

BONSAI JOURNAL

I. Fanfare

Poems by Judson Evans

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(2007)

$\text{♩} = 66-72$

Soprano

Piano

ff

ff

Each has a dif - ferent way of wait - ing.

4

The musical score is written in 4/4 time with a tempo of 66-72 beats per minute. It features a Soprano vocal line and a Piano accompaniment. The piano part is characterized by complex textures, including sixteenth-note runs, triplets, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The lyrics are: "Each has a dif - ferent way of wait - ing." The score includes various musical notations such as slurs, accents, and fingerings (e.g., 3, 5, 6). There are also dynamic markings like *ff* and *f*, and articulation marks like *va-* and *vb-*.

12

each pro - file.

14

f *fff*

attacca

II. Nocturne

$\text{♩} = 100$

Soprano

Piano

subito pp ritmico

4

p

In the dark, — li - lies

7

— like horns from an old — Vic - tro - la. The spool

10

mf

of waxed string left to stake them,

mf *subito p*

III. Interlude #1

p flowing freely

mf peaceful
(silently depress keys with left hand and pluck strings
pizz. with the right for the duration of this song)

l.v.
l.v. (do not release keys until the sound has died away)

Soprano
This one the color of a storm that never gets

3

clo-ser, the way we re-a-lize when we fly through them cloud pat-terns seen from the

l.v.
l.v.
l.v.
l.v.

6

— earth are in-com-pre-hen-si-ble—

l.v.
l.v.

9

— hour-glass in-ver-sions.

l.v.
l.v.
l.v.

IV. Chorale: Meditation

♩ = 88

Soprano

Piano

(silently depress keys)

l.v.

sfz sfz pp una corda

4

p

The

tre corda

3

6

birds _____ land like di - no - saurs in their bran - ches. They

3

V. March: Burlesque

$\text{♩} = 100-120$

f

Soprano

With this one I feel the em-bar - ras -

Piano

f

4

-sment of greet - ings,

7

dif - fi - cult ges - tures —

15^{ma}

VI. Interlude #2

♩ = 54

p

Soprano

Lights out.

Piano

mf (scrape all notes with jazz brush and let vibrate untill pedal release)

l.v.

(hit any vertical combination of these four notes with a bass drum beater)

(with jazz brush)

(within the lowest octave with the lint of the bass drum beater)

(silently depress keys)

Ped.

3

The trees stay in-tri-cate and closed in-side their force field.

mf *mp*

(with jazz brush)

(silently depress keys)

(with jazz brush)

(scrape with jazz brush within the highest octave)

(*mp*) crisp (non ped.)

(within the lowest octave with the lint of the bass drum beater)

Ped.

5

They don't sleep, de-vi-sing scenes of Ca-ra-

p *mf* *p*

(played on the keyboard)

(lightly tap string with the wood of the bass drum beater)

Ped.

7

- vag - gi - an - bon - dage.

p *pp* *ppp*

15^{ma} 15^{mb}

ped.

VII. Caprice

$\text{♩} = 72-92$

Soprano

ff

8^{va} 8^{va}

3

cantabile

ff >

Green

8^{vb}

VIII. Aria

Soprano

$\text{♩} = 84$

$\text{♩} = 42$
p intense

Re - move

Piano

pp rit. (poco e poco)

p intense

3 L.h.

8vb

4

the ar - te - ries, the ar - te - ries and veins,

3

8vb

6

re - move the ar - te - ries and veins,

3

8vb

IX. Impromptu

Tempo libero e flessibile

(correlate duration of song to between 2'00" and 3'00")

Soprano

Piano

p

f (pitches ad. lib. considering relative height)

7

5

8va-7

sfz sfz

sfz

subito p

f

7

6

3

7

8va-7

p (note durations according to spacing)

They put a bun - dling board bet - ween them

ff *subito p*

(rhythms ad. lib. note durations according to spacing)

7

X. Pastorale

♩ = 56

Soprano

p

As if — an e -

Piano

pp

5

la - bo - rate top were spun that slo - wing

(♩ = ♩)

(8va)

8

did - n't top - ple out of phase, but kept com - po - sure, ret - ro - grade spin

(♩ = ♩)

(8va)