

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 scatted 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

♩ = 80

8<sup>vb</sup>  
*p*

vox (ya don cha don\_chaknow, no ya don\_cha don chaknow ya don cha don cha don know ya don cha

CH

D1

D2

D3

LH

5

vox don cha don) *mp* you don't know,

ch

d1

8

vox

you \_\_\_\_\_ don't \_\_\_\_\_ know \_

ch

d1

12

vox

*p* (ya don cha don\_ cha don know \_\_\_\_\_ ya don\_ cha don cha don

ch

d1

15

vox  
ya don cha don cha don know ya don cha don cha no) *mp* you don't

ch

d1

19

vox  
know, you don't

ch

d1

23

vox know *p* (ya know ya know ya don know ya don— cha don cha don

ch

d1

26

vox don cha don cha know no— don cha don— cha know ya don cha don— cha don know—

ch

d1

d2

d3

*loco*

29

vox — ya don—cha don cha don ya don cha don cha don know) *mf* you don't

ch

d2

d3

33

vox al - ways, you don't

ch

d2

d3

37

vox know, you know you

ch

d2

d3

Detailed description: This system contains measures 37 through 40. The vocal line (vox) starts with a whole note 'know,' in measure 37, followed by a whole rest in measure 38, then a whole note 'you' in measure 39, and a half note 'know' followed by a half rest and a whole note 'you' in measure 40. The chordal part (ch) consists of block chords: a triad in measure 37, a dyad in measure 38, a triad in measure 39, and a dyad in measure 40. The double bass (d2, d3) and bass line (bass) provide a rhythmic accompaniment with eighth notes and rests.

41

vox don't you don't

ch

d2

d3

Detailed description: This system contains measures 41 through 44. The vocal line (vox) has a whole note 'don't' in measure 41, a whole rest in measure 42, a whole note 'you' in measure 43, and a whole note 'don't' in measure 44. The chordal part (ch) consists of block chords: a triad in measure 41, a dyad in measure 42, a triad in measure 43, and a dyad in measure 44. The double bass (d2, d3) and bass line (bass) provide a rhythmic accompaniment with eighth notes and rests.

45

vox al - ways all ways — no you — don't

ch

d1

d2

d3

49

vox *mp* <sup>8<sup>vb</sup></sup> (ya don cha don — cha don know — ya don — cha don

ch

d1

d2

d3

52

vox cha don) *mf* you don't al - - - ways, -

ch

d1

d2

d3

56

vox *loco* you don't - al - ways, - *f* you know -

ch

d1

d2

d3

60

vox

you — don't

*g<sup>b</sup>*  
*p* (ya know ya don know ya don

ch

d1

d2

d3

63

vox

— cha don cha no)

*mf* you — don't

*loco*

ch

d1

d2

d3

67

vox

ch

d1

d2

d3

know

The musical score consists of six staves. The top staff is for the voice (vox) and contains the lyrics 'know' with a long melisma line. The second staff is for a choral part (ch) with chords and some melodic movement. The next three staves (d1, d2, d3) are for three different instrumental parts, each with a melodic line. The bottom staff is a bass line with a rhythmic accompaniment. The score is divided into three measures by vertical bar lines. The first measure shows the vocal entry and the instrumental accompaniment. The second measure continues the vocal line and the instrumental parts. The third measure concludes the phrase with a final note and a fermata over the vocal line.