

SCHUUR:
Beankings Lullaby

for ensemble

Roozbeh Nafisi

for
Doris Lang,
Ava Mana Ilvi Nafisi-Lang
and
all newcomers to the days of chaos

عشق شوری در نهاد ما نهاد
جان ما در بوتھی سودا نهاد
داستان دلبران آغاز کرد
آرزویی در دل شیدا نهاد

Fakhruddin Araghi
(1213-1289)

This story is read by the violinist, starting at measure 66 and continuing as of measure 125:

Yekki boode, yekki nabooede. Once there was a certain Nini. She decided to cross the woods to meet her cousin-in-law, who lived at the other end of the woods happily together with his family and friends. Nini wore her good jacket, polished her shoes, and put her dad's hat on. As she walked down the street to hit the entrance of the woods, she did not look first to her left and then to her right. She jumped straight into the middle of the street, and that was very dangerous. She did not respect any other of the rules and regulations either. Suddenly her cell phone went off, and she did not pay attention that in the middle of the sidewalk there was a construction workers' hole dug deep down, as if it went to the core of the planet. She fell in there. She flew down the tunnel on and on. It smelled like burnt eggplant peel in there. Then, towards the end, Nini realized that the tunnel was actually not a dead end: it came out of the other side of the planet Earth, and lead Nini to outer space where astronauts, after years and years of hard training, were permitted to swim and fly and party. Nini joined their party. Due to her lack of schooling, she noticed that she had left the sandwich her dad had made for her at home, probably next to her socks. While she was very hungry, a guy looking like Jesus Christ appeared and gave her a piece of hard bread. Nini took it, even though she did not know the guy. As she ate it, she got a stomach ache. She could not play anymore with other astronauts. This made her realize that before doing things, it would be very good to think at least a little bit. All of the construction workers, astronauts and cousins-in-law threw a big party in Nini's honor. Everybody clapped their hands, danced, sang, ate the cakes and went home. If they are not dead by now, they still live today.

April 7, 2024 - Vienna
Roozbeh Nafisi

Schuur: Beankings Lullaby

C Score

Before music starts, conductor recites this poem and meanwhile the analog music box (look under metal percussions) may accompany:

the earth longs: am i the queen? is there a wedding?	days of chaos: a jolly clown reigns our bean king.	the bride of earth awaits the break of spring.	days are months: we hungry clowns no means no beans...	mother earth in a white gown sings quiet lullabies to the kings.
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December 9, 2020 - Vienna
Roozbeh Nafisi

Roozbeh Nafisi

A

Lento $\text{♩} = 42 - 50$

Bass Clarinet (Bassoon, Harp, Vibraphone, Skin Percussions, Wood Percussions, Metal Percussions)

Violin, Viola, Violoncello, Contrabass

Performance Instructions:
 Metal Percussions: Brake Drum, Triangle, Analog Wind Up Music Box / Toy (only msrs 169-175)

Musical score page 2, featuring eight staves of music for various instruments. The instruments and their parts are:

- B. Cl. (Bassoon): The top staff, consisting of two staves. It features eighth-note patterns with grace notes.
- Bsn. (Trombone): The second staff, consisting of two staves. It features eighth-note patterns with grace notes.
- Hp. (Horn): The third staff, consisting of two staves. It features sustained notes and a dynamic marking *f*.
- Vib. (Vibraphone): The fourth staff, consisting of two staves. It features eighth-note patterns with grace notes.
- Skn. Prc. (Skin Percussion) and Mtl. Prc. (Metal Percussion): The fifth staff, consisting of two staves. It features eighth-note patterns with grace notes. A dynamic marking *f* is placed above the metal percussion staff, with a note labeled "Triangle".
- Vln. (Violin): The sixth staff, consisting of two staves. It features eighth-note patterns with grace notes.
- Vla. (Viola): The seventh staff, consisting of two staves. It features eighth-note patterns with grace notes.
- Vc. (Cello): The eighth staff, consisting of two staves. It features eighth-note patterns with grace notes.
- Cb. (Double Bass): The bottom staff, consisting of two staves. It features sustained notes with dynamic markings *p* and *f*.

13

Hp.

Vib.

Skn. Prc.

Wd. Prc..

Mtl. Prc.

Vln.

Vla.

Vc.

Cb.

p

Blocks

p

B.D.

pizz.

f

p

B

Musical score page 4, section B, featuring six staves of music for various instruments. The score includes parts for Bassoon Clarinet (B. Cl.), Vibraphone (Vib.), Snare Drum (Skn. Prc.), Military Drum (Mtl. Prc.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music consists of six measures. Measure 1: B. Cl. plays eighth-note patterns. Vib. has eighth-note patterns with dynamic *sffz*. Skn. Prc. and Mtl. Prc. play eighth-note patterns. Measure 2: B. Cl. has eighth-note patterns. Vib. has eighth-note patterns with dynamic *sffz*. Skn. Prc. and Mtl. Prc. play eighth-note patterns. Measure 3: B. Cl. has eighth-note patterns. Vib. has eighth-note patterns with dynamic *sffz*. Skn. Prc. and Mtl. Prc. play eighth-note patterns. Measure 4: B. Cl. has eighth-note patterns. Vib. has eighth-note patterns with dynamic *sffz*. Skn. Prc. and Mtl. Prc. play eighth-note patterns. Measure 5: B. Cl. has eighth-note patterns. Vib. has eighth-note patterns with dynamic *sffz*. Skn. Prc. and Mtl. Prc. play eighth-note patterns. Measure 6: B. Cl. has eighth-note patterns. Vib. has eighth-note patterns with dynamic *sffz*. Skn. Prc. and Mtl. Prc. play eighth-note patterns.

B. Cl.

Vib.

Skn. Prc.

Mtl. Prc.

Vln.

Vla.

Vc.

Cb. arco

Musical score page 23, section C, featuring parts for B. Cl., Bsn., Hp., Vib., Vln., Vla., Vc., and Cb. The score includes dynamic markings such as *f*, *sfz*, and *fp*. Measure 16 starts with a 5/16 time signature, followed by a 3/4 section. Measures 17-18 show woodwind entries. Measures 19-20 feature sustained notes. Measures 21-22 show woodwind entries. Measures 23-24 feature sustained notes. Measures 25-26 show woodwind entries. Measures 27-28 feature sustained notes. Measures 29-30 show woodwind entries. Measures 31-32 feature sustained notes. Measures 33-34 show woodwind entries. Measures 35-36 feature sustained notes. Measures 37-38 show woodwind entries. Measures 39-40 feature sustained notes. Measures 41-42 show woodwind entries. Measures 43-44 feature sustained notes. Measures 45-46 show woodwind entries. Measures 47-48 feature sustained notes. Measures 49-50 show woodwind entries. Measures 51-52 feature sustained notes. Measures 53-54 show woodwind entries. Measures 55-56 feature sustained notes. Measures 57-58 show woodwind entries. Measures 59-60 feature sustained notes. Measures 61-62 show woodwind entries. Measures 63-64 feature sustained notes. Measures 65-66 show woodwind entries. Measures 67-68 feature sustained notes. Measures 69-70 show woodwind entries. Measures 71-72 feature sustained notes. Measures 73-74 show woodwind entries. Measures 75-76 feature sustained notes. Measures 77-78 show woodwind entries. Measures 79-80 feature sustained notes. Measures 81-82 show woodwind entries. Measures 83-84 feature sustained notes. Measures 85-86 show woodwind entries. Measures 87-88 feature sustained notes.

Musical score for orchestra and percussion, page 10, measures 30-34.

B. Cl. (measures 30-34): Measures 30-32: Dynamics *p*, *p*. Measure 33: Dynamics *f*, *f*. Measure 34: Dynamics *f*.

Bsn. (measures 30-34): Measures 30-32: Dynamics *p*, *p*. Measure 33: Dynamics *f*, *f*. Measure 34: Dynamics *f*.

Hp. (measures 30-34): Measures 30-32: Dynamics *p*, *p*. Measure 33: Dynamics *f*, *f*. Measure 34: Dynamics *f*.

Vib. (measures 30-34): Measure 30: Dynamics *p*, *Ped.* Measure 31: Dynamics *p*, *Ped.* Measure 32: Dynamics *p*, *Ped.* Measures 33-34: Dynamics *p*, *Ped.*

Skn. Prc. (measures 30-34): Measures 30-32: Rests. Measure 33: Dynamics *p*, *T*. Measure 34: Dynamics *f*.

Mtl. Prc. (measures 30-34): Measures 30-32: Rests. Measure 33: Dynamics *p*, *T*. Measure 34: Dynamics *f*.

36

B. Cl.

Hp.

Skn. Prc.

Wd. Prc.

Mtl. Prc.

Vln.

Vla.

Vc.

Cb.

Measure 36 details:

- B. Cl. (Top):** Playing eighth-note pairs, dynamic *p*, ending with a fermata.
- Hp. (Second from top):** Playing eighth-note pairs, dynamic *p*, ending with a fermata.
- Skn. Prc. (Third from top):** Playing eighth-note pairs, dynamic *f*.
- Wd. Prc. (Fourth from top):** Playing eighth-note pairs, dynamic *p*, labeled "Blocks".
- Mtl. Prc. (Bottom):** Playing eighth-note pairs, dynamic *f*, labeled "B.D.", "Blocks", and "Ratchet".
- Vln. (Top):** Playing eighth-note pairs, dynamic *p*, dynamic *f*.
- Vla. (Second from bottom):** Playing eighth-note pairs, dynamic *p*, dynamic *f*.
- Vc. (Third from bottom):** Playing eighth-note pairs, dynamic *f*, labeled "pizz.".
- Cb. (Bottom):** Playing eighth-note pairs, dynamic *f*, labeled "pizz.".
- Other measures:** Measures 37-39 show various dynamics (e.g., *p*, *f*, *arco*, *pizz.*) and performance techniques (e.g., Blocks, Ratchet) across all parts.

D

42

This musical score page contains eight staves, each representing a different instrument or section. The instruments are grouped into two systems separated by a double bar line.

- Hp. (Horn):** The first staff uses a soprano clef and has a key signature of one flat. It consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns.
- Vib. (Vibraphone):** The second staff uses a soprano clef and has a key signature of one flat. It consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns.
- Skn. Prc. (Skin Percussion):** The third staff uses a soprano clef and has a key signature of one sharp. It consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns.
- Mtl. Prc. (Metal Percussion):** The fourth staff uses a soprano clef and has a key signature of one sharp. It consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns.
- Vln. (Violin):** The fifth staff uses a soprano clef and has a key signature of one flat. It consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns.
- Vla. (Viola):** The sixth staff uses a bass clef and has a key signature of one flat. It consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns.
- Vc. (Cello):** The seventh staff uses a bass clef and has a key signature of one flat. It consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns.
- Cb. (Double Bass):** The eighth staff uses a bass clef and has a key signature of one flat. It consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns.

Measure 42 concludes with a double bar line. The section ends with a repeat sign and a bass clef, indicating a return to a previous section or key.

E

9

48

This musical score page contains six staves for different instruments:

- Hp.**: High Horn part, in G major (indicated by a C-clef), 3/4 time. It consists of two systems of five measures each. Measure 1 starts with a half note followed by eighth-note pairs. Measure 2 starts with a half note followed by eighth-note pairs. Measure 3 starts with a half note followed by eighth-note pairs. Measure 4 starts with a half note followed by eighth-note pairs. Measure 5 starts with a half note followed by eighth-note pairs.
- Vib.**: Vibraphone part, in F major (indicated by a B-flat-clef), 3/4 time. It consists of two systems of five measures each. Measure 1 starts with a half note followed by eighth-note pairs. Measure 2 starts with a half note followed by eighth-note pairs. Measure 3 starts with a half note followed by eighth-note pairs. Measure 4 starts with a half note followed by eighth-note pairs. Measure 5 starts with a half note followed by eighth-note pairs.
- Skn. Prc.**: Skin Percussion part, in A major (indicated by a C-clef), 3/4 time. It consists of two systems of five measures each. Measure 1 starts with a half note followed by eighth-note pairs. Measure 2 starts with a half note followed by eighth-note pairs. Measure 3 starts with a half note followed by eighth-note pairs. Measure 4 starts with a half note followed by eighth-note pairs. Measure 5 starts with a half note followed by eighth-note pairs.
- Mtl. Prc.**: Metal Percussion part, in A major (indicated by a C-clef), 3/4 time. It consists of two systems of five measures each. Measure 1 starts with a half note followed by eighth-note pairs. Measure 2 starts with a half note followed by eighth-note pairs. Measure 3 starts with a half note followed by eighth-note pairs. Measure 4 starts with a half note followed by eighth-note pairs. Measure 5 starts with a half note followed by eighth-note pairs.
- Vc.**: Cello part, in G major (indicated by a C-clef), 3/4 time. It consists of two systems of five measures each. Measure 1 starts with a half note followed by eighth-note pairs. Measure 2 starts with a half note followed by eighth-note pairs. Measure 3 starts with a half note followed by eighth-note pairs. Measure 4 starts with a half note followed by eighth-note pairs. Measure 5 starts with a half note followed by eighth-note pairs.
- Cb.**: Double Bass part, in G major (indicated by a C-clef), 3/4 time. It consists of two systems of five measures each. Measure 1 starts with a half note followed by eighth-note pairs. Measure 2 starts with a half note followed by eighth-note pairs. Measure 3 starts with a half note followed by eighth-note pairs. Measure 4 starts with a half note followed by eighth-note pairs. Measure 5 starts with a half note followed by eighth-note pairs.

Performance instructions include:

- mallets**: Mallets are used on the Vibraphone.
- T + B.D.**: Timpani and Bass Drum.
- B.D.**: Bass Drum.
- pizz.**: Pizzicato.
- f**: Forte dynamic.

53

B. Cl.

Hp.

Vib.

Skn. Prc.

Wd. Prc..

Mtl. Prc.

Vln.

Vla.

Vc.

Cb.

F

f

motor on *sffz*

motor off *sffz*

ad lib.
pizz.

ad lib.
(pizz.)

ad lib.
(pizz.)

ad lib.
(pizz.)

arco

arco

arco

arco

G

B. Cl. Whistle (register ad lib.) (f)

Bsn. Whistle (register ad lib.) f

Hp. Whistle (register ad lib.) ff f

Vib. motor on Rd.

Skn. Prc. sfz R

Wd. Prc. T

Mtl. Prc.

Vln. pizz. arco f f

Vla. Whistle (register ad lib.) (f) f p

Vc. Whistle (register ad lib.) p f

Cb. Whistle (register ad lib.) (f)

B. Cl. *Play*

Bsn. *Play*

Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

Hp. *Play*

Ad libitum: React to story, playing not extensively. Use rollings and arpeggiandi. Don't mask storyteller's voice

Vib. *arco*

mallets

motor off

Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

Skn. Prc.

Mtl. Prc.

Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

HERE START READING THE STORY (enclosed to score) IN A STORYTELLING MANNER

Vln. *Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice*

Vla. *Play (arco)*

f

Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

Vc. *pizz.*

arco

Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

Cb. *arco*

(Sul G+D)

Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

74 (Ad lib goes on)

B. Cl.

(Ad lib goes on)

Bsn.

(Ad lib goes on)

Hp.

(Ad lib goes on)

Vib.

(Ad lib goes on)

Skn. Prc.

Wd. Prc..

Mtl. Prc.

(STORYTELLING GOES ON)

R

Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

HERE STOP READING

Vln.

(Ad lib goes on)

Vla.

(Ad lib goes on)

Vc.

(Ad lib goes on)

Cb.

H

14

Sing (register ad lib.)

82 aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa ni ni a va djaan

B. Cl. *mf*

Sing (register ad lib.)

aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa ni ni a va djaan

Bsn. *mf*

Sing (register ad lib.)

aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa ni ni a va djaan

Hp. *mf*

Sing (register ad lib.)

aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa ni ni a va djaan

Vib. *mf*

Sing (register ad lib.)

aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa ni ni a va djaan

Vln. *mf*

Sing (register ad lib.)

aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa ni ni a va djaan

Vla. *mf*

Sing (register ad lib.)

aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa ni ni a va djaan

Vc. *mf*

Sing (register ad lib.)

aay a va djaa nam, ba tsche ni ni djaa aa nam, laa laa laa laa ni ni a va djaan

Cb. *mf*

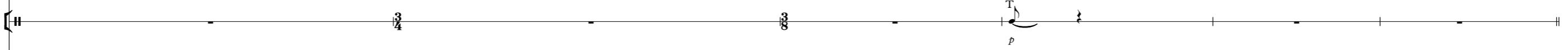
I

15

86 Play

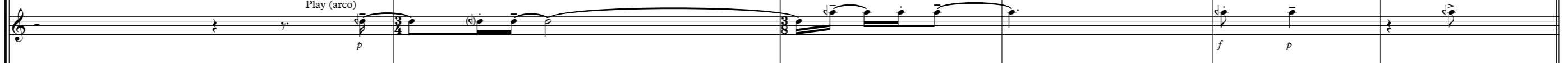
Hp. { 

Vib. { 

Mtl. Prc. { 

Vln. { 

Vla. { 

Vc. { 

Cb. { 

98

B. Cl. Bsn.

Use multiphonics

Hp.

Vib.

Skn. Prc. Wd. Prc. Mtl. Prc.

Vln.

Vla.

Vc.

Cb.

Let ring...
(Damp)

mallet arco

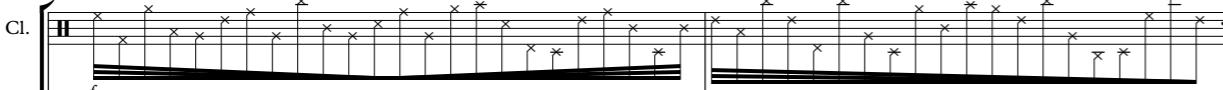
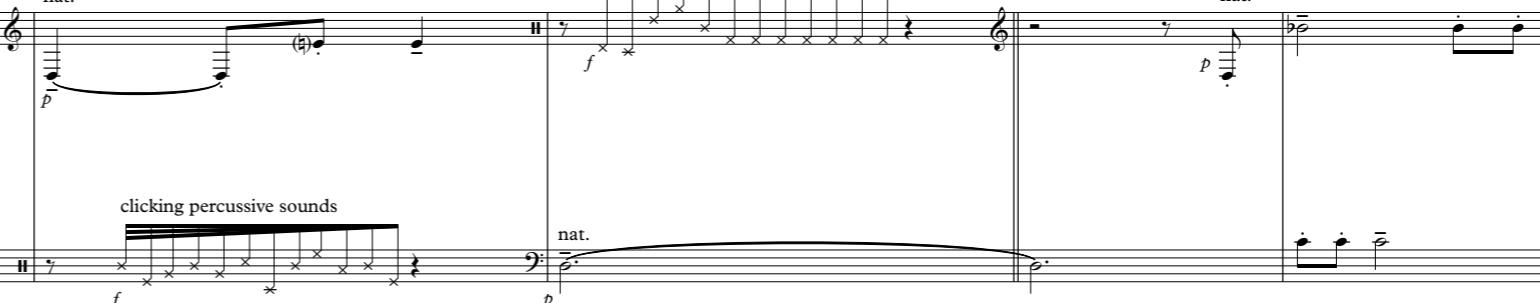
B.D. T Blocks

pizz.

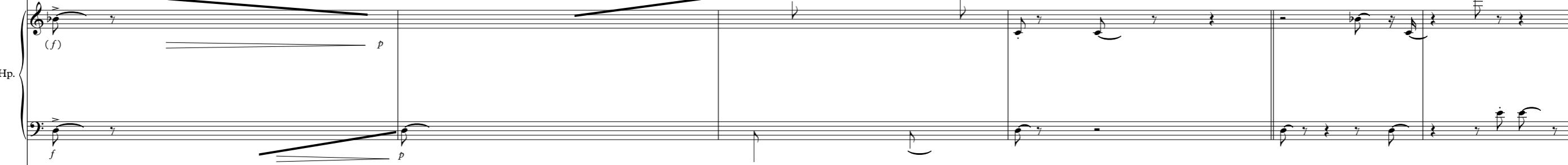
K

N

119 clicking percussive sounds

B. Cl. 
Bsn. 

clicking percussive sounds
nat.

Hp. 

Vib. 

Mtl. Prc. 

NOW CONTINUE READING STORY

Vln. 

Vc. 
Wrong side of bridge (arco)

pizz.
(Correct side of bridge)

125 Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

B. Cl.

Bsn. Ad libitum: React to story, playing not extensively. Don't mask storyteller's voice

Hp. Ad libitum: React to story, playing not extensively. Use rollings, arpeggiandi and occasionally harp body's sounds. Don't mask storyteller's voice

Vib. Ad libitum: React to story, playing not extensively. Don't mask teller's voice
arco *led.*

Skn. Prc. Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

Wd. Prc. Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

Mtl. Prc. Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

(STORYTELLING GOES ON)

Vln. Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

Vla. Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

Vc. Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice
f

Cb. Ad libitum: React to story, playing only now and then. Don't mask storyteller's voice

130 (Ad lib goes on)

B. Cl.

(Ad lib goes on)

Bsn.

(Ad lib goes on)

Hp.

(Ad lib goes on)

Vib. (Ad lib goes on) mallets

Skn. Prc.

(Ad lib goes on)

Wd. Prc.

(Ad lib goes on)

Mtl. Prc.

(STORYTELLING GOES ON)

Vln.

Vla.

(Ad lib goes on)

Vc.

Cb.

This page contains six systems of music, each starting at measure 130. The first system consists of four staves: Bassoon (Bsn.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Bassoon (Bsn.). The second system has two staves: Bassoon (Bsn.) and Bassoon (Bsn.). The third system has one staff: Bassoon (Bsn.). The fourth system has three staves: Vibraphone (Vib.), Skn. Prc., and Wd. Prc. The fifth system has three staves: Vibraphone (Vib.), Skn. Prc., and Wd. Prc. The sixth system has four staves: Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). Measure numbers 130 through 134 are indicated above each system. Various performance instructions like '(Ad lib goes on)' and dynamics like 'mallets' are included. Measure 134 includes a melodic line for the strings.

135 (Ad lib goes on) O

B. Cl. (Ad lib goes on)

Bsn. (Ad lib goes on)

Hp. (Ad lib goes on) 15^{ma}

Vib. (Ad lib goes on) f

Skn. Prc. (Ad lib goes on)

Vd. Prc. (Ad lib goes on)

Mtl. Prc. (Ad lib goes on) T

Vln. (STORYTELLING GOES ON)

Vla. (Ad lib goes on) p

Vc. (Ad lib goes on) p

Cb. (Ad lib goes on)

140 (Ad lib goes on)

B. Cl.

(Ad lib goes on)

Bsn.

(15) (Ad lib goes on)

Hp.

(Ad lib goes on)

Vib.

(Ad lib goes on)

Skn. Prc.

Wd. Prc..

Mtl. Prc.

(Ad lib goes on)

(STORYTELLING GOES ON)

Vln.

(Ad lib goes on)

Vla.

(Ad lib goes on)

Vc.

(Ad lib goes on)

Cb.

pizz.

STORY ENDS BEFORE HERE

This page of musical notation contains six systems of music, each with a different instrument or group of instruments. The instruments listed on the left are: Bassoon (Bsn.), Horn (Hp.), Vibraphone (Vib.), Skn. Prc., Wd. Prc., Mtl. Prc., Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The notation includes various musical elements such as quarter notes, eighth notes, sixteenth notes, rests, and slurs. Performance instructions in parentheses include '(Ad lib goes on)', '(15) (Ad lib goes on)', '(STORYTELLING GOES ON)', and 'pizz.'. Dynamic markings like '140' and 'pizz.' are also present. The page is divided into measures by vertical bar lines.

P

145 arco
Vc. ff
Cbs. arco (Sul G+D) ff ffff

=

149 clicking percussive sounds nat.
B. Cl. f
Bsn.
Hpf. f clicking percussive sounds nat.
Skn. Prc. Play with fingers (quasi tonbak technique) f p f
Vln.
Vla. arco f
Vc. arco f
Cbs. f fff

153 **Q**

Vln. *fff*
Vla. *fff*
Vc. *sffz*
Cb. *sffz*



159

B. Cl. *fff*
Bsn. *fff*
Hpf. *fff*
Skn. Prc.
Wd. Prc.
Mtl. Prc.

Use numerous clicking percussive sounds ad lib.
Use numerous clicking percussive sounds ad lib.
Use numerous clicking percussive sounds ad lib.
Use clicking percussive sounds ad lib.
Use clicking percussive sounds ad lib.
Use clicking percussive sounds ad lib.

p *p* *p* *p*

Vln.
Vla.
Vc.
Cb.

R

165

B. Cl. *f*

Bsn. nat. *f*

Hp. *f* *p* *f*

Vib. *p* *Rebd.*

Skn. Prc.

Wd. Prc.. *Blocks*

Mtl. Prc. *B.D.* *T* *f*

Vln. *f*

Vla. *f*

Vc. *f* *(b)*

Cb. *f*

169

Bsn.

Hp.

Vib.

Mtl. Prc. Wind Up Music Toy

Vln.

Vla.

Vc.

Cb.

S

p

p *Reed*

p

p Alternating high harmonics ad lib.

p Alternating high harmonics ad libitum

p

This page of musical notation contains six staves of music. The first three staves are for woodwind instruments: Bassoon (Bsn.), Horn (Hp.), and Vibraphone (Vib.). The fourth staff is for Mallet Percussion (Mtl. Prc.) and includes the instruction "Wind Up Music Toy". The last two staves are for strings: Violin (Vln.) and Cello/Bass (Cb.). The vocal part for Soprano (S) is located at the top right of the page. The music includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). Performance instructions like "Reed" and "Wind Up Music Toy" are also present. The time signature changes frequently throughout the page, including measures in 2/4, 3/4, 5/8, 6/8, 7/8, 11/8, and 13/8. The key signature varies between major and minor keys.

T

Sing (register ad lib.)

B. Cl.

179

p
8^{vb}

ba tsche dju nam djaa nam,

U

a va dja nam dju u nam

Bsn.

Sing (register ad lib.)

ba tsche dju nam djaa nam,

mf

a va dja nam dju u nam,

29

Sing (register ad lib.) and play

H. p.

ba tsche dju nam djaa

nam, dja va u nam

Skn. Prc. $\frac{2}{4}$ - $\frac{3}{4}$ $\frac{2}{4}$ Comment lightly on singing ad lib quasi senza misura

Wd. Prc. $\frac{2}{4}$ - $\frac{3}{4}$ $\frac{2}{4}$ Comment lightly on singing ad lib quasi senza misura

Mtl. Prc. $\frac{2}{4}$ - $\frac{3}{4}$ $\frac{2}{4}$ Comment lightly on singing ad lib quasi senza misura

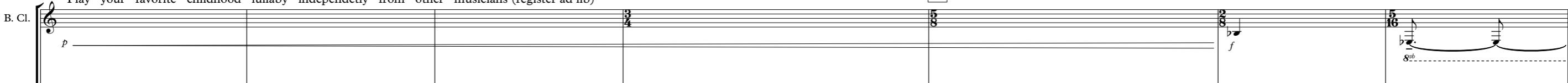
Vln. Sing (register ad lib.) ba tsche dju nam djaa nam, a va dja nam dju u nam

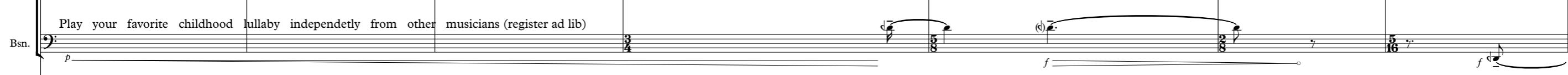
Vla. Sing (register ad lib.) ba tsche dju nam djaa nam, a va dja nam dju u nam

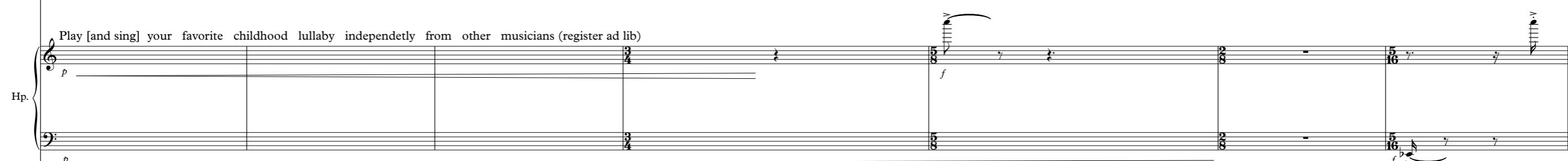
Vc. Sing (register ad lib.) ba tsche dju nam djaa nam, a va dja nam dju u nam

Cb. Sing (register ad lib.) and play ba tsche dju nam djaa nam, a va dja nam dju u nam

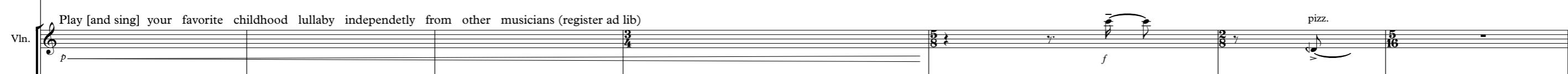
183 Play your favorite childhood lullaby independently from other musicians (register ad lib)

B. Cl. 

Bsn. 

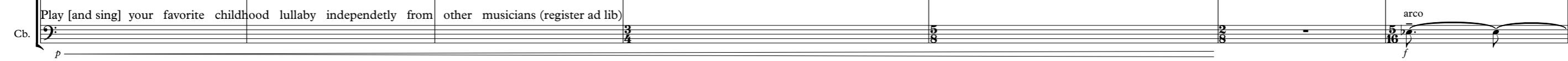
Hp. 

Vib. 

Vln. 

Vla. 

Vc. 

Cb. 

V

197

Bsn. **W**

Hp.

Wd. Prc. Blocks

Mtl. Prc.

Vln. pizz. arco

Vc. pizz. + arco

This musical score page contains six staves, each with a different instrument part. The instruments are: Bassoon (Bsn.), Horn (Hp.), Wood Percussion (Wd. Prc.), Metal Percussion (Mtl. Prc.), Violin (Vln.), and Cello (Vc.). The score is numbered 32 at the top left. Measure 197 begins with the Bassoon playing a sustained note at dynamic *p*. The Horn follows with eighth-note pairs at *sfz*. The Wood Percussion and Metal Percussion staves show rhythmic patterns of eighth-note pairs and sixteenth-note groups. The Violin and Cello staves also feature eighth-note pairs and sixteenth-note groups. Measure 8 starts with a dynamic *f*, followed by *p* and *f* dynamics. Measures 16, 3, and 5 follow with similar patterns. Measure 16 concludes with a dynamic *f*. The score ends with a dynamic *p*.

204

B. Cl.

Bsn.

Hp.

Vib. arco *Ped.*

Wd. Prc.

Mtl. Prc. T f

Vln. f

Vc.

Cb. f

motor on *sffz*

Blocks B.D. f

pizz. *sffz*

pizz. *sffz*

pizz. *sffz*

X

B. Cl. 210 f 8th

Bsn. f

Hp.

Vib. motor off ^

Wd. Prc..

Mtl. Prc. T + B.D. sfz

Vln.

Vc. arco f

Cb. arco f sfz

Y

8th

sffz

motor on sffz 20. ^

arco 3/4 8 3/4 3/4 3/4

arco 3/4 8 3/4 3/4 3/4

217 Play or sing what you remember your neighboring musician performed as favorite lullaby (register ad lib)

B. Cl. *p*

Z

Bsn. *p*

Play or sing what you remember your neighboring musician performed as favorite lullaby (register ad lib)

Hp. *p*

Play and/or sing what you remember your neighboring musician performed as favorite lullaby (register ad lib)

Vib. *p* mallets

Mtl. Prc. *p*

B.D.

Play and/or sing what you remember your neighboring musician performed as favorite lullaby (register ad lib)

Vln. *p*

(arco)

Vla. *p*

(arco)

Vc. *p*

(arco)

Cb. *p*

Play and/or sing what you remember your neighboring musician performed as favorite lullaby (register ad lib)

226

B. Cl.

H.p.

Vib. *Ped.*

Skn. Prc.

Wd. Prc.

Mtl. Prc.

Vln.

Vla.

Vc.

Blocks

B.D.

mallets

f

p

f

AA

B. Cl. 232

Bsn. (p)

Hp. p

Vib. *Reed* motor on arco motor off

Wd. Prc.

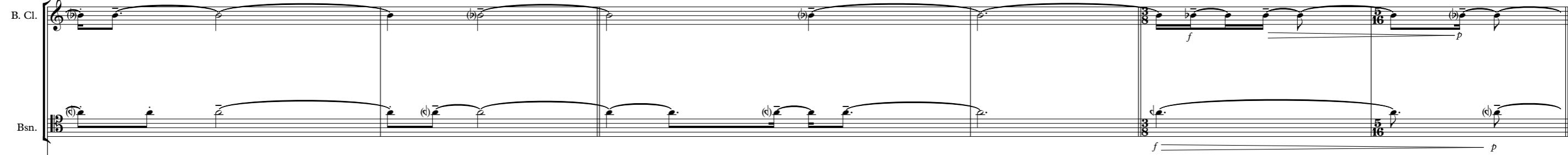
Mtl. Prc.

Vln. p

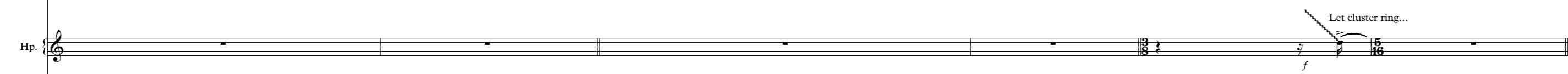
Vc. pizz.

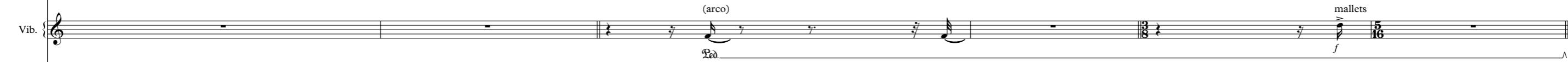
CC

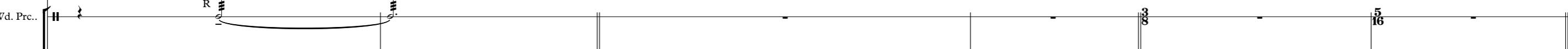
239

B. Cl. 

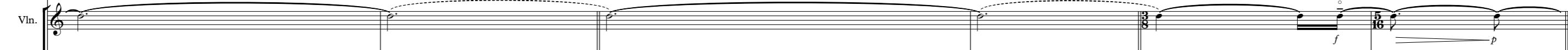
Bsn. 

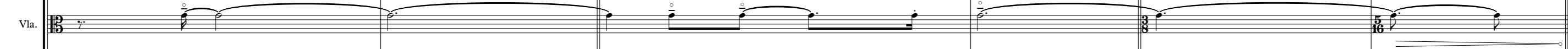
Hp. 

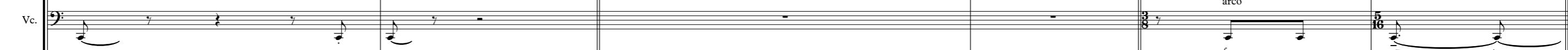
Vib. 

Wd. Prc. 

Mtl. Prc. 

Vln. 

Vla. 

Vc. 

Cb. 

245

B. Cl.

Bsn.

Vib. Free improvisation 260

Skn. Prc. Free improvisation

Wd. Prc. Blocks Free improvisation

Mtl. Prc. Free improvisation

Vln. f

Vc.

Cb. f sfz

DD

Somewhat slower, Maestoso

40

Sing (register ad lib.)

B. Cl. 252 ba tsche ni ni djaan ni ni djun ba tsche djaan

Bsn. Sing (register ad lib.) ba tsche ni ni djaan, ni ni djun ba tsche djaan

(Play) Hp. (Play) Vib. (Play) Skn. Prc. Mtl. Prc.

Vln. Sing (register ad lib.) aay ni ni djaa nam ba tsche a va dju u nam ay a va djaa nam ba tsche ni ni djaan

Vla. Sing (register ad lib.) ni ni i djaa nam, ba tsche a va dja a nam ku da ke ni ni la la kon la la

Vc. Sing (register ad lib.) ni ni i djaa nam, ba tsche a va dja a nam ku da ke ni ni la la kon la la

Cb. Sing (register ad lib.) ba tsche ni ni djaan, ni ni djun ba tsche djaan

motor on

B.D.

motor off

EE

A tempo

258 Play

1