N° 1098

Eve Beglarian

All Ways

for voice and perhaps five instruments
[draft version]

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A NOTE TO THE MUSICIANS

First off, **this score is an unorchestrated draft version.** Once you know what instrumentation you want to use to perform the piece, let me know, and I'll supply you with a revised score and a proper set of parts.

I am very aware that **All Ways** is a risky piece, both for the singer and the players. Here are some notes that I hope will make it more fun to take on the challenge.

The vocal compass is very large, although the "scatted" music can be almost spoken, and should feel more like vocal percussion than strictly vocal music. It needn't be loud at all: it can seem almost like texture accompanying the LH part. The singer will want to experiment with the vocal line and decide the exact transposition s/he needs BEFORE anyone else starts learning the music! (I can easily supply you with a transposed score, just let me know what you need.)

The singer should make as great a distinction as possible between the scatted music and the legato music. A counting trick I can offer is to listen to the part called LH (which is in 15/16) when doing the scatting music, and listen to the CH line (which is in 4/4) when doing the legato phrases. It's the only way I can imagine the rhythm of the vocal line becoming natural and internal for the singer.

As far as the instrumental parts go, it's really important that the LH part alternate between feeling on the beat in the first iteration, and off the beat for the second. Notating it in 4/4 has made this pretty obvious. No matter what instrument ends up playing it, the LH should be played like an electric bass line, neither staccato or legato. It should always be audible and solid even when the other parts get dense.

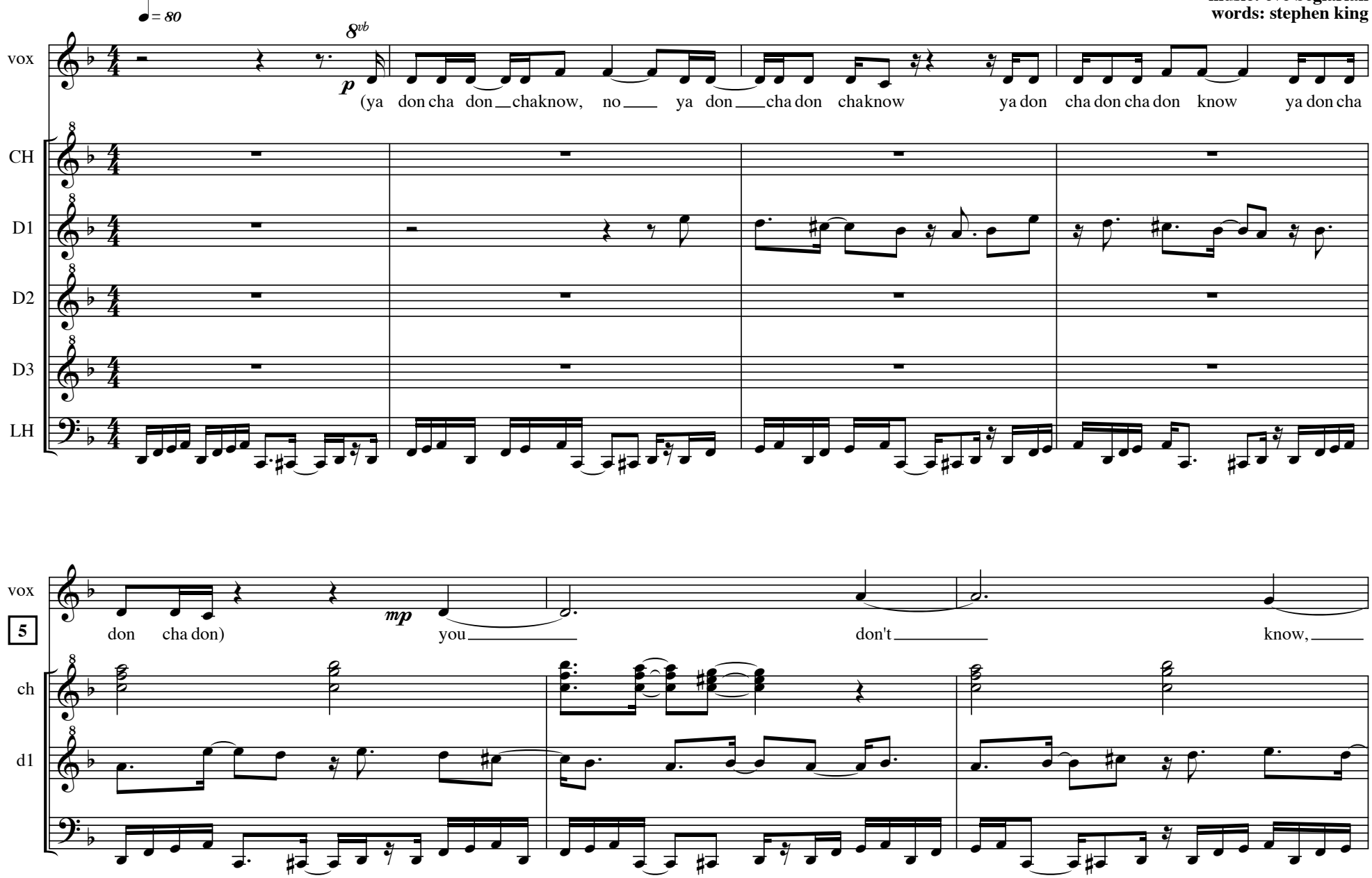
CH is a really simple two-bar tonal progression that repeats throughout. There are also three single-note descending lines. The descending lines should always be louder than the chords, they should be played quite baldly and aggressively: there's no point in trying to make the counterpoint conventionally "musical."

Please feel free to contact me with any questions or issues. I hope you enjoy performing **All Ways**!

all ways

expanded version (draft)

music: eve beglarian
words: stephen king



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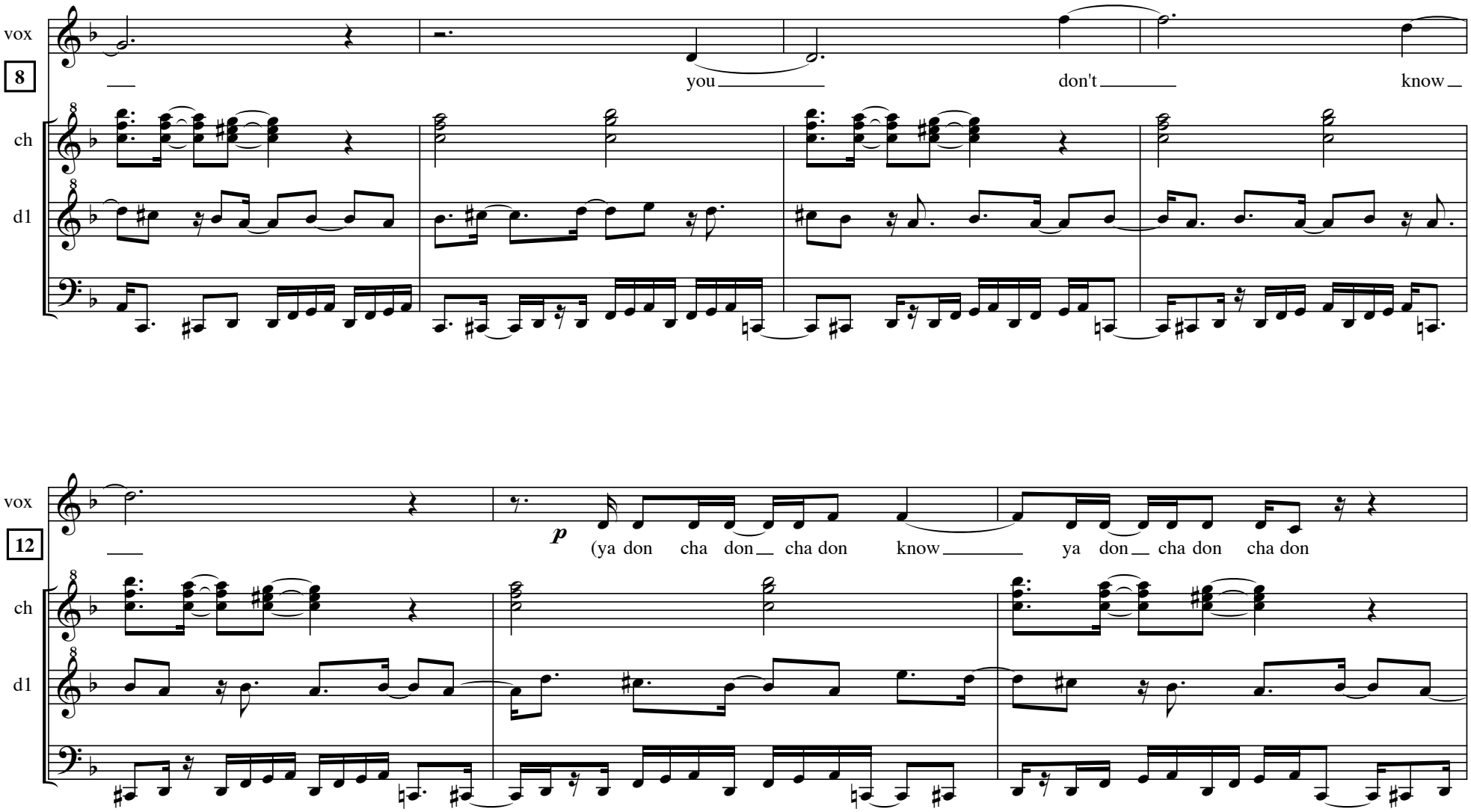
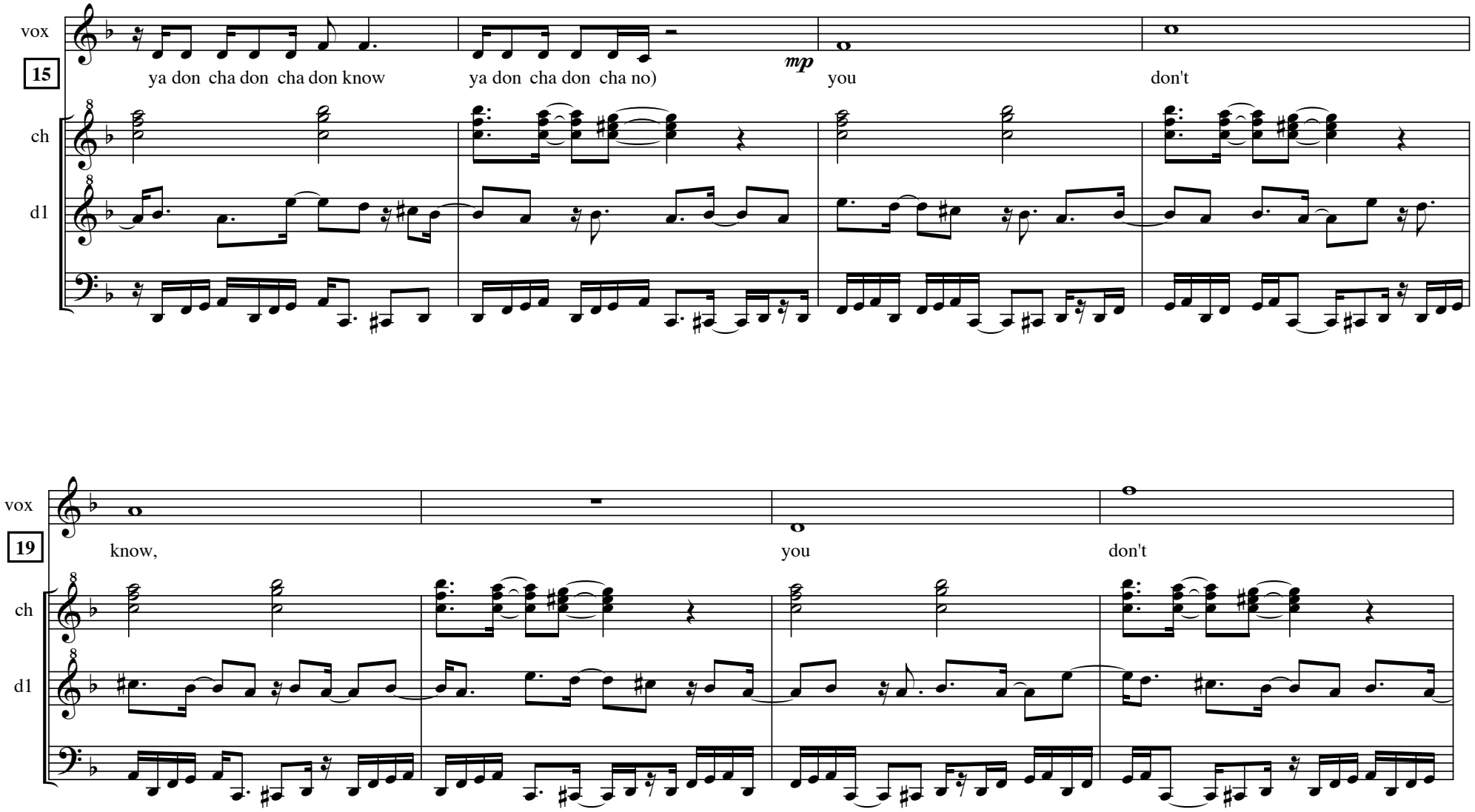
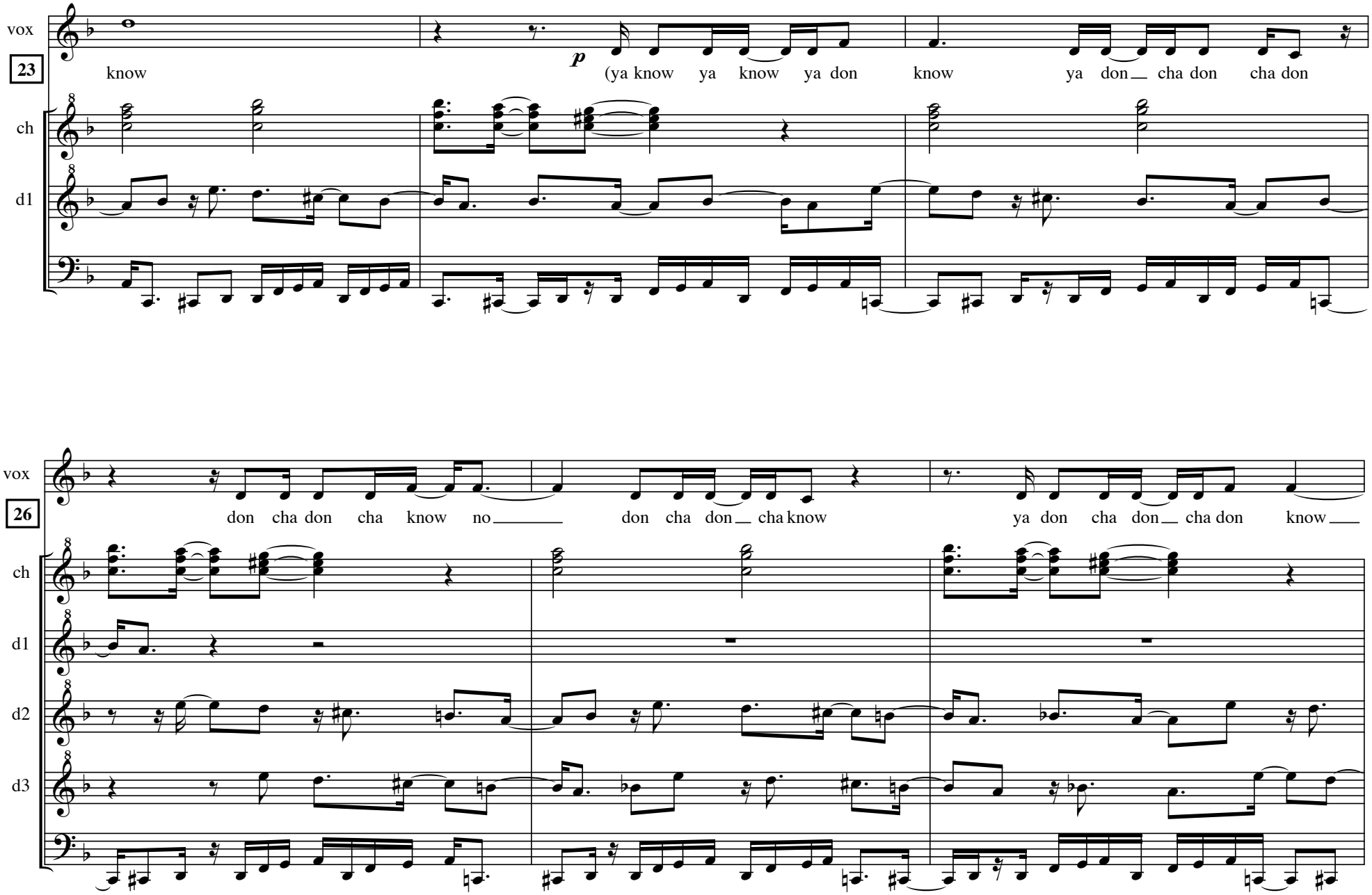
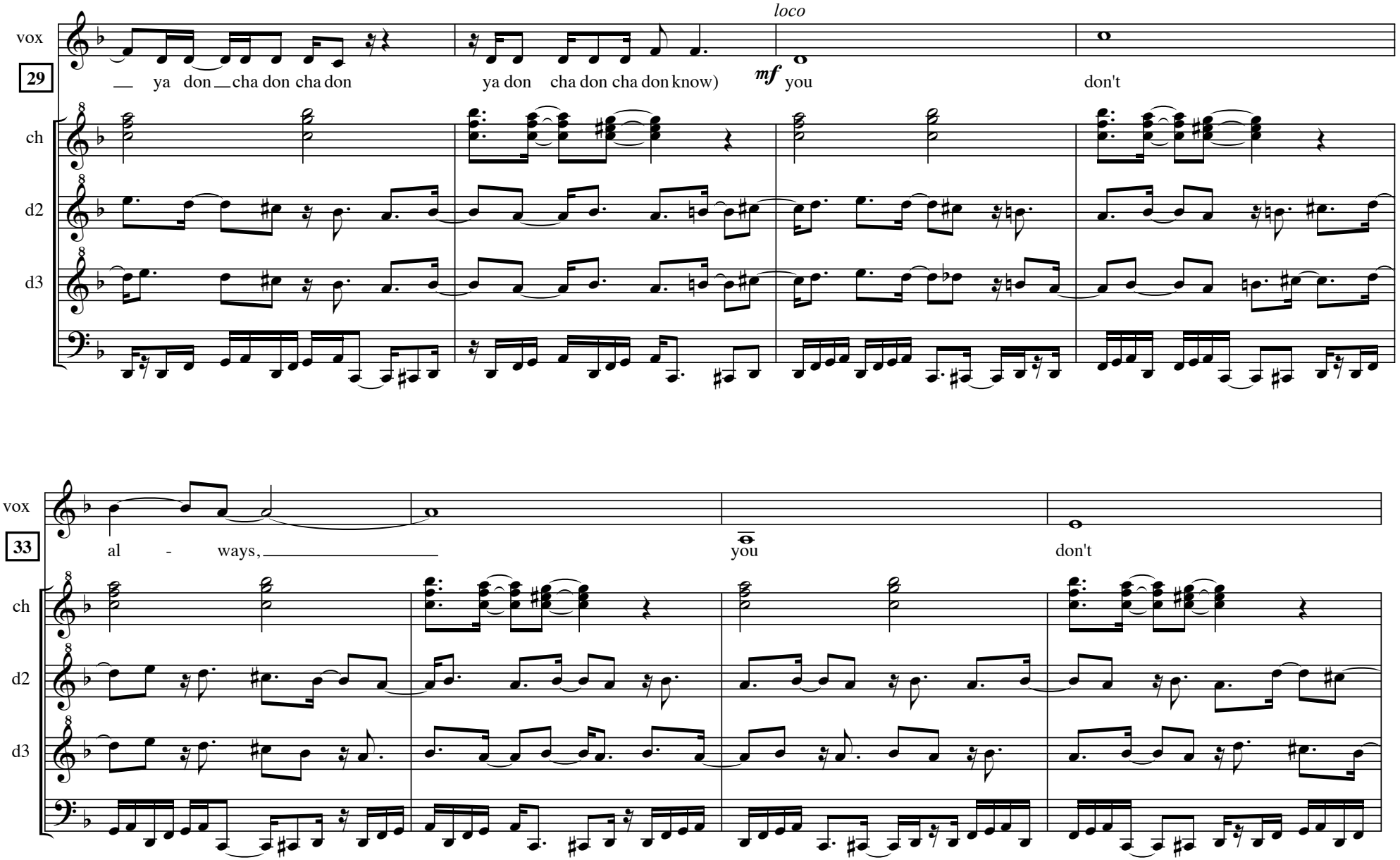
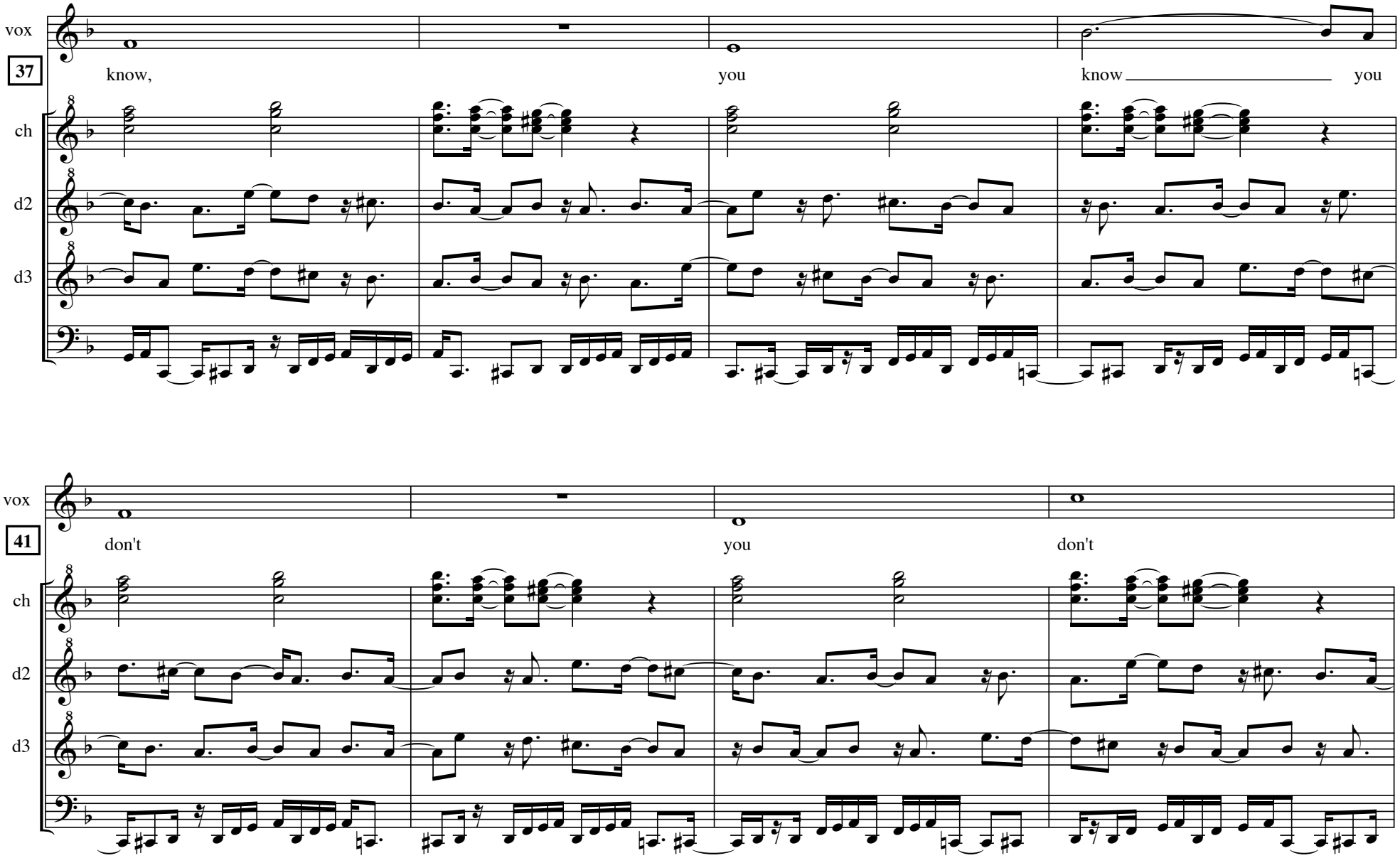
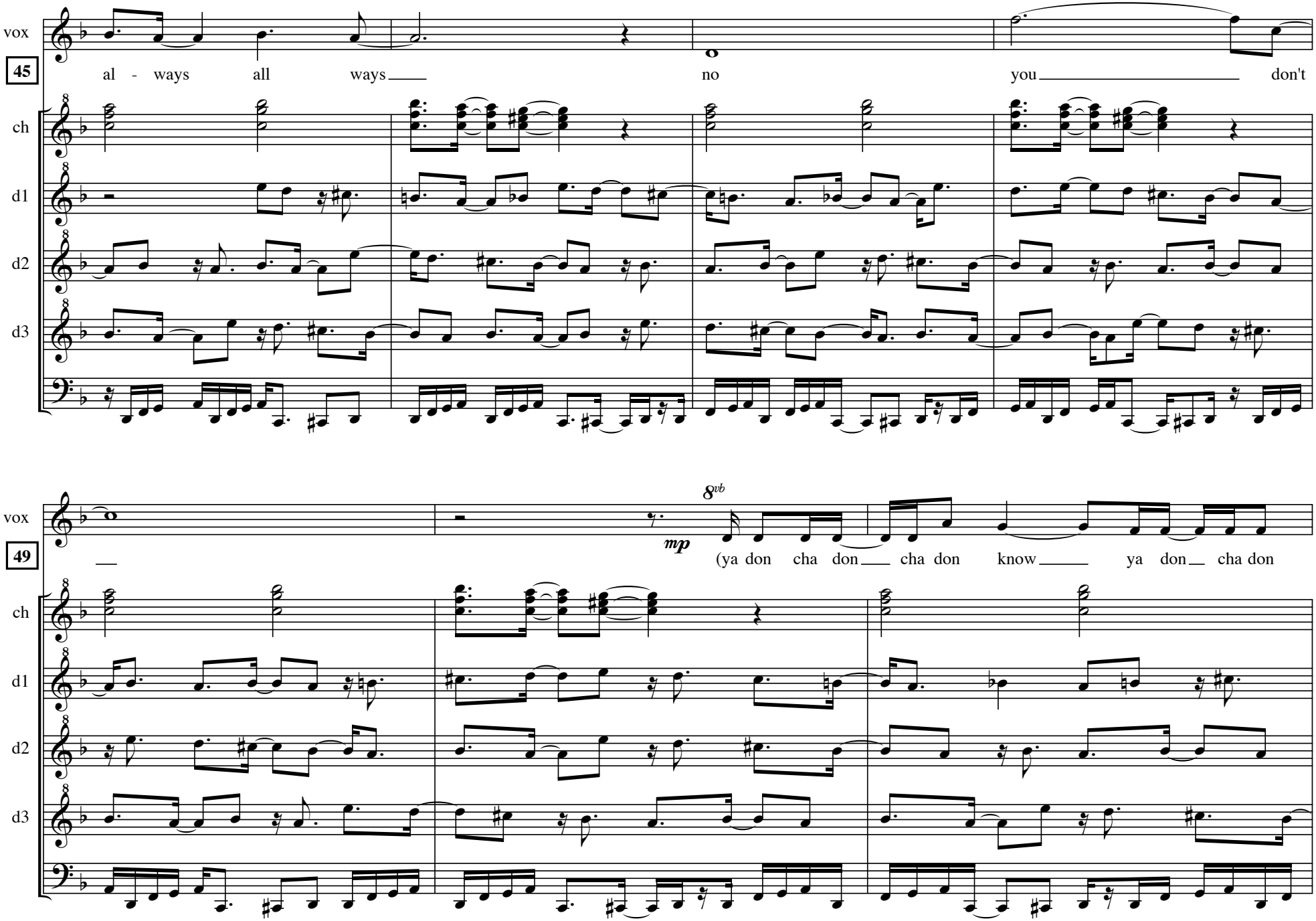

vox
8
you
don't
know
ch
d1
vox
12
p
(ya don cha don cha don know
ya don cha don cha don
ch
d1

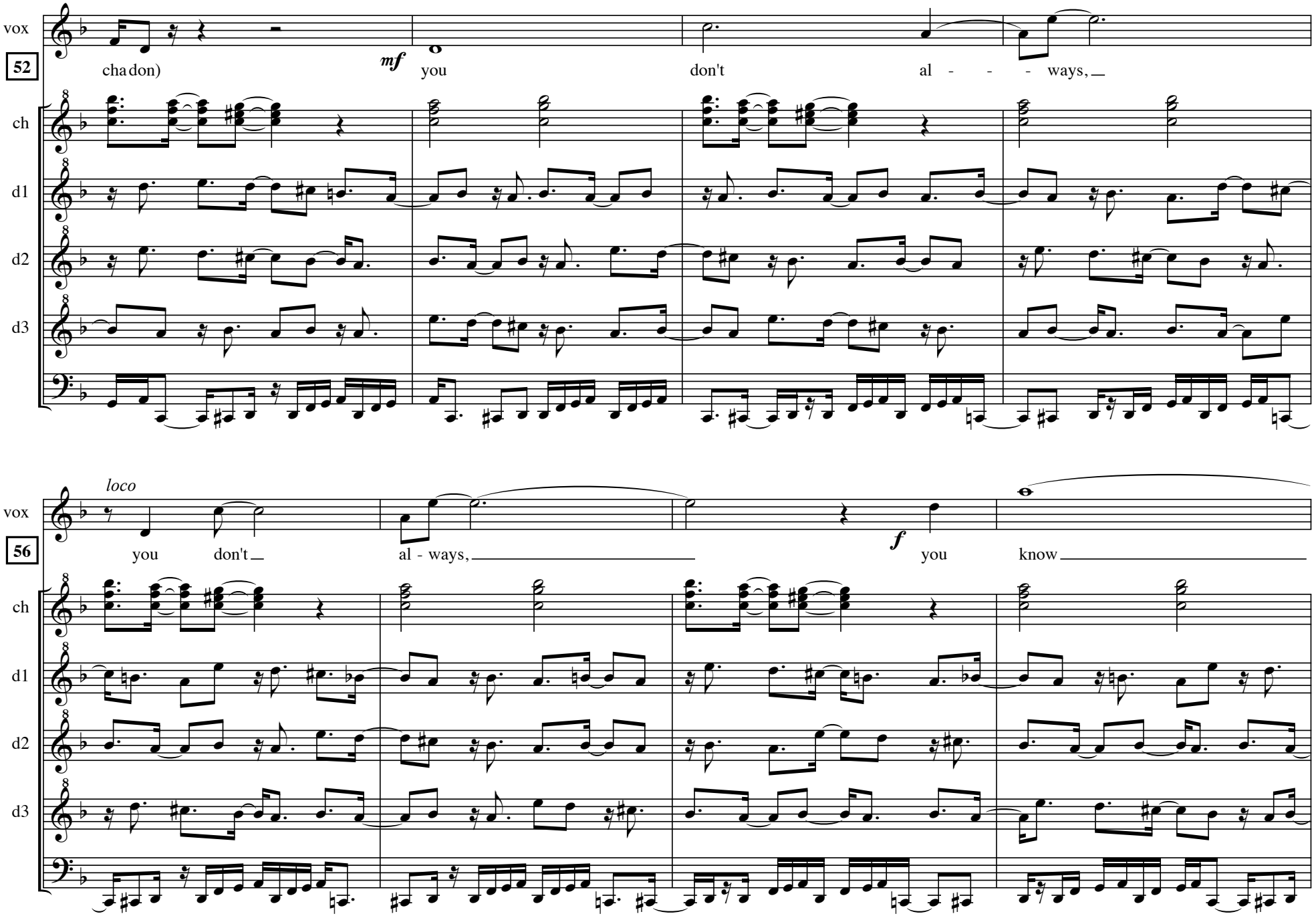

vox
15
ya don cha don cha don know
ya don cha don cha no)
mp
you
don't
ch
d1
vox
19
know,
you
don't
ch
d1

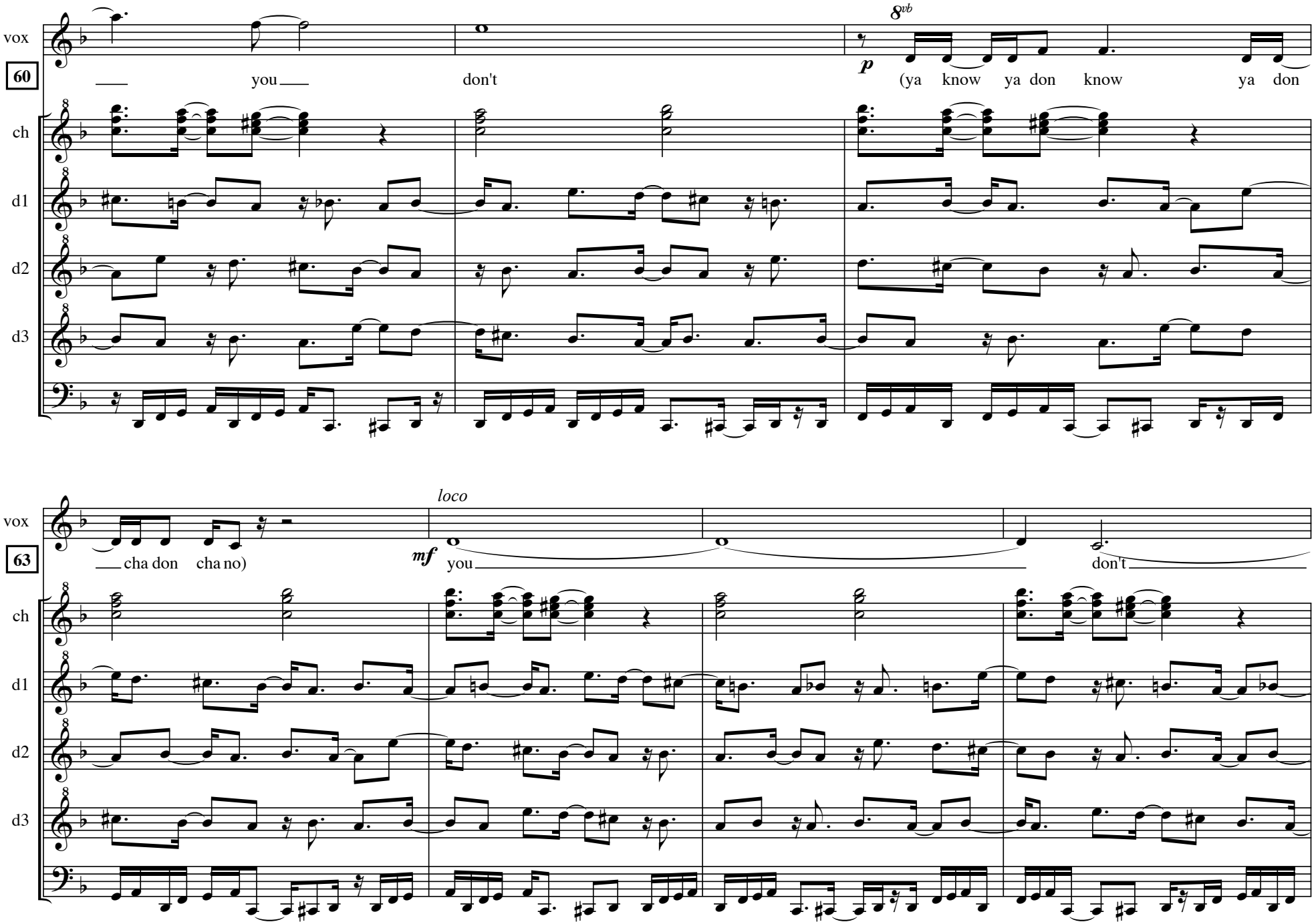

vox
23
know
p
(ya know ya know ya don know ya don cha don cha don
ch
d1
vox
26
don cha don cha know no
don cha don cha know
ya don cha don cha don know
ch
d1
d2
d3

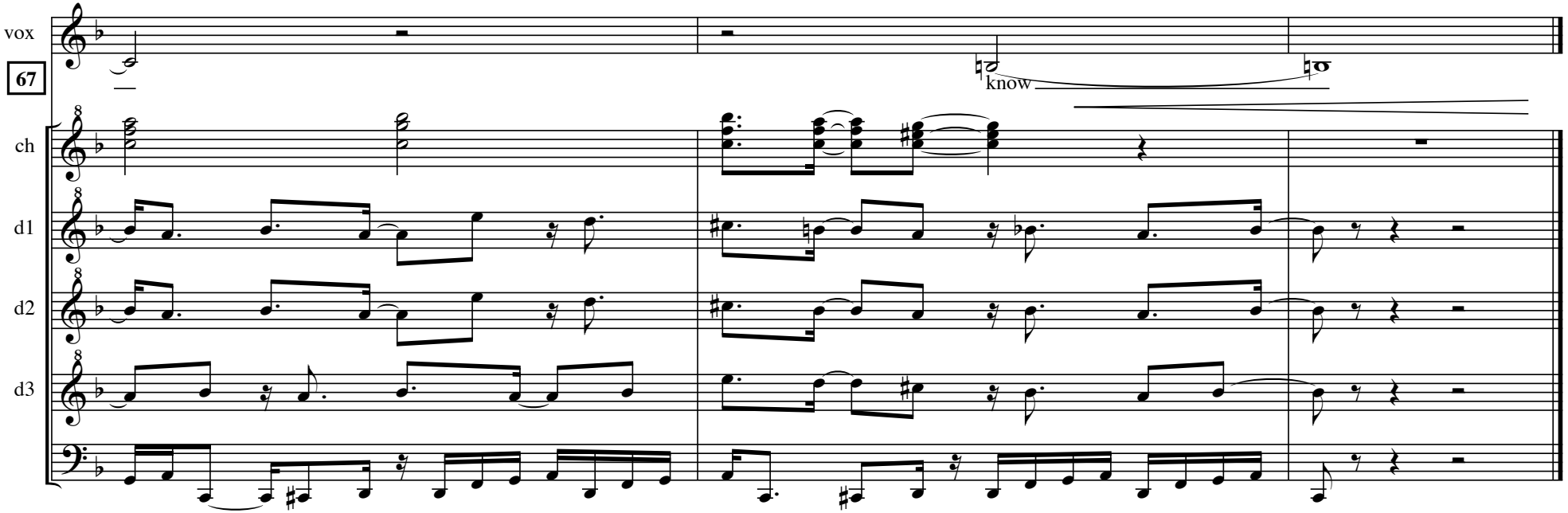

loco
vox
29
ya don cha don cha don
ya don cha don cha don know)
mf you
don't
ch
d2
d3
vox
33
al - ways,
you
don't
ch
d2
d3


vox
37
know,
you
know
you
ch
d2
d3
vox
41
don't
you
don't
ch
d2
d3


vox
45
al - ways all ways no you don't
ch
d1
d2
d3
vox
49
8vb
mp
(ya don cha don cha don know ya don cha don
ch
d1
d2
d3


vox
52
cha don)
mf
you
don't
al - - - ways,
ch
d1
d2
d3
loco
vox
56
you
don't
al - ways,
f
you
know
ch
d1
d2
d3


vox
60
ch
d1
d2
d3
8vb
p
you
don't
(ya know ya don know ya don
vox
63
ch
d1
d2
d3
loco
mf
cha don cha no)
you
don't


vox
67
know
ch
d1
d2
d3