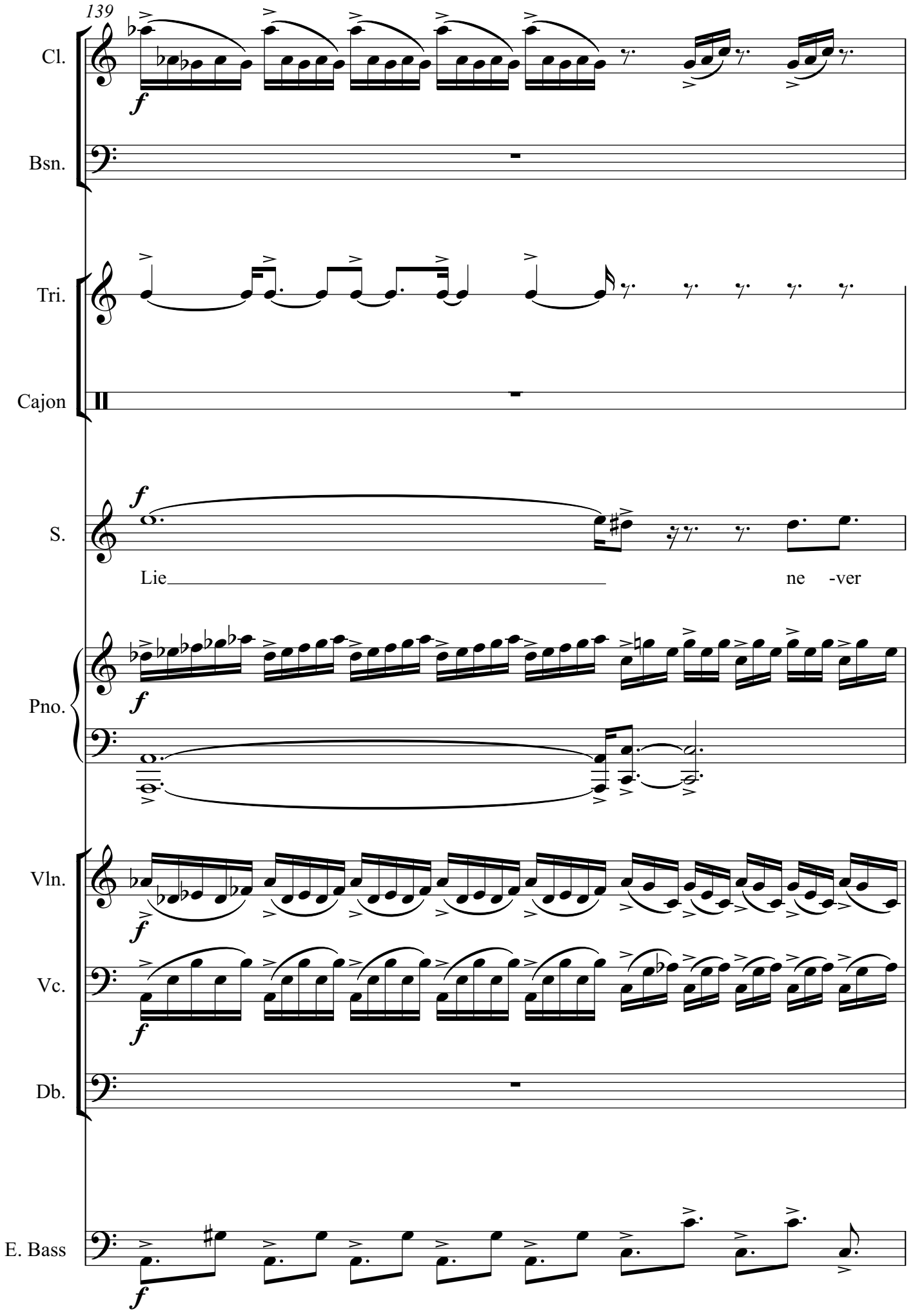

134
Cl.
Bsn.
Tri.
To Cajon
l.v
Cym.
mf
S.
Pno.
f
f
Vln.
Vc.
Db.
E. Bass

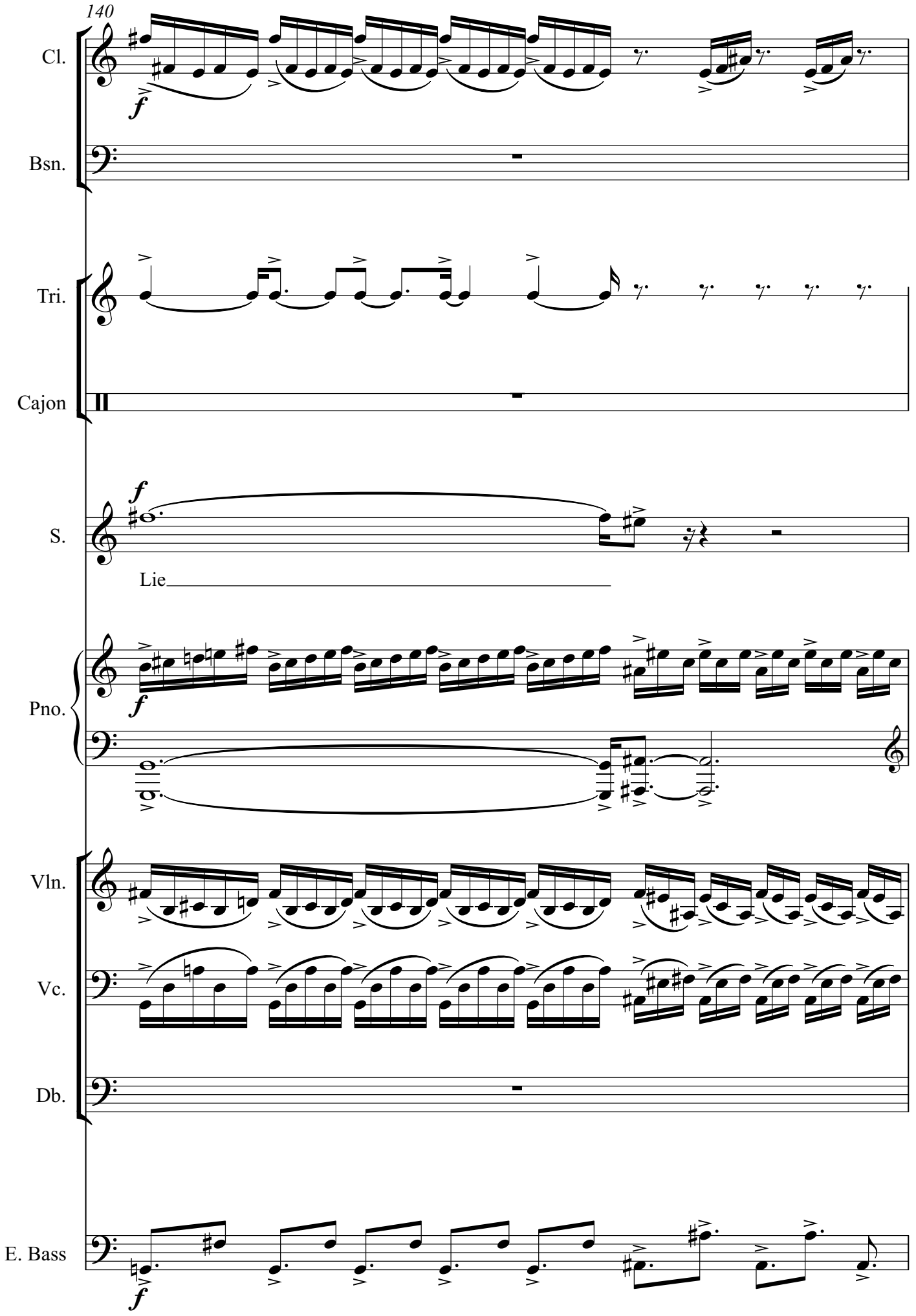

135
Cl.
mp
sfz
p
Bsn.
Tri.
p
Cajon
Cajon
p
3
mf
S.
mp
My_ ac - ce - nt
The mir-rors
Pno.
mp
sfz
sfz
3
8vb
pizz.
arco
Vln.
mp
sfz
p
Vc.
p
Db.
E. Bass
p

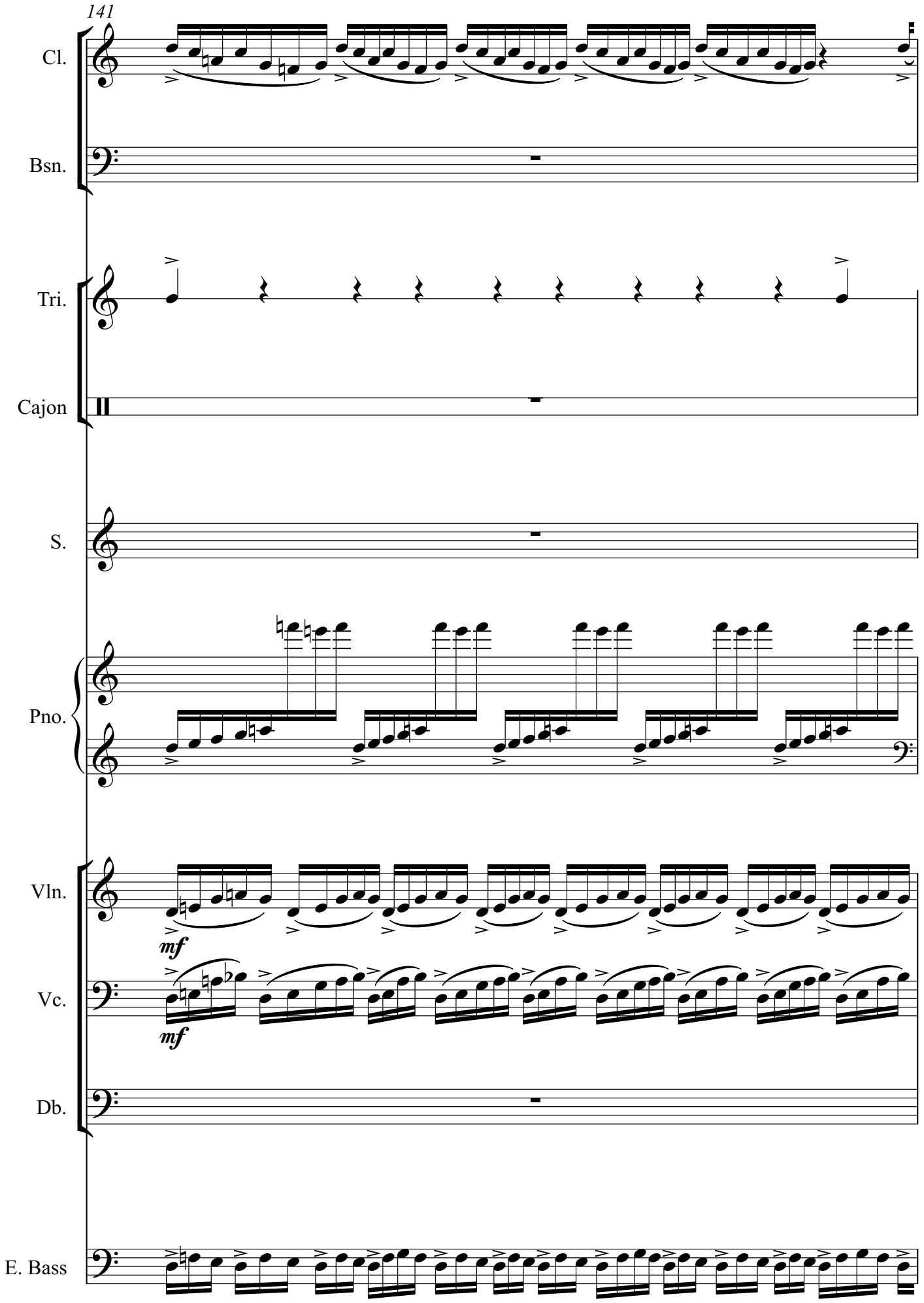

136
Cl.
Bsn.
Tri.
Cajon
S.
Pno.
Vln.
Vc.
Db.
E. Bass
mp
sfz
p
mf
ne - ver lie__ My_ ac - ce - nt The mir-rors ne - ver
(8)
pizz.
arco
pizz.
arco
3

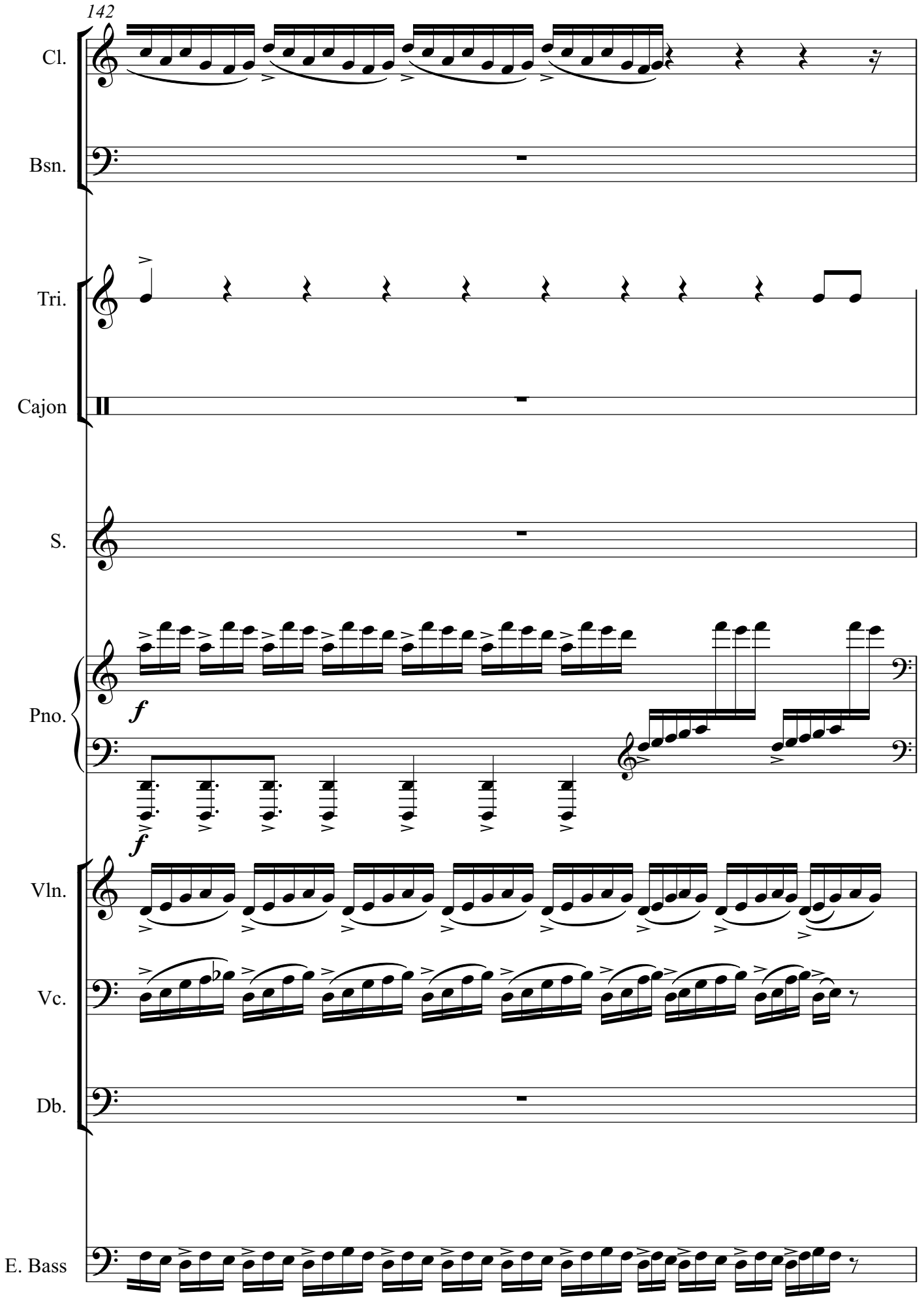

137
Cl.
Bsn.
Tri.
Cajon
S.
lie My ac-cent the mi-rrors ne-ver lie My My
Pno.
8vb
pizz.
arco
Vln.
Vc.
Db.
E. Bass

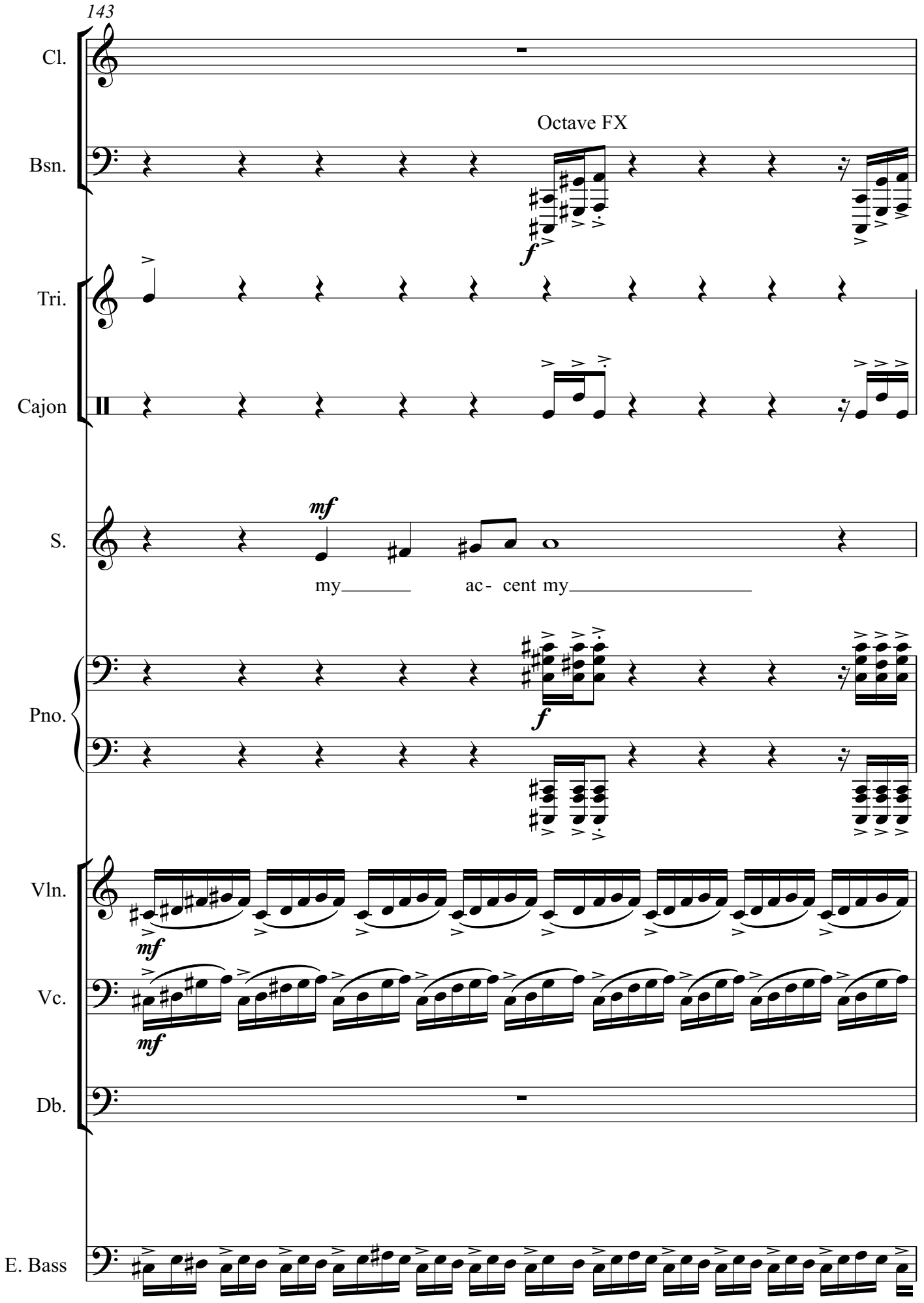

138
Cl.
Bsn.
Tri.
Cajon
S.
My__ ac-cent the mi-rrors ne - ver lie___ ne-ver
Pno.
(8)
Vln.
pizz.
arco
pizz.
arco
Vc.
Db.
E. Bass

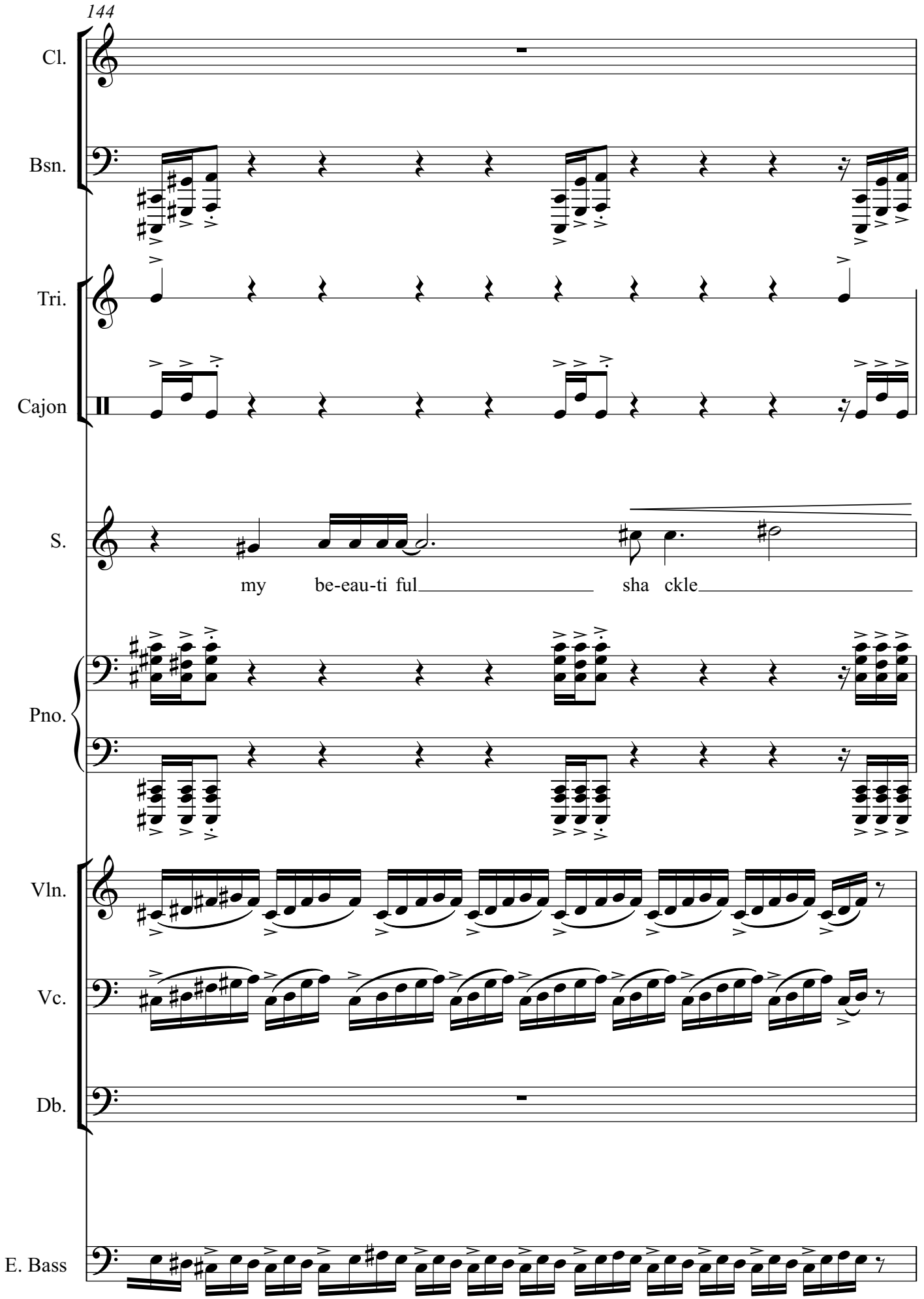

139
Cl.
Bsn.
Tri.
Cajon
S.
Lie
ne -ver
Pno.
Vln.
Vc.
Db.
E. Bass

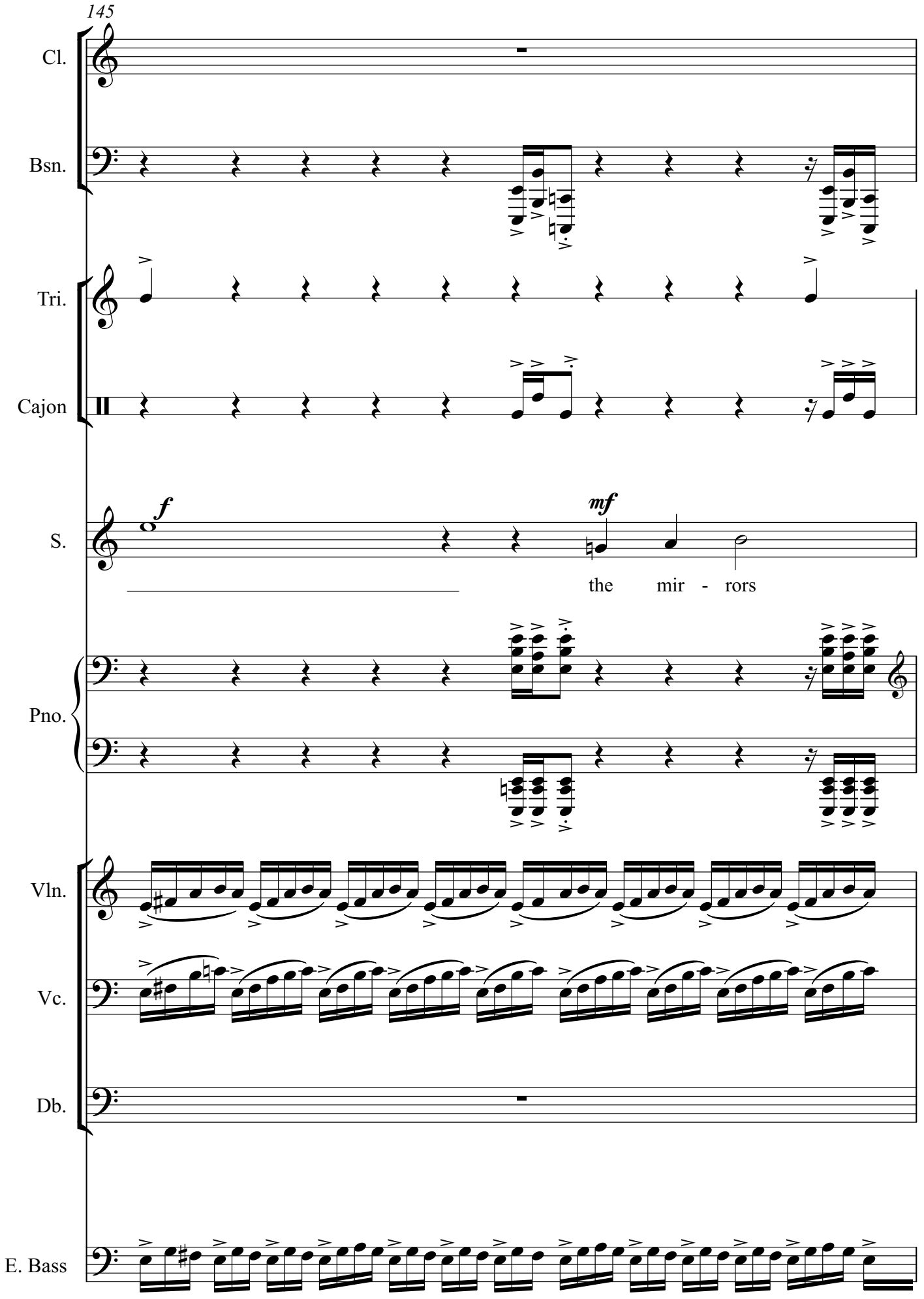

140
Cl.
Bsn.
Tri.
Cajon
S.
Lie
Pno.
Vln.
Vc.
Db.
E. Bass

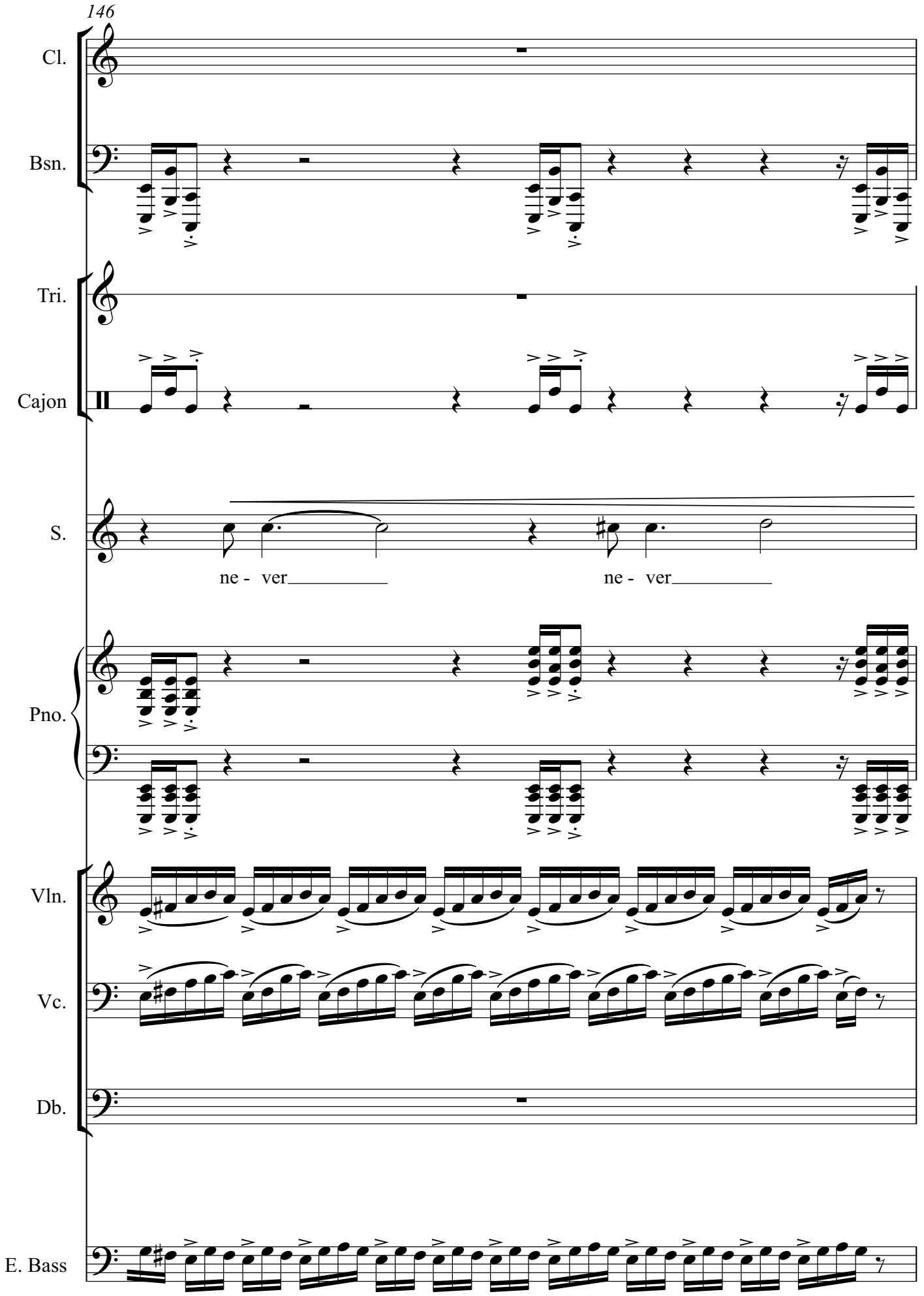

141
Cl.
Bsn.
Tri.
Cajon
S.
Pno.
Vln.
mf
Vc.
mf
Db.
E. Bass

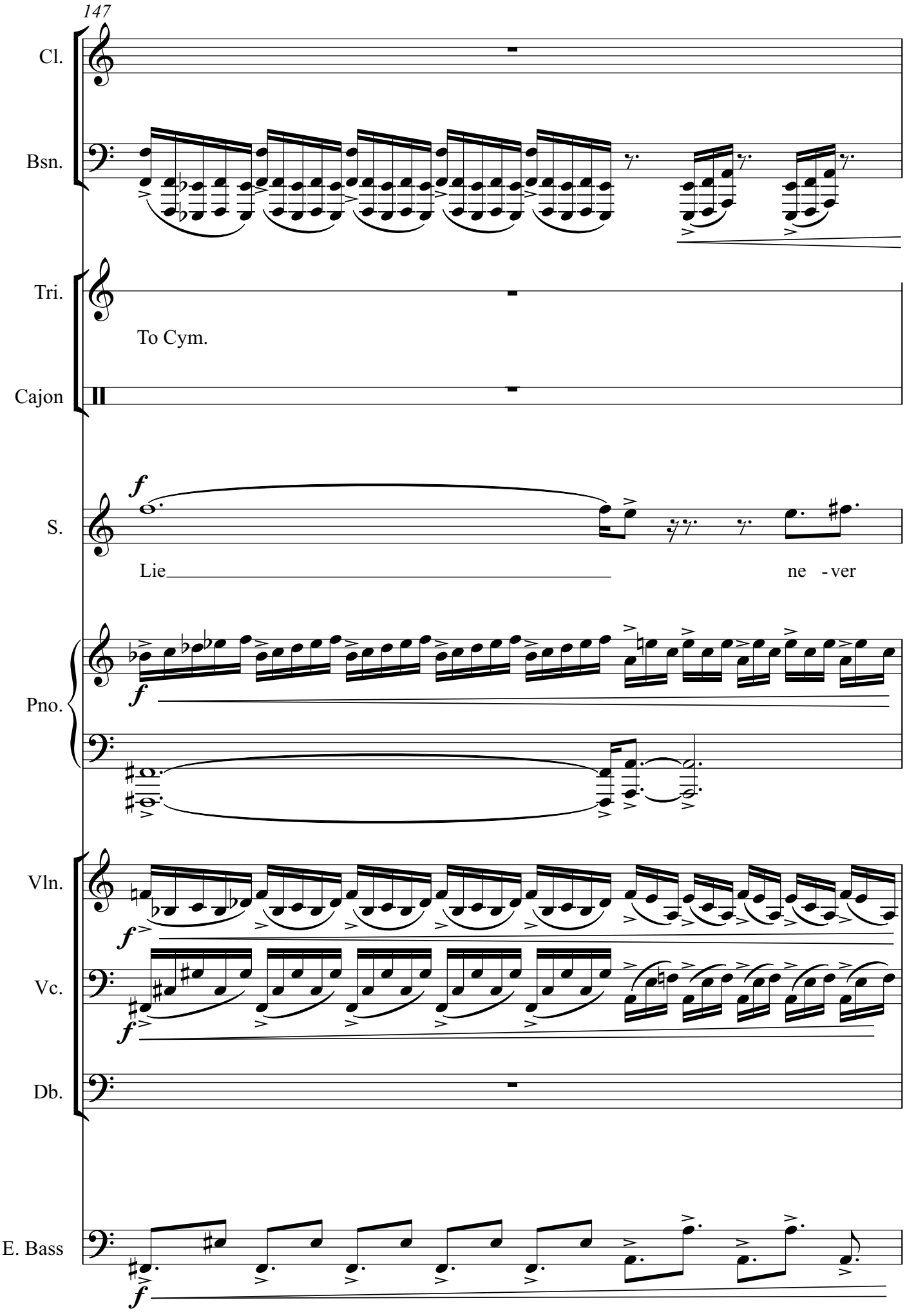

142
Cl.
Bsn.
Tri.
Cajon
S.
Pno.
f
f
Vln.
Vc.
Db.
E. Bass

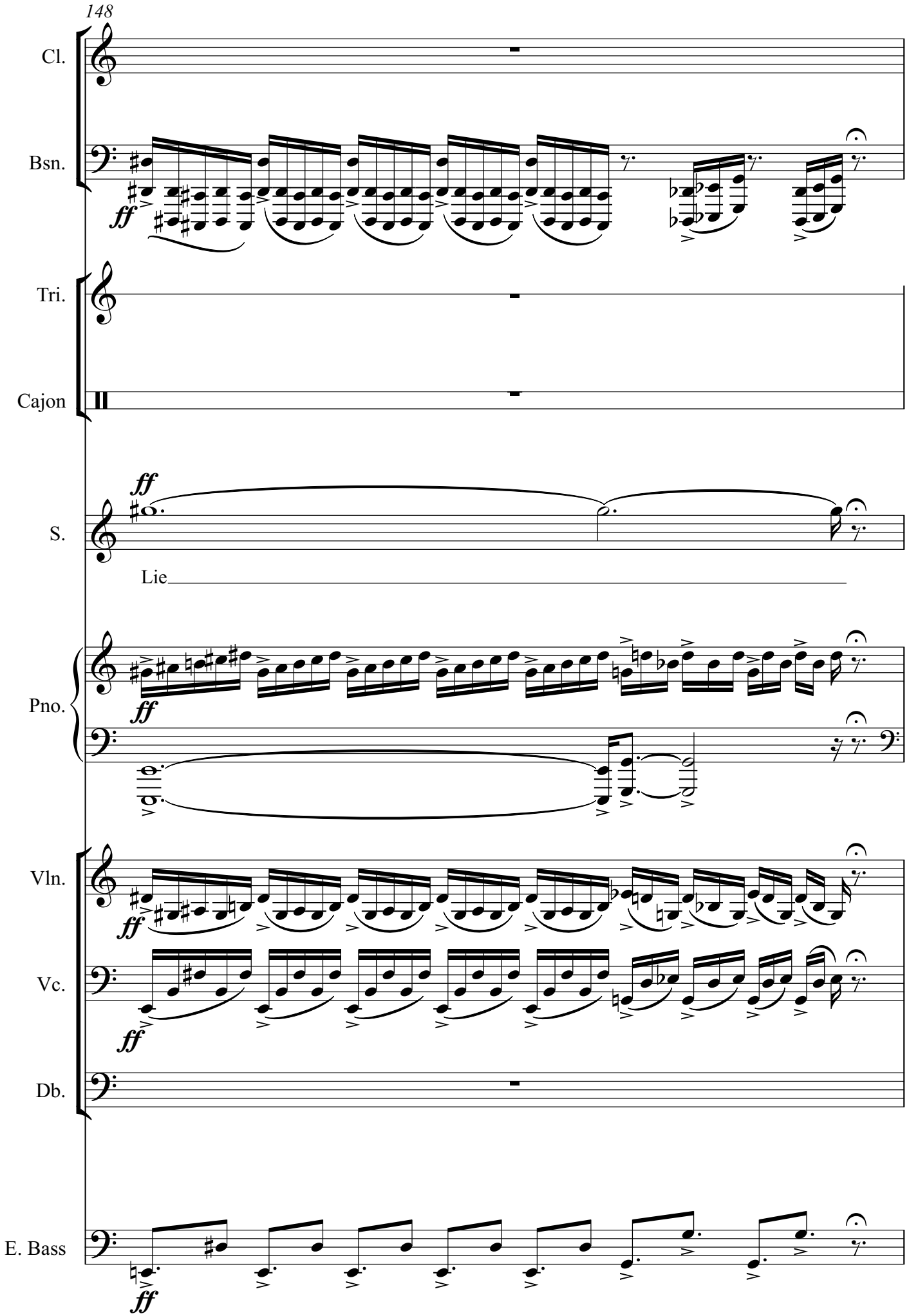

143
Cl.
Bsn.
Octave FX
f
Tri.
Cajon
S.
mf
my ac- cent my
Pno.
f
Vln.
mf
Vc.
mf
Db.
E. Bass

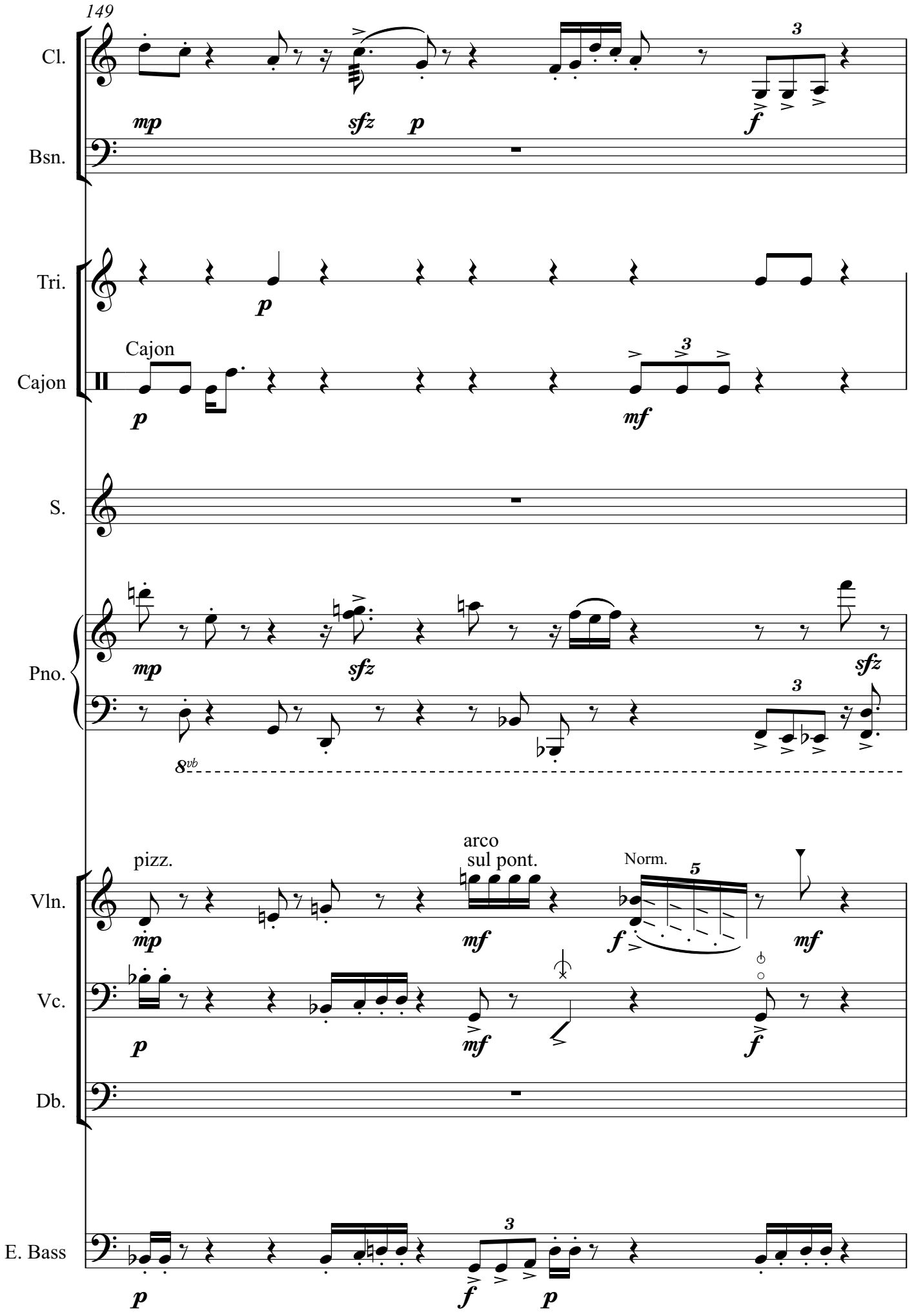

144
Cl.
Bsn.
Tri.
Cajon
S.
my be-eau-ti ful sha ckle
Pno.
Vln.
Vc.
Db.
E. Bass

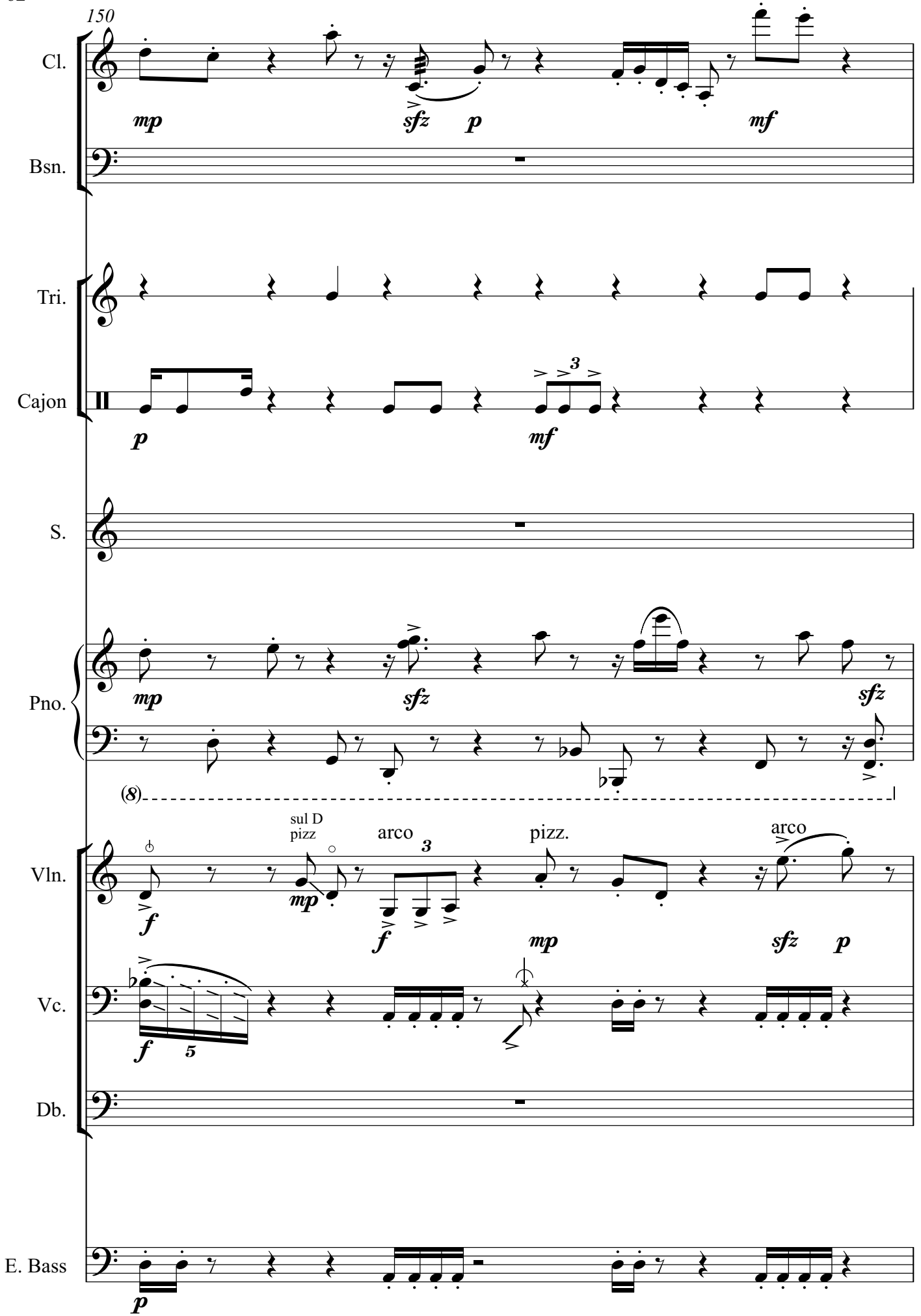

145
Cl.
Bsn.
Tri.
Cajon
S.
f
mf
the mir - rors
Pno.
Vln.
Vc.
Db.
E. Bass

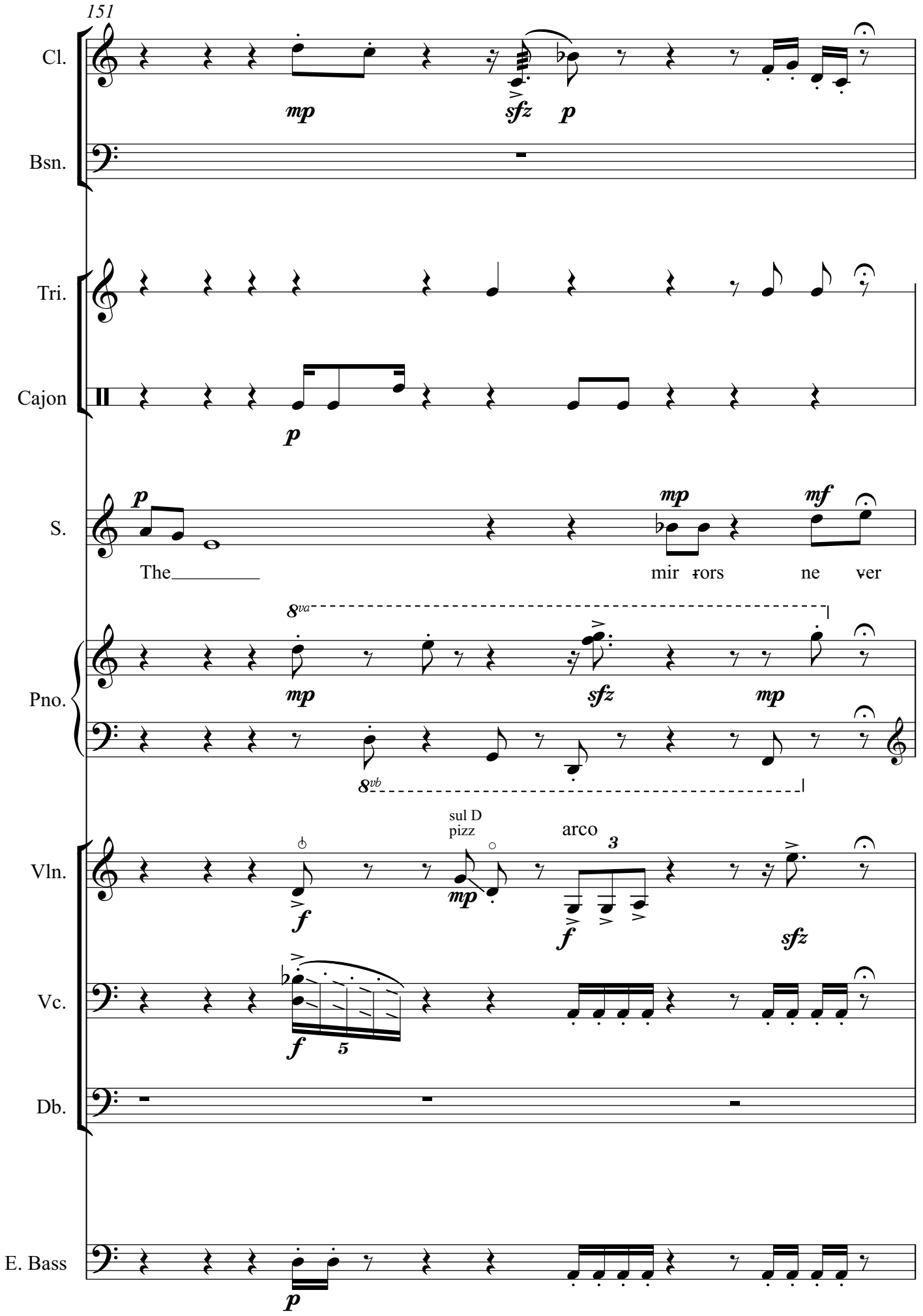

146
Cl.
Bsn.
Tri.
Cajon
S.
ne - ver
ne - ver
Pno.
Vln.
Vc.
Db.
E. Bass

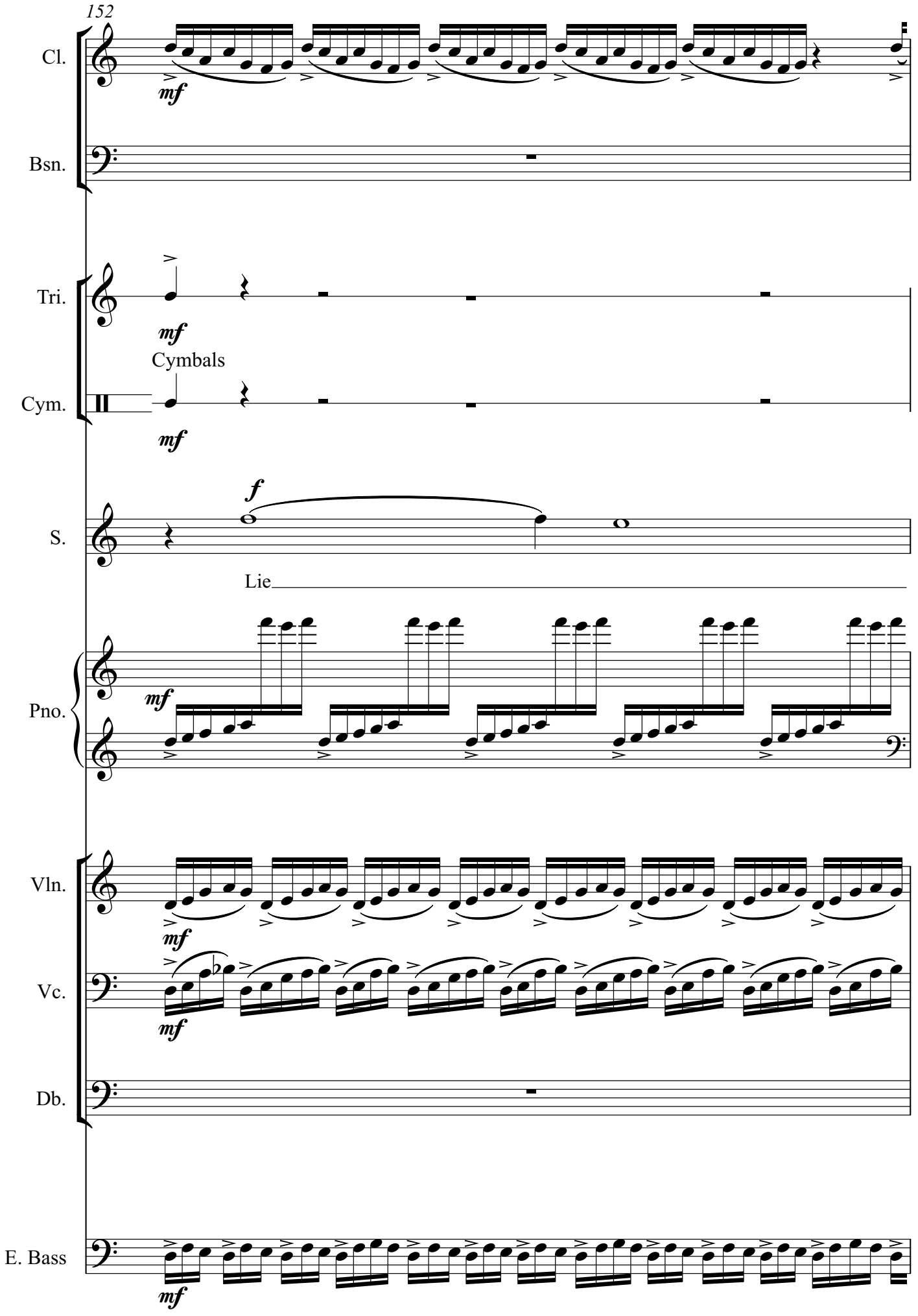

147
Cl.
Bsn.
Tri.
To Cym.
Cajon
S.
Lie
ne - ver
Pno.
Vln.
Vc.
Db.
E. Bass

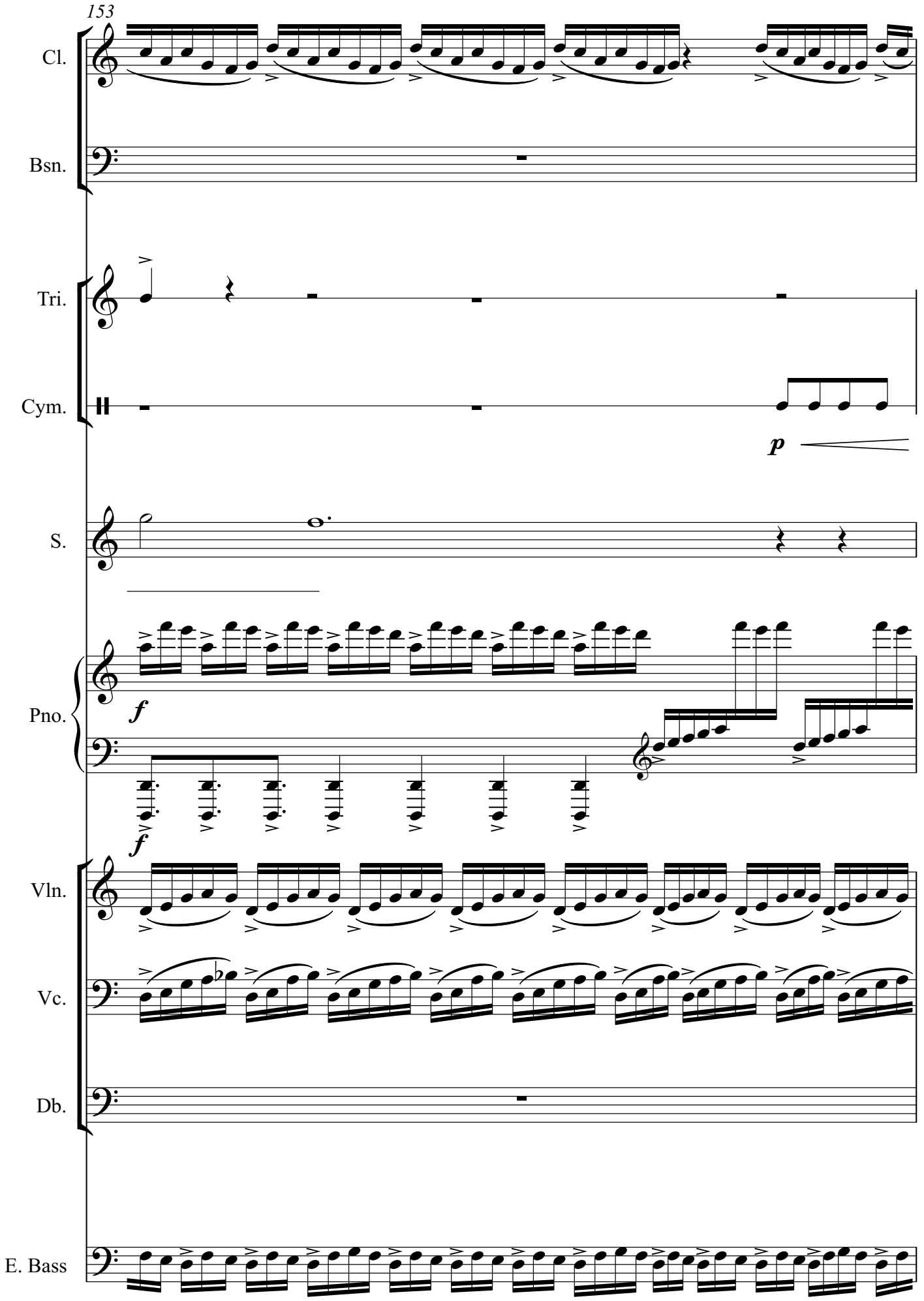

148
Cl.
Bsn.
ff
Tri.
Cajon
ff
S.
Lie
Pno.
ff
Vln.
ff
Vc.
ff
Db.
E. Bass
ff

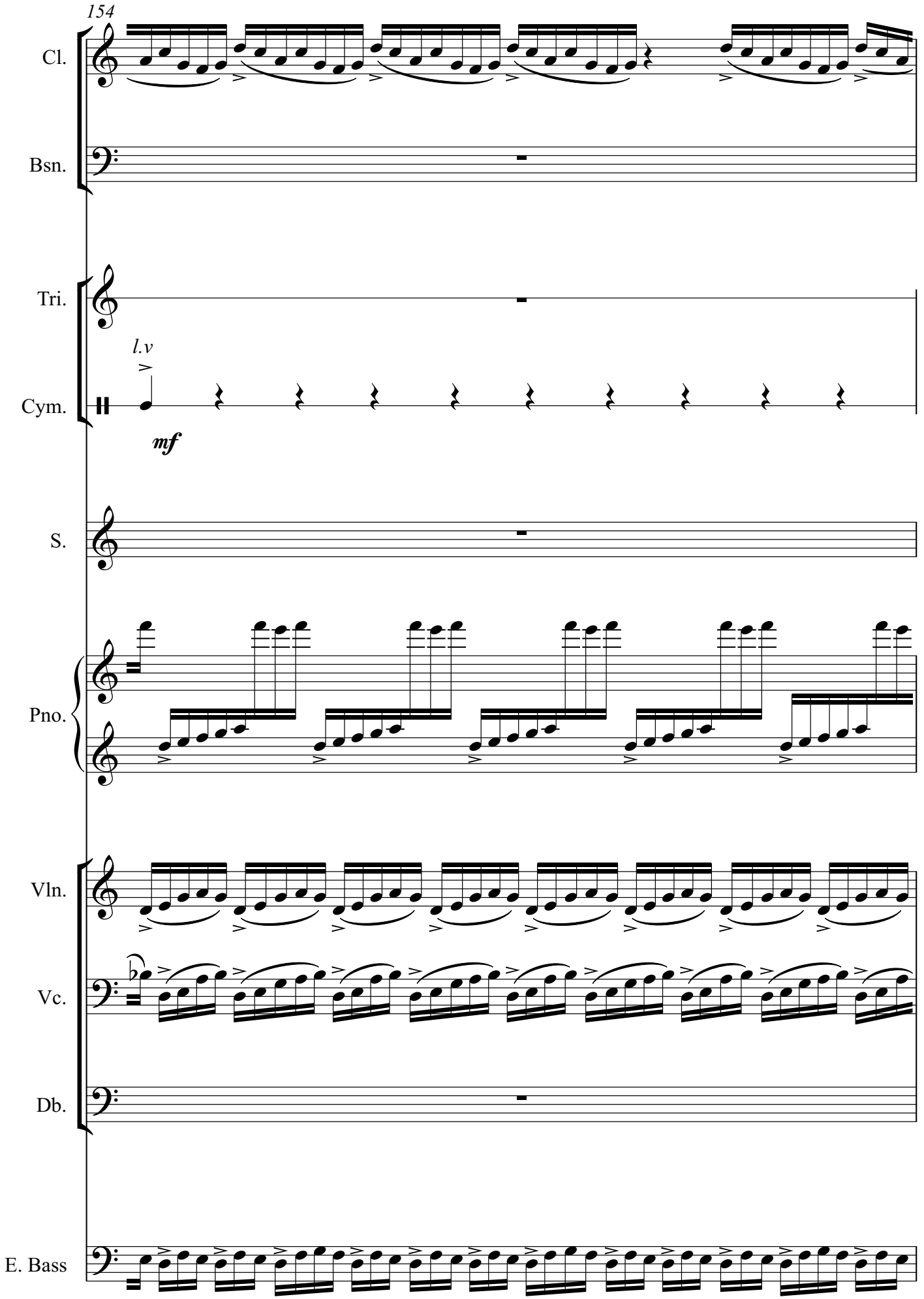

149
Cl.
Bsn.
Tri.
Cajon
Cajon
S.
Pno.
8vb
pizz.
arco
sul pont.
Norm.
Vln.
Vc.
Db.
E. Bass

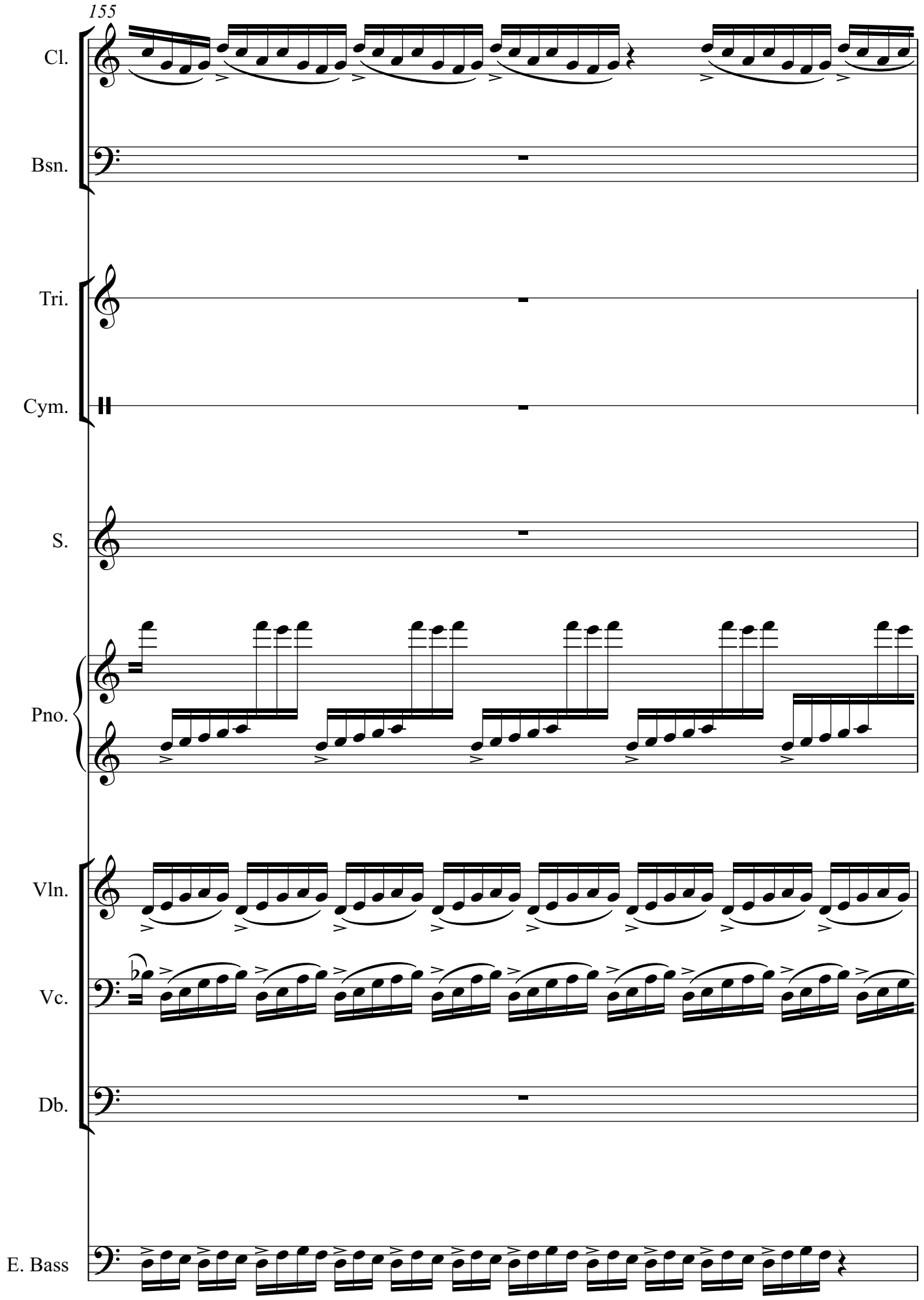

150
Cl.
Bsn.
Tri.
Cajon
S.
Pno.
Vln.
Vc.
Db.
E. Bass
mp
sfz
p
mf
sul D
pizz
arco
pizz.
arco
f
(8)

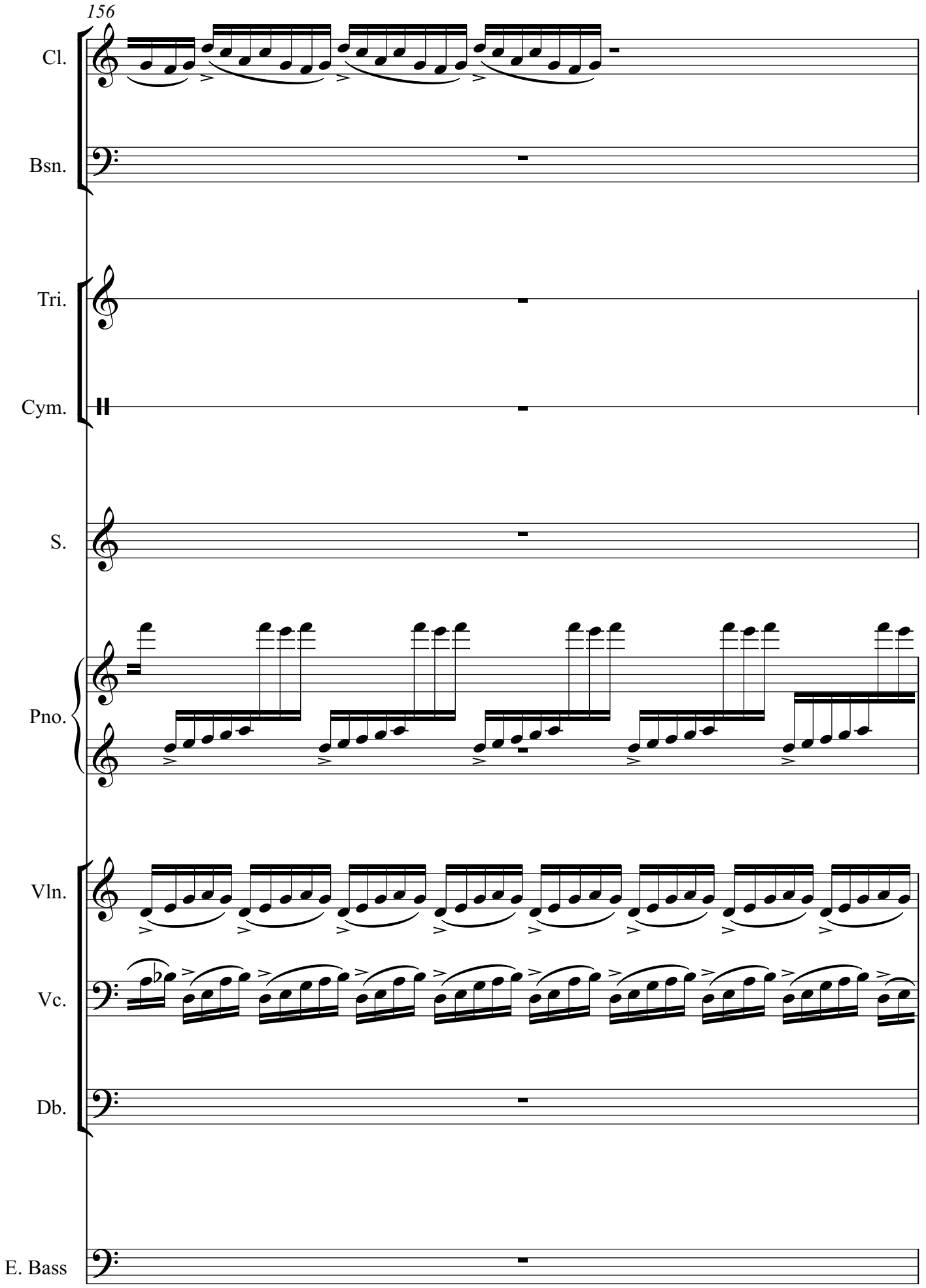

151
Cl.
Bsn.
Tri.
Cajon
S.
Pno.
Vln.
Vc.
Db.
E. Bass
mp
sfz
p
mf
The
mir rors
ne ver
8va
8vb
sul D
pizz
arco
f
5
3

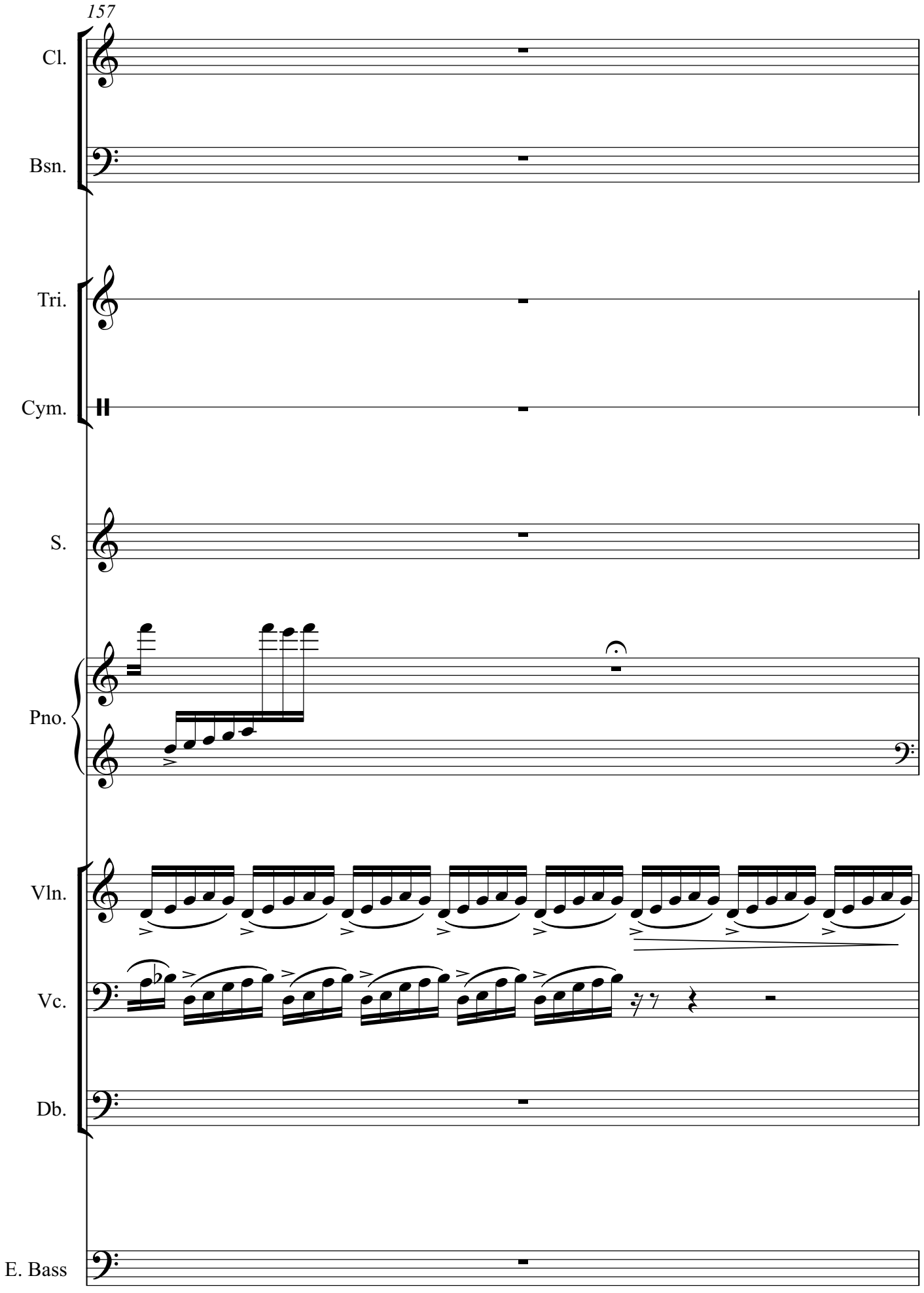

152
Cl.
mf
Bsn.
Tri.
mf
Cymbals
Cym.
mf
S.
f
Lie
Pno.
mf
Vln.
mf
Vc.
mf
Db.
E. Bass
mf

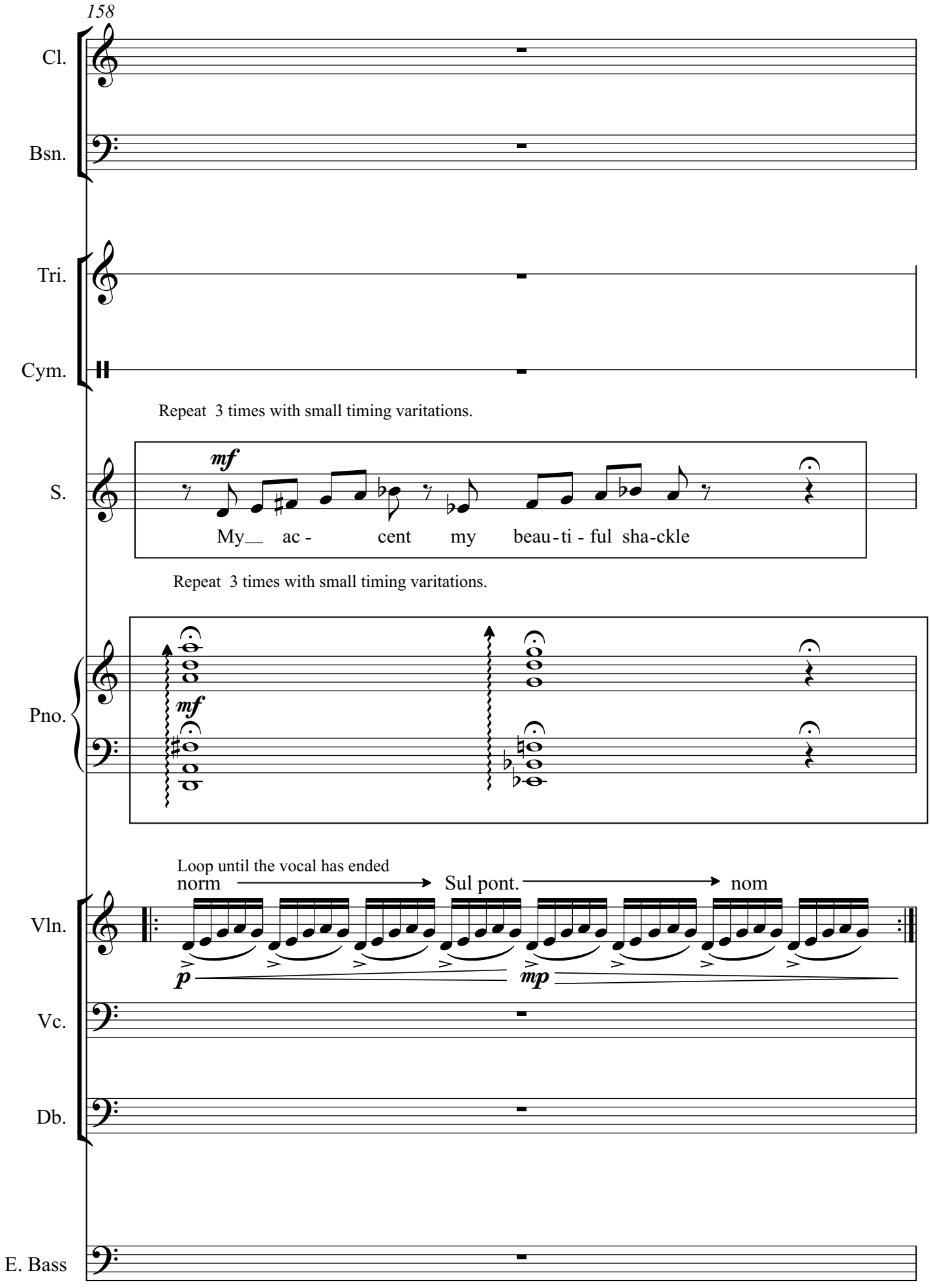

153
Cl.
Bsn.
Tri.
Cym.
p
S.
Pno.
f
f
Vln.
Vc.
Db.
E. Bass

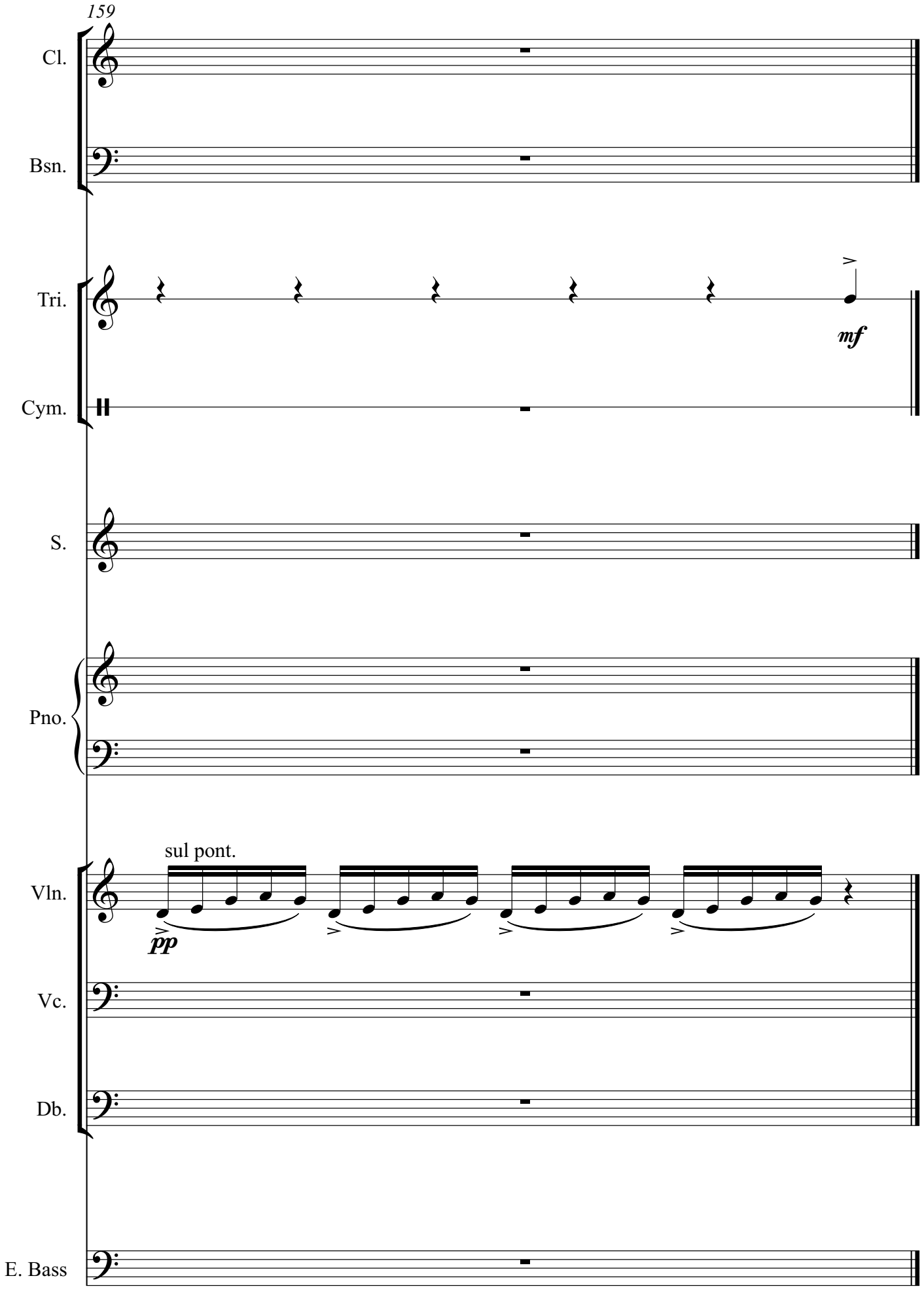

154
Cl.
Bsn.
Tri.
l.v
Cym.
mf
S.
Pno.
Vln.
Vc.
Db.
E. Bass


155
Cl.
Bsn.
Tri.
Cym.
S.
Pno.
Vln.
Vc.
Db.
E. Bass


156
Cl.
Bsn.
Tri.
Cym.
S.
Pno.
Vln.
Vc.
Db.
E. Bass


157
Cl.
Bsn.
Tri.
Cym.
S.
Pno.
Vln.
Vc.
Db.
E. Bass


158
Cl.
Bsn.
Tri.
Cym.
Repeat 3 times with small timing varitations.
S.
mf
My__ ac - cent my beau-ti - ful sha-ckle
Repeat 3 times with small timing varitations.
Pno.
mf
Loop until the vocal has ended
norm
Sul pont.
nom
Vln.
p
mp
Vc.
Db.
E. Bass


159
Cl.
Bsn.
Tri.
mf
Cym.
S.
Pno.
sul pont.
pp
Vln.
Vc.
Db.
E. Bass