

N° 1098

Eve Beglarian

All Ways

for voice and piano



EVBVD MUSIC

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A NOTE TO THE MUSICIANS

I am very aware that **All Ways** is a risky piece, both for the singer and the pianist. 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 piano. The singer will want to experiment with the vocal line and decide the exact transposition s/he needs BEFORE the pianist begins learning the piece! (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 left hand of the piano part (which is in 15/16) when doing the scatted music, and listen to the right hand chords 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 piano part goes, it's really important that the left hand 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. The left hand should be played like an electric bass line, neither staccato or legato. It should always be audible and solid even when the right hand gets dense.

The right hand part is made up of two elements: a really simple two-bar tonal progression that repeats throughout, and several single-note descending lines which have been turned into a composite. The composite lines should always be louder than the chords, and if you can voice the chords so that the lines that collide with them are louder than the chords, that'd be really great. The descending lines (and resultant repeated notes) should be played quite baldly and aggressively: there's no point in trying to make the counterpoint conventionally "musical."

I have not attempted to enter dynamics to reflect what I've just said here: it would clutter the score with more complicated instructions than I think would be useful. However, if you'd like to see a three-staff version of the piano part, with the chord progression on a separate staff from the composite descending lines, I would be happy to make one for you.

I have supplied a CD demo of the piece: while I have no pretensions to being a real singer, I hope it'll be helpful nonetheless, both for the pianist and the singer.

Please call me with any issues you'd like to discuss.

all ways

music by eve beglarian
text by stephen king

$\bullet = 80$

8^{vb}

vox *p*
(ya don cha don cha know, no ya don cha don cha know ya don

pf

4

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

pf

7

vox
know, you

pf

10

vox
don't know

pf

13 *p* (ya don cha don cha don know ya don cha don cha don ya don cha don cha don know

16 *mp* ya don cha don cha no) you don't

19 know, you

22 don't know *p* (ya know ya know ya don

25 know ya don cha don cha don don cha don cha know no don cha don cha know

28

vox

ya don cha don cha don know ya don cha don cha don ya don cha don cha don know)

pf

31

vox

loco
mf you don't al- ways,

pf

34

vox

you don't

pf

37

vox

know, you

pf

40

vox

know you don't

pf

43

vox

you don't al - ways all ways

pf

46

vox

no you don't

pf

49

vox

mp *8vb*
(ya don cha don cha don know ya don cha don

pf

52

vox

mf cha don) you don't al -

pf

55

vox

loco ways, you don't al - ways,

pf

58

vox *f* you know you

pf

61

vox *δ^{vb}* *p* don't (ya know ya don know ya don cha don cha no)

pf

64

vox *loco* *mf* you don't

pf

67

vox know

pf