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Title

Songs of a Wandering Soul

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Songs of a Wandering Soul

For Chamber Ensemble and Voice

2019



Canada Council
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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.



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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

♩ = 84 (♩ = 168)

Clarinet in C

Bassoon

Percussion Triangle *mf*

Percussion Claves *mp*

Soprano *mf* with no vibrato
pristine and clear

Piano *sfz* *15^{ma}* *8^{vb}*

Violin *f* *mp* *arco* *sfz* *p*

Violoncello *f* *pp* *f* *On the tailpiece Sul C* *(Bartok pizz. on the open G)*

Double Bass

Electric Bass *mf*

3

Cl.

Bsn.

Tri.

Clv.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

pp

p

pp

mp

sfz

sfz

sfz

8^{vb}

8^{vb}

mp espressivo

f

mp

mp espressivo

f

5

p

sfz

mf

My _____ ac-cent

15^{ma}

15^{ma}

(Bartok pizz.)

sul D pizz

arco

On the tailpiece Sul C

6

Cl.

Bsn.

Tri.

Clv.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

p

mf

sfz

pp

f

mp espressivo

arco

arco

arco

My _____ ac - cent ac - cent ac - cent

(15)-----|

(8)-----|

(Bartok pizz. on the open G)

8

Cl.

Bsn.

Congas

mf

Clv.

S.

Pno.

mp

mf

mp

very high pitch

Norm.

ricochet gliss. 5

highest pitch possible

Norm.

Vln.

sul pont.

mf

f

sul pont.

mf

f

mf

highest pitch very close to bridge bit of extra bow pressure

Vc.

mf

f

arco

mf

f

Db.

E. Bass

10 ← ♩ = ♩ →

Cl. 5/16 2/4

Bsn. 5/16 2/4 *mf*

Congas 5/16 2/4 *f*

Clv. 5/16 2/4

S. 5/16 2/4

Pno. *mf* 5/16 2/4 *mf*

Vln. *mf* sul pont. *sfz* *p* *f subito* 5/16 2/4 *mf*

Vc. 5/16 2/4 *f* *mf*

Db. 5/16 2/4

E. Bass 5/16 2/4 *mf*

← ♩ = ♩ →

Detailed description: This is a page of a musical score, page 5, covering measures 10, 11, and 12. The score is written for a concert band or orchestra. The instruments and their parts are: Clarinet (Cl.), Bassoon (Bsn.), Congas, Clavichord (Clv.), Saxophone (S.), Piano (Pno.), Violin (Vln.), Violoncello (Vc.), Double Bass (Db.), and Electric Bass (E. Bass). The time signature is 2/4, and the key signature has one flat (Bb). Measure 10 starts with a rehearsal mark '10'. The Congas part has a steady eighth-note pattern. The Piano part has chords and moving lines. The Violin part has a melodic line with dynamic markings *mf*, *sfz*, *p*, and *f subito*, and the instruction 'sul pont.'. The Bassoon part has a melodic line starting in measure 11. The Electric Bass part has a steady eighth-note pattern. Measure 11 ends with a double bar line. Measure 12 begins with a 5/16 time signature and ends with a 2/4 time signature. There are dynamic markings *mf* and *f* throughout. A tempo or performance instruction '← ♩ = ♩ →' is placed at the top and bottom of the page.

12

Cl.

Bsn.

Congas

Clv.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

Angular large jumps in frantic rhythm. Rhythm, range and gesturs to be used as a guide. Try to imitate singer.

Angular large jumps in frantic rhythm in a comically operatic style. Rhythm, 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.

my ac-cent my ac-cent

sul pont.

Norm.

f *mf* *mp* *f* *mf* *sfz*

← ♪ = ♪ →

16

Cl.

Bsn.

Congas

Cymbals

Clv.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

mp

sfz

sfz

mp

mf

f

mp

pizz.

pizz.

mp

mp

My ac - cent my ac cent

mp

mp

mp

very rough and nasal

3

← ♪ = ♪ →

19

Cl.

Bsn.

Congas

Cym.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

pp

> 1.v

clear normal singing

Ah

15^{ma}

15^{ma}

Ped.

Ped.

arco

mp espressivo

arco

mp espressivo

21

Cl.

Bsn.

Congas

Cym.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

mp *pp*

pp

mf *p*

15^{ma}

Red.

23

Cl.

Bsn.

Congas

Cym.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

mp *pp* *pp*

pp *mp*

M → A

15^{ma} *15^{ma}*

p

25

Cl. *mp > pp* *pp* *mf*

Bsn.

Congas

Cym. *> l.v To Caj.* *Cajun*

S. *pp* *mp* *mf*
M → A My

Pno. *15^{ma}* *15^{ma}* *mf subito*
Ped. Ped.

Vln. *mf* *p* *mp*

Vc. *f subito*

Db.

E. Bass *f*

To Tri.

28

Cl. $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$

Bsn. $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$

Congas $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$

Caj. $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$
p

S. $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$
ac - cent ac - cent my ac-cent my_

Pno. $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$

Vln. $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$
mp

Vc. $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$

Db. $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$

E. Bass $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$ $\frac{5}{16}$ $\frac{6}{16}$

32

Cl.

Bsn.

Congas

Caj.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

Triangle

mf

beau-ti-ful sha-ckle my ac-cent my_ beau-ti-ful sha-ckle

36

Cl.

Bsn.

Tri.

Caj.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

beau - ti - ful beau - ti - ful sha-ckle

pp

f

pp

pp

mf

pp

40

Cl. *mp* *mf*

Bsn.

Tri.

Caj. *p*

S. *mf*
my ac-cent my_ beau-ti-ful sha-ckle

Pno. *mp*

Vln. *mp*

Vc. *f* *mp*

Db.

E. Bass *mp*

44

Cl.

Bsn.

Tri.

Caj.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

sha-ckle beau-ti-ful sha-ckle ac - cent

f

mf

f

f

48

Cl.

Bsn.

Tri.

Caj.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

mp

To Frame Drum

sha-ckle sha-ckle

Ped.

51

Cl. *f*

Bsn.

Tri. $\frac{4}{4}$

Caj. $\frac{4}{4}$ *mf*

S. *f*
my ac cent my beau - ti - ful sha-ckle

Pno. *sfz* *sfz* *sfz*
15^{mf} *15^{ma}*
8^{vb} *8^{vb}*

Vln. *f* *mp* *f* *ff* *pp* *f*
sul D pizz highest pitch possible arco

Vc. *f* *ff* *pp* *f*

Db.

E. Bass *f*

53

Cl.

Bsn.

Tri.

Caj.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

Very forceful and percussive

my ac cent my
bea - ti-ful beau-ti - ful beau-ti - ful beau-ti-ful

sfz *sfz* *sfz* *sfz sfz sfz*

15^{ma} *15^{ma}* *15^{ma}*

8^{vb} *8^{vb}* *8^{vb}*

f *mp* *f* *ff*

sul D pizz *arco*

5

7/16

55

Cl. *ff*

Bsn.

Tri.

Caj. *f* To Cym.

S. *ff*
sha-ckle

Pno. *p*
Ped. Ped.

Vln.

Vc. *ff*

Db.

E. Bass *ff*

60

Cl.

Bsn.

Frame. *p*

Caj.

S.

Pno. *Ped.*

Vln.

Vc. *sul tasto mp*

Db.

E. Bass *p*

Improvise softly based on a constant flow of 16th notes with occasional 8ths. Vary accents.

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

64

Cl.

Bsn.

Frame.

Caj.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

mf

3

pp

mp

Ped.

Ped.

b

69

Cl.

Bsn.

Frame.

Caj.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

pp *poco a poco cresc.*

sfz *p*

N Z V Zh

Ped. Ped.

74

Cl.

Bsn.

Frame.

Caj.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

f

mf

f

mp

f

mf

Ha Ho Ha

V A D

Dragged with the tip of stick
Cymbals

Ped.

Ped.

mf

p

79

Cl.

Bsn.

Frame.

Cym.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

mf

3

V B D-Ba

pp

Ped.

sul tasto

83

Cl. *pp* poco a poco cresc.

Bsn.

Frame.

Cym.

S. *mp*
Eee

Pno. *Ped.* *Ped.*

Vln. *pp* *p*

Vc.

Db.

E. Bass

Detailed description: This page of a musical score covers measures 83 to 87. The instruments are arranged vertically: Clarinet (Cl.), Bassoon (Bsn.), Frame Drum (Frame.), Cymbal (Cym.), Soprano (S.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (Db.), and Electric Bass (E. Bass). The Clarinet part begins with a tremolo in measure 83, then plays a melodic line starting in measure 84 with a *pp* dynamic and a *poco a poco cresc.* instruction. The Bassoon, Frame Drum, and Cymbal parts are mostly silent, with the Frame Drum playing a tremolo throughout. The Soprano part has a vocal line starting in measure 84 with a *mp* dynamic and the syllable 'Eee'. The Piano part features a complex accompaniment with a *Ped.* (pedal) marking in measures 84 and 85. The Violin part starts with a *pp* dynamic in measure 83 and a *p* dynamic in measure 85. The Viola part has a melodic line in measures 83-84. The Double Bass and Electric Bass parts provide a harmonic foundation with various rhythmic patterns.

88

Cl.

Bsn.

Frame.

Cym.

S.

mf

mp

N

Boo

Yee -

Pno.

Ped.

Ped.

Vln.

pp

Vc.

pp

Db.

E. Bass

Detailed description of the musical score: The score is for page 28, measures 88-91. It features a variety of instruments and a vocal line. The Clarinet (Cl.) part starts at measure 88 with a melodic line, marked with a forte (*f*) dynamic in the third measure. The Bassoon (Bsn.) part is mostly silent, with rests. The Frame Drum (Frame.) and Cymbal (Cym.) parts provide rhythmic accompaniment. The Soprano (S.) part has lyrics: 'N Boo Yee -'. The Piano (Pno.) part features a complex texture with arpeggiated figures and sustained notes, marked with piano (*pp*) dynamics and including pedal markings (Ped.). The Violin (Vln.) and Viola (Vc.) parts also play in piano (*pp*) dynamics. The Double Bass (Db.) and Electric Bass (E. Bass) parts provide a low-frequency foundation.

92

Cl. *p subito* *mf* 3

Bsn.

Frame.

Cym. *mf*

S. *f* *p*
- - a Mm Mi

Pno. Ped. Ped.

Vln.

Vc. *pp*

Db.

E. Bass

97

Cl.

Bsn.

Frame.

Cym.

S.

mf *f*

Zh - - A B Ta Ta Pa

Pno.

Ped. Ped.

Vln.

Vc.

mp

Db.

E. Bass

4th FX

101

Cl.

Bsn.

Frame.

Cym.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

pp < *mp* > *pp*

mp

pp

Mm

pp

p

Improvise with widening and shortening vibrato freely without changing the dynamics dramatically.

l.v

Ped.

Ped.

106

Cl. *pp* *mp* *pp*

Bsn.

Frame.

Cym.

S. *pp*
Mm

Pno. *Red.*

Vln. *p*

Vc. *mp* *pp*

Db.

E. Bass

Detailed description: This page of a musical score covers measures 106 to 109. The instruments are Clarinet (Cl.), Bassoon (Bsn.), Frame Drum (Frame.), Cymbal (Cym.), Soprano (S.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (Db.), and Electric Bass (E. Bass). The Clarinet part features a sixteenth-note tremolo in measure 107, with dynamics *pp*, *mp*, and *pp*. The Soprano part begins in measure 107 with a *pp* dynamic and a mezzo-moderato (Mm) tempo. The Piano part has a *Red.* (pedal) marking in measure 107. The Viola part has a *pp* dynamic in measure 109. The Electric Bass part has a key signature change from one sharp to one flat between measures 107 and 108.

110

Cl. *pp* < *mp* > *pp* *pp* < *mp* > *pp*

Bsn.

Frame.

Cym. *l.v.* *mp*

S.

Pno. *Ped.* *Ped.*

Vln. *pp*

Vc.

Db.

E. Bass

From this point start to fall out of pulse to transition into the free tempo section.

115

Cl.

Bsn.

Frame.

Cym.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

pp < *mp* > *pp*

mp

l.v

Ped.

Ped.

pp

From this point start to fall out of pulse to transition into the free tempo section.

From this point start to fall out of pulse to transition into the free tempo section.

119

Cl. *pp* *mp* *pp*

Bsn.

Frame.

Cym. *mf*

S.

Pno.

Vln.

Vc.

Db.

E. Bass

Detailed description: This page of a musical score covers measures 119 and 120. The instrumentation includes Clarinet (Cl.), Bassoon (Bsn.), Frame Drum (Frame.), Cymbal (Cym.), Soprano (S.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (Db.), and Electric Bass (E. Bass). The Clarinet part features a melodic line with dynamics *pp*, *mp*, and *pp*. The Bassoon and Soprano parts are silent. The Frame Drum has a rhythmic pattern of sixteenth notes. The Cymbal has a single strike in measure 119 and a roll in measure 120. The Piano part has a long, sweeping melodic line with a fermata. The Violin and Viola parts have long, sustained notes. The Double Bass part is silent. The Electric Bass part has a simple rhythmic pattern.

Free Time

Quarter or semi-tone glissandi between low notes in the chalumeau register. Dynamics not to exceed mp. Take liberty with length 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.

Tib. Tibetan Bowls (G, Bb, C) To Tri.

Cym. Cymbals *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.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

mf

My_ ac- cent my beau-ti-ful sha-ckle

Repeat with small timing variation
4-6 times until all other sound have died out.

Repeat with small timing variation
4-6 times until all other sound have died out.

123

Cl.

Bsn.

Tib.

Cym.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

pp

pp

pp

pp

pp

II. Frozen Pictures *For Ardavan*

Timeline approx.	20"	40"	1'	1:20"	1:40"	2'	2:20"	2:40"	3'
Cl.					Single staccato forte shots on the low E, F and G with lots of overtone and reverb. Allow effects to ring. Gradually increase both frequency and volume. As volume increase introduce occasional very high pitches! (MF-F)				
Bsn.	Low B with overtone. As little bassoon color as possible. Slow quarter tone gliss. Occasional fast rumbling sounds (not above C3). (P gradually to MF).				Mixture of Multiphonic. Low F +Bb then +1 RH (without effect) And Single forte shots on the low B and C# with lots of overtone and reverb. Allow effects to ring and blend with multiphonic.				
Tib. Bowls	Continuous drone on G. (P)			Add Bb and C to the drone as well and freely alternate. Occasional metallic stick drags on the cymbal. (MP-F)					
S.		Infrquent MF oral and nasal exhalates. Mixed with PP improvised slow closed mouth singing.					Throaty MM to Man Man with various speeds and dynamics. To eventually reach FF.		
Pno.	Upward gliss. on one or two mid to low strings with the flesh of the finger. Not too frequent. Hold Damper down the whole time. (P-MP)			Start using slow moving nail in the texture.		A forementioned effects plus cluster on extreme registers on the piano as palm hits inside the piano in the low register. (F)			
Vln.		Slow, very high harmonics gliss. up and down. Not too frequent. Occasional long air sound with bow ON the bridge. (P-MP)				Very high pitch tremolo from very slow to very fast. Transition in and out of sul pont. allow harmonics to ring. Add occasional Bartok pizz. (F)			
Vc.	Damped high pitch close to the bridge with lots of bow pressure. Shall and slow gliss. (P-MP)			Sul pont. tremolo on open strings starting from very slow to very fast. Allow partials to ring. Add occasional harmonic gliss. (MF)			Mixture of loud and percussive rico. and very high damped pitch. (F)		
Db.	High harmonics close to bridge and microp gliss. (P-MP)			High pitch over pressured damped pitches sul C. Slow pitch bend up and down. Quarter tone gliss. to be utilized occasionally. (MP-MF)			Mixture of loud and percussive rico. and very high damped pitch. (F)		

Slow and translucent
Not in strict time

Cl. ⁶

Bsn.

Tib. Cymbals

S. *p* Ha _____ *pp* Mm _____ *p* Ha _____ *pp* Mm _____

Pno.

Slow and translucent
Not in strict time

sul pont. with very little bow pressure.

repeat two or three times more every time softer than the last.

Vln.

Vc.

Db.

Repeat 3-5 times with varying speeds and audible breaths between.

pp

III. The Mirrors Never Life

127 $\text{♩} = 180$ ($\text{♩} = 360$)

Cl. *mf*

Bsn.

Tri. *mf*

Cym. *p*

S.

Pno. *mf*

Vln. *mf*

Vc. *mf*

Db.

E. Bass *mf*

$\text{♩} = 180$ ($\text{♩} = 360$)

The image shows a page of a musical score for 'III. The Mirrors Never Life', page 39. The score is for a full orchestra and includes a soloist. The tempo is marked as 127 beats per minute, with a note equal to 180 (♩ = 360). The instruments and their parts are: Clarinet (Cl.) with a melodic line in the treble clef, marked *mf*; Bassoon (Bsn.) with a whole rest; Triangle (Tri.) with a rhythmic pattern of eighth notes, marked *mf*; Cymbal (Cym.) with a rhythmic pattern of eighth notes, marked *p*; Soloist (S.) with a whole rest; Piano (Pno.) with a complex texture of sixteenth notes in both hands, marked *mf*; Violin (Vln.) with a melodic line in the treble clef, marked *mf*; Viola (Vc.) with a melodic line in the bass clef, marked *mf*; Double Bass (Db.) with a whole rest; and Electric Bass (E. Bass) with a rhythmic pattern of eighth notes in the bass clef, marked *mf*. The score is written in a single system with multiple staves.

129

Cl.

Bsn.

Tri.

Cym.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

mf

l.v

Detailed description: This page of a musical score covers measures 129 to 132. The instruments are arranged vertically from top to bottom: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tri.), Cymbal (Cym.), Saxophone (S.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (Db.), and Electric Bass (E. Bass). Measure 129 features a complex texture with the Clarinet playing a sixteenth-note pattern, the Cymbal playing a rhythmic pattern marked *mf*, and the Piano playing a sixteenth-note accompaniment. The Violin and Viola also play sixteenth-note patterns. Measures 130 and 131 show the Clarinet and Cymbal continuing their patterns, while the Piano and Violin/ Viola parts have rests. Measure 132 features a melodic line in the Trumpet and Cymbal, with the Piano and Violin/ Viola parts having rests. The score includes various musical notations such as slurs, accents, and dynamic markings.

130

Cl.

Bsn.

Tri.

Cym.

S. *f* More glottal
Ah

Pno.

Vln.

Vc. *mf*

Db.

E. Bass

131

Cl.

Bsn.

Tri.

Cym.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

f

p

132

Cl.

Bsn.

Tri.

Cym.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

mf *p*

l.v

Eh

133

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

mf

l.v

Detailed description: This page of a musical score, numbered 45, contains measures 133 through 139. The score is for a full orchestra and voice. The instruments and their parts are: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tri.), Cymbal (Cym.), Soprano (S.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (Db.), and Electric Bass (E. Bass). The key signature has one flat (B-flat), and the time signature is 4/4. The music is marked *mf* (mezzo-forte). The Clarinet part features a complex rhythmic pattern of eighth and sixteenth notes with accents. The Bassoon, Trumpet, and Soprano parts are mostly silent, indicated by a horizontal line. The Cymbal part has a steady pattern of eighth notes with a dynamic marking of *mf* and a first vibration (*l.v*) marking. The Piano part consists of a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. The Violin and Viola parts play a similar rhythmic pattern to the Clarinet. The Double Bass and Electric Bass parts play a steady eighth-note accompaniment.

134

Cl.

Bsn.

Tri.

Cym. *mf*
l.v To Cajon

S.

Pno. *f*

Vln. *f*

Vc.

Db.

E. Bass

Detailed description: This page of a musical score, numbered 46, contains measures 134 through 140. The score is for a large ensemble. The Clarinet (Cl.) part features a melodic line of eighth notes with accents and slurs. The Bassoon (Bsn.) part is silent. The Triangle (Tri.) and Cymbal (Cym.) parts play a rhythmic pattern of eighth notes, with the Cym. part marked *mf* and labeled 'To Cajon'. The Soprano (S.) part is silent. The Piano (Pno.) part has a complex texture with a right-hand melody of eighth notes and a left-hand accompaniment of chords and eighth notes, marked *f*. The Violin (Vln.) part plays a melodic line of eighth notes with accents and slurs, also marked *f*. The Viola (Vc.) part plays a rhythmic eighth-note accompaniment with accents and slurs. The Double Bass (Db.) part is silent. The Electric Bass (E. Bass) part plays a rhythmic eighth-note accompaniment with accents and slurs.

135

Cl. *mp* *sfz* *p*

Bsn.

Tri. *p*

Cajon *p* *mf* 3

S. *mp*
My_ ac - ce - nt The mir - rors

Pno. *mp* *sfz* *sfz* 3
8^{vb}

Vln. pizz. arco *mp* *sfz* *p*

Vc. *p*

Db.

E. Bass *p*

136

Cl. *mp* *sfz* *p*

Bsn.

Tri.

Cajon *p* *mf*

S.
ne - ver lie__ My__ ac - ce - nt The mir - rors ne - ver

Pno. *mp* *sfz* *sfz*

(8)-----|

Vln. *pizz.* *arco* *3* *pizz.* *arco*

Vc. *p* *sfz* *mp* *sfz* *p*

Db.

E. Bass *p*

137

Cl. *mp* *sfz* *p*

Bsn.

Tri. *p*

Cajon *p* *mf*

S.
lie__ My__ ac-cent the mi-rrors ne-ver lie My__ My__

Pno. *mp* *sfz* *sfz*

8^{vb}

Vln. *mp* *sfz* *p*

Vc. *p*

Db.

E. Bass *p*

pizz. *arco*

138

Cl. *mp* *sfz* *p*

Bsn.

Tri.

Cajon *p*

S.
My__ ac-cent the mi-rrors ne - ver lie__ ne-ver

Pno. *mp* *sfz* *sfz*

(8)-----

Vln. pizz. arco *mp* *sfz* *mp* *sfz* *p*

Vc. *p*

Db.

E. Bass *p*

139

Cl.

Bsn.

Tri.

Cajon

S.

Lie _____ ne - ver

Pno.

Vln.

Vc.

Db.

E. Bass

140

Cl. *f*

Bsn.

Tri.

Cajon

S. *f*
Lie

Pno. *f*

Vln.

Vc.

Db.

E. Bass *f*

141

This musical score is for a multi-instrument ensemble. The instruments and their parts are as follows:

- Cl. (Clarinet):** Plays a complex, rhythmic melody with many sixteenth notes, featuring accents and slurs.
- Bsn. (Bassoon):** Remains silent throughout this section.
- Tri. (Triangle):** Plays a simple rhythmic pattern of eighth notes with accents.
- Cajon:** Remains silent throughout this section.
- S. (Soprano):** Remains silent throughout this section.
- Pno. (Piano):** Plays a complex accompaniment with many sixteenth notes, featuring accents and slurs.
- Vln. (Violin):** Plays a complex, rhythmic melody with many sixteenth notes, featuring accents and slurs. The dynamic marking *mf* is present.
- Vc. (Violoncello):** Plays a complex, rhythmic melody with many sixteenth notes, featuring accents and slurs. The dynamic marking *mf* is present.
- Db. (Double Bass):** Remains silent throughout this section.
- E. Bass (Electric Bass):** Plays a complex, rhythmic melody with many sixteenth notes, featuring accents and slurs.

142

This musical score page, numbered 54, contains measures 142 through 149. The instrumentation includes Clarinet (Cl.), Bassoon (Bsn.), Triangle (Tri.), Cajon, Soprano (S.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Double Bass (Db.), and Electric Bass (E. Bass). The score is written in a common time signature. The Clarinet part features a melodic line with eighth-note patterns and accents. The Bassoon, Triangle, and Cajon parts are mostly silent, with the Triangle having a few rhythmic accents. The Soprano part is silent. The Piano part is marked *f* and features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. The Violin and Viola parts play a rhythmic eighth-note accompaniment with accents. The Double Bass part is silent. The Electric Bass part plays a steady eighth-note bass line with accents.

143

Cl.

Bsn. *Octave FX*

Tri.

Cajon

S. *mf*
my _____ ac- cent my _____

Pno. *f*

Vln. *mf*

Vc. *mf*

Db.

E. Bass

Detailed description: This is a page of a musical score for a band. It features ten staves. The top staff is for Clarinet (Cl.), which is mostly silent. The second staff is for Bassoon (Bsn.), featuring a section labeled 'Octave FX' with a forte (*f*) dynamic. The third staff is for Triangle (Tri.), showing rhythmic patterns. The fourth staff is for Cajon, also showing rhythmic patterns. The fifth staff is for Soprano (S.), with lyrics 'my _____ ac- cent my _____' and a mezzo-forte (*mf*) dynamic. The sixth and seventh staves are for Piano (Pno.), with a forte (*f*) dynamic. The eighth staff is for Violin (Vln.), playing a melodic line with a mezzo-forte (*mf*) dynamic. The ninth staff is for Viola (Vc.), playing a similar melodic line with a mezzo-forte (*mf*) dynamic. The tenth staff is for Double Bass (E. Bass), playing a rhythmic accompaniment. The eleventh staff is for Double Bass (Db.), which is mostly silent.

Cl.

Bsn.

Tri.

Cajon

S.

my be-eau-ti ful sha ckle

Pno.

Vln.

Vc.

Db.

E. Bass

Detailed description: This is a page of a musical score for a band. It features ten staves. The top staff is for Clarinet (Cl.), which is mostly silent. The second staff is for Bassoon (Bsn.), playing a rhythmic pattern of eighth notes. The third staff is for Trumpet (Tri.), also playing eighth notes. The fourth staff is for Cajon, with a rhythmic pattern of eighth notes. The fifth staff is for Saxophone (S.), with a vocal soloist part. The lyrics are "my be-eau-ti ful sha ckle". The sixth and seventh staves are for Piano (Pno.), with a complex accompaniment of chords and eighth notes. The eighth staff is for Violin (Vln.), playing a melodic line with eighth notes. The ninth staff is for Viola (Vc.), playing a similar melodic line. The tenth staff is for Double Bass (Db.), which is mostly silent. The eleventh staff is for Electric Bass (E. Bass), playing a rhythmic pattern of eighth notes.

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

Detailed description: This page of a musical score, numbered 58 and starting at measure 146, features ten staves. The Clarinet (Cl.) and Trumpet (Tri.) staves are mostly silent, indicated by whole rests. The Bassoon (Bsn.) and Cajon staves play rhythmic patterns with accents. The Soprano (S.) staff contains the vocal line with the lyrics "ne - ver" and a long note. The Piano (Pno.) is a grand staff with complex chordal accompaniment. The Violin (Vln.) and Viola (Vc.) staves play intricate, fast-moving melodic lines with accents. The Double Bass (Db.) and Electric Bass (E. Bass) staves provide a steady, rhythmic foundation.

149

Cl.

Bsn.

Tri.

Cajon

S.

Pno.

Vln.

Vc.

Db.

E. Bass

mp *sfz* *p* *f* *3*

p

Cajon

p *mf* *3*

mp *sfz* *sfz*

8vb

pizz. arco sul pont. Norm. *5*

mp *mf* *f* *mf*

p *mf* *f*

p *f* *p* *3*

150

Cl. *mp* *sfz* *p* *mf*

Bsn.

Tri.

Cajon *p* *mf*

S.

Pno. *mp* *sfz* *sfz*

(8)

Vln. *f* *mp* *f* *mp* *sfz* *p*

Vc. *f* *5* *mp* *sfz* *p*

Db.

E. Bass *p*

151

Cl. *mp sfz p*

Bsn.

Tri.

Cajon *p*

S. *p mp mf*
 The _____ mir fors ne ver

Pno. *mp sfz mp*
8va
8vb

Vln. *f mp f sfz*
sul D pizz arco 3

Vc. *f 5*

Db.

E. Bass *p*

152

Cl. *mf*

Bsn.

Tri. *mf*

Cym. *mf*

S. *f*
Lie

Pno. *mf*

Vln. *mf*

Vc. *mf*

Db.

E. Bass *mf*

Detailed description: This page of a musical score, numbered 64, covers measures 152 to 156. The score is for a full orchestra and a solo voice. The woodwinds include Clarinet (Cl.), Bassoon (Bsn.), and Trumpet (Tri.). The percussion includes Cymbals (Cym.). The strings consist of Violins (Vln.), Violas (Vc.), Double Basses (Db.), and Electric Bass (E. Bass). The vocal part (S.) has the lyrics "Lie". The music is in a 4/4 time signature. The Clarinet, Bassoon, Trumpet, and Electric Bass parts feature a rhythmic pattern of eighth notes with accents, marked *mf*. The Violins and Violas play a similar eighth-note pattern, also marked *mf*. The Double Basses play a steady eighth-note accompaniment, marked *mf*. The Cymbals play a single note with an accent, marked *mf*. The Soloist (S.) has a melodic line starting with a half note, marked *f*, with the lyrics "Lie" underneath. The Piano (Pno.) part features a complex texture with multiple voices of eighth notes, marked *mf*.

153

Cl. *f*

Bsn.

Tri.

Cym. *p*

S.

Pno. *f*

Vln. *f*

Vc. *f*

Db.

E. Bass

Detailed description: This page of a musical score, numbered 153 and 65, features ten staves. The Clarinet (Cl.) part is the most active, playing a continuous eighth-note pattern with accents and slurs. The Bassoon (Bsn.) and Double Bass (Db.) parts are mostly silent, indicated by rests. The Triangle (Tri.) has a few notes and rests. The Cymbal (Cym.) part is silent until the end of the page, where it plays a short, soft (*p*) melodic phrase. The Soprano (S.) part has a few notes and rests. The Piano (Pno.) part is highly active, with a strong (*f*) dynamic, featuring complex textures in both hands, including chords and moving lines. The Violin (Vln.) and Viola (Vc.) parts are also highly active, playing eighth-note patterns with accents and slurs, and a strong (*f*) dynamic. The Euphonium (E. Bass) part is highly active, playing a continuous eighth-note pattern with accents and slurs.

154

Cl.

Bsn.

Tri.

Cym.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

l.v

mf

155

This musical score page, numbered 67, contains measures 155 through 160. The instruments and parts are arranged as follows:

- Cl. (Clarinet):** Features a melodic line with eighth-note patterns, slurs, and accents.
- Bsn. (Bassoon):** Remains silent, indicated by a whole rest.
- Tri. (Trumpet):** Remains silent, indicated by a whole rest.
- Cym. (Cymbal):** Remains silent, indicated by a whole rest.
- S. (Soprano):** Remains silent, indicated by a whole rest.
- Pno. (Piano):** Features a complex accompaniment with sixteenth-note runs in the right hand and chords in the left hand, including slurs and accents.
- Vln. (Violin):** Features a melodic line with eighth-note patterns, slurs, and accents.
- Vc. (Violoncello):** Features a melodic line with eighth-note patterns, slurs, and accents.
- Db. (Double Bass):** Remains silent, indicated by a whole rest.
- E. Bass (Electric Bass):** Features a melodic line with eighth-note patterns, slurs, and accents.

156

This musical score page features ten staves for various instruments. The Clarinet (Cl.) staff at the top contains a melodic line of eighth notes with accents and slurs. The Bassoon (Bsn.) staff is mostly silent with a few notes. The Trumpet (Tri.) and Cymbal (Cym.) staves are also silent. The Soprano (S.) staff has a few notes. The Piano (Pno.) staff is a grand staff with intricate accompaniment. The Violin (Vln.) staff has a rhythmic eighth-note pattern. The Viola (Vc.) staff has a similar rhythmic pattern. The Double Bass (Db.) and Electric Bass (E. Bass) staves are mostly silent.

157

Musical score for measures 157-160, featuring the following instruments:

- Cl. (Clarinet): Rest
- Bsn. (Bassoon): Rest
- Tri. (Trumpet): Rest
- Cym. (Cymbal): Rest
- S. (Soprano): Rest
- Pno. (Piano): Treble clef has a whole note chord (F4, A4, C5) with a fermata. Bass clef has a descending eighth-note scale (G3, F3, E3, D3, C3, B2, A2, G2) with accents.
- Vln. (Violin): Rapid sixteenth-note figure with accents.
- Vc. (Violoncello): Rapid sixteenth-note figure with accents, ending with a double bar line and repeat sign.
- Db. (Double Bass): Rest
- E. Bass (Electric Bass): Rest

158

Cl.

Bsn.

Tri.

Cym.

Repeat 3 times with small timing variations.

S.

mf

My__ ac - cent my beau-ti - ful sha-ckle

Repeat 3 times with small timing variations.

Pno.

mf

Loop until the vocal has ended

norm

Sul pont.

nom

Vln.

p

mp

Vc.

Db.

E. Bass

159

Cl.

Bsn.

Tri.

Cym.

S.

Pno.

Vln.

Vc.

Db.

E. Bass

pp

sul pont.

mf