

Gabriel Almazan

Train of Thought

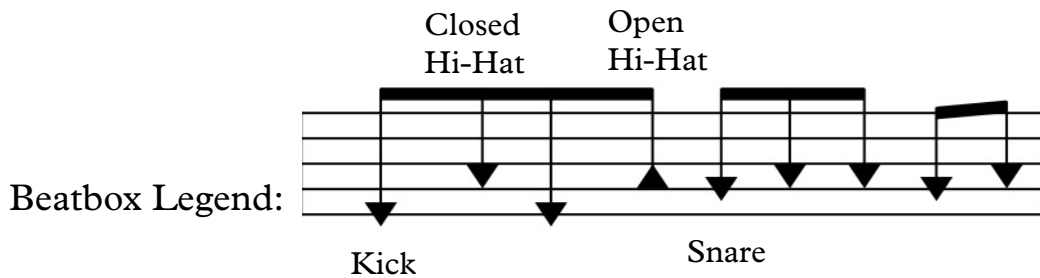
For Vocal Sextet

2018

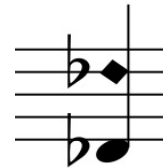
Train of Thought:

For Vocal Sextet (Soprano, Alto, Countertenor, Tenor, Baritone, & Bass) and Optional Piano

Duration: approx. 3'45"



Diamond heads signify overtone to be sung over fundamental pitch:



I started writing this piece while I was on a cross-country train ride from Washington D.C. to Los Angeles. I decided to use my own words for the text setting, and to start coming up with ideas for lyrics, I started an exercise in writing stream-of-consciousness. I found what I needed in the exercise ranging from meta humor to deep introspection. I continued the stream-of-consciousness writing for a couple more days at home, and when I felt I had a significant enough amount of material, I started amending, expanding, deleting, and setting my text for the music I had been composing.

This piece was composed for a call for scores from HEX, a vocal sextet from California. The call intrigued me with its encouragement of virtuosic and "outside-the-box" compositional aesthetics, so I decided to use some compositional techniques that I love from hip-hop and combine them with the techniques that I love to use in my classical writing.

Train of Thought
by Gabriel Almazan

Semi stream of consciousness rap,
although the rhythm was predetermined.
Twelve minutes til midnight; I awoke from my nap
My hands are super dry, so I reach for my lotion.
"Lotion up" is accompanied by this emoji. 🙌 Odd to have an emoji without emotion.
As I see fit, lines will be amended;
Allow me to try and create something on the spot, or at least partly; see, this amendment came from home.
Distracted by social media. Surprise! Updates by those I've friended.
I feel weird about leaving my stuff unattended.
I should've kept this without edits; though, I changed up that last sentence from whence I roamed.
This is getting meta "as fuck," and I want the air quotes.
I make the rules;
I can call this all part of the process, regardless what I wrote
or how I utilize my tools.
Maybe I'm out of my element;
maybe my art is irrelevant;
maybe this and that is piss and crap, and in the room, I am the elephant.
I doubt it,
and for the record; I don't really know where to go from this monologue that I've spouted.
I'm putting down my hammers, as Gilda would say;
it's out there, see?
Somehow, I need to shout that I'm okay,
but will my artistic voice carry?
Will I really stay up all night to LA?
My eyes are getting weary...
Why do we try to be clever?
Why do we share this endeavor?
Change our train of thought to amuse whomever?
I would call it cocky to claim cleverness as completely connatural. (Praise me, please!)
Well, I didn't use it all,
but I guess that's not the point.
This writing was an odd beast.
Hope it's worthy of the call
and good enough to be enjoyed.
I'm done; I've said my piece.

Train of Thought

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♩ = 110-130

4 + 3 + 2, except in meter changes

mf Unpitched beatbox; use crisp articulations

Soprano

Alto

f hold on 'zz'

This is _____

Countertenor

f hold on 'zz'

This is _____

Tenor

f pronounced mah-ee; hold on 'ee'

This is m-y _____

Baritone

f hold on 'zz'

This is _____

Bass

f hold on 'zz'

This is _____

Piano (Optional)

♩ = 110-130

p

Continue pattern, removing beats whenever and wherever performer chooses

4

S.

A.

hold on 'zz'

hold on 'mm'

This is _____

This is my se-mi stream

Ct.

pronounced mah-ee; hold on 'ee'

hold on 'zz'

This is m-y _____

This is _____

T.

hold on 'zz'

hold on 'mm'

This is _____

my se-mi stream

Bar.

hold on 'zz'

hold on 'mm'

This is _____

my se-mi stream

B.

hold on 'zz'

This is _____

Pno.

7

S.

Musical staff for Soprano (S.) with a treble clef. The staff contains a whole rest for the first two measures and a whole note in the third measure.

A.

Musical staff for Alto (A.) with a treble clef. It contains a melodic line with lyrics: "This is _____" and "hold on 'zz'".

Ct.

Musical staff for Contralto (Ct.) with a treble clef. It contains a melodic line with lyrics: "This is _____" and "my se - mi stream". It includes the instruction "hold on 'zz'" above the staff.

T.

Musical staff for Tenor (T.) with a treble clef. It contains a melodic line with lyrics: "This is my se - mi stream". It includes the instruction "hold on 'zz'" above the staff.

Bar.

Musical staff for Baritone (Bar.) with a bass clef. It contains a melodic line with lyrics: "my se - mi stream _____" and "hold on 'mm'" above the staff.

B.

Musical staff for Bass (B.) with a bass clef. It contains a melodic line with lyrics: "This is my se - mi stream _____" and "hold on 'mm'" above the staff.

Pno.

Musical staff for Piano (Pno.) with grand staff notation (treble and bass clefs). It features a piano accompaniment with chords and arpeggiated figures.

A

Continue pattern, removing beats
whenever and wherever performer chooses

10

S.

A. *Unpitched rapping*
mp *f*
Se - mi stream of con-scious-ness rap al-though the rhy-thm was

Ct. *Unpitched rapping*
mp
Se - mi stream of con-scious-ness rap

T. *Unpitched rapping*
mp
Se - mi stream of con-scious-ness rap

Bar. *Unpitched rapping*
mp
Se - mi stream of con-scious-ness rap

B. *Unpitched rapping*
mp *mf*
Se - mi stream of con-scious-ness rap Se - mi stream

A

Pno.

12

S.

A.

pre - de - ter-mined.

Ct.

T.

mf
Con - scious - ness

Bar.

f
Twelve min utes til mid-night, I a-woke from my

B.

con-scious- ness...

Pno.

14

S.

Unpitched beatbox;
use crisp articulations

A.

Ct.
My hands are su - per dry, so I reach for my lo - tion.

T.
rap; I a - woke.

Bar.
nap.

B.

Pno.

16 *mf* *ff*

S. I a-woke from my nap.

A. Continue pattern, removing beats whenever and wherever performer chooses

Ct.

T.

Bar. *mf*
With-out e - mo - tion; odd

B. *f*
Lo-tion up is a-c-com-pa-nied by this e-mo-ji; odd point toward the sky

Pno.

B

19

S. *f*
...fit, lines will be

A.

Ct. *f*
As I see... a-men

T. *mf* Unpitched beatbox;
use crisp articulations

Bar. *mf*
with - out e - mo - tion.

B. *mf*
to have an e mo ji with - out e mo - tion.

B

Pno.

S.

Musical staff for Soprano (S.) in treble clef. It begins with a treble clef and a key signature of one flat. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third and fourth measures contain whole rests. The lyrics "a-men-ded" are written below the first two measures.

A.

Musical staff for Alto (A.) in treble clef. It begins with a treble clef and a key signature of one flat. The first measure contains a whole rest. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third and fourth measures contain whole rests.

Ct.

Musical staff for Contralto (Ct.) in treble clef. It begins with a treble clef and a key signature of one flat. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third and fourth measures contain whole rests. The lyrics "ded." are written below the first measure.

Continue pattern, removing beats whenever and wherever performer chooses

T.

Musical staff for Tenor (T.) in treble clef. It begins with a treble clef and a key signature of one flat. The staff is empty for the first four measures.

Bar.

Musical staff for Baritone (Bar.) in bass clef. It begins with a bass clef and a key signature of one flat. The first measure contains a whole rest. The second measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The third measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The fourth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The fifth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The sixth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The seventh measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The eighth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The ninth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The tenth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The eleventh measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The twelfth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The lyrics "A-llow me to try and cre-ate some-thing on the spot, or at least part" are written below the staff. A dynamic marking *f* is placed above the second measure.

B.

Musical staff for Bass (B.) in bass clef. It begins with a bass clef and a key signature of one flat. The first measure contains a whole rest. The second measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The third measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The fourth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The fifth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The sixth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The seventh measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The eighth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The ninth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The tenth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The eleventh measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The twelfth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The lyrics "A - llow me some - - thing part -" are written below the staff. A dynamic marking *mf* is placed above the second measure.

Pno.

Musical staff for Piano (Pno.) in treble and bass clefs. It begins with a treble clef and a key signature of one flat. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fifth measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The sixth measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The seventh measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The eighth measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The ninth measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The tenth measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The eleventh measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The twelfth measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The lyrics "A - llow me some - - thing part -" are written below the staff.

25

S. *ff*

A. *ff*

Ct. *ff*

T. *ff*

Bar. *f* Use 'mm'

ly; see, this a-mend-ment came from home.

B. *mf* Use 'mm'

ly came from home.

Pno.

Detailed description of the musical score: The score is for a vocal ensemble and piano. It consists of seven staves. The vocal parts (Soprano, Alto, Contralto, Tenor, Baritone, Bass) are in treble clef, while the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score begins at measure 25. The vocal parts have rests until measure 25, then enter with a forte (ff) dynamic. The Baritone part has lyrics: 'ly; see, this a-mend-ment came from home.' The Bass part has lyrics: 'ly came from home.' The piano accompaniment features sustained chords in the right hand and moving lines in the left hand. A wavy line indicates a fermata or a specific performance instruction in the piano part.

C

29

S. *mf*
 ...by so - cial_ me-di - a. Sur - prise!

A. *mf*
 Dis - trac - ted... so - cial me - di - a. Sur -

Ct. *mf*
 Dis - trac - ted by so - cial me - di - a. Sur - prise!

T. *mf*
 Dis-trac-ted by so - cial me - dia. Sur - prise! Up-dates by
 pronounce with
 diphthong: 'dyuh'

Bar. *mf*
 Me - di - a. Sur - prise!


B. *mf*
 Dis - trac - ted by so - cial me - dia.
 pronounce with
 diphthong: 'dyuh'


C


Pno.

32

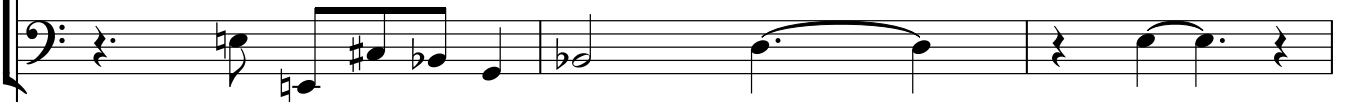
S. 
 Up - dates... by those I've_ frien ded._

A. 
 prise! Up - dates by those I've_ frien - ded._

Ct. 
 Up - dates by those I've_ frien - ded._

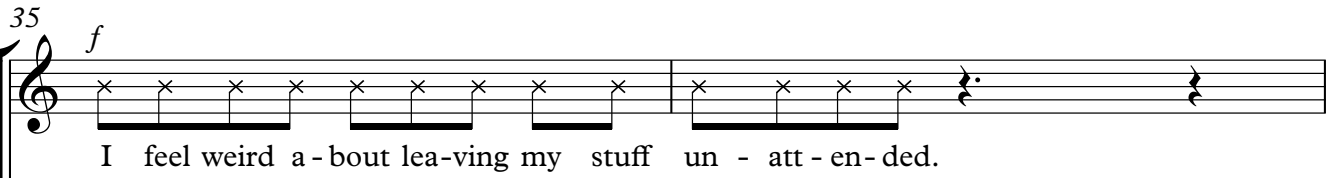
T. 
 those I've... those I've_ frien - ded._

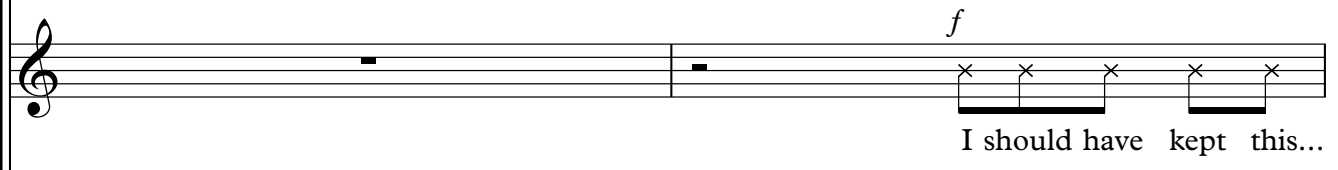
Bar. 
 Up - dates by those I've... frien - ded._

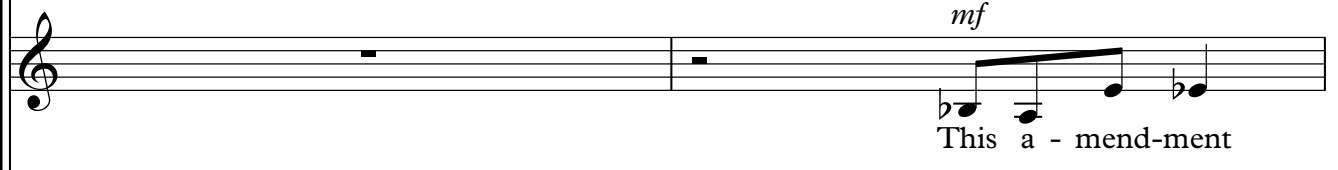
B. 
 Up-dates by those I've_ frien - - ded._

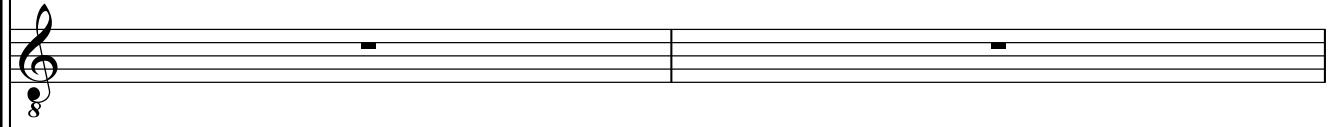
Pno. 

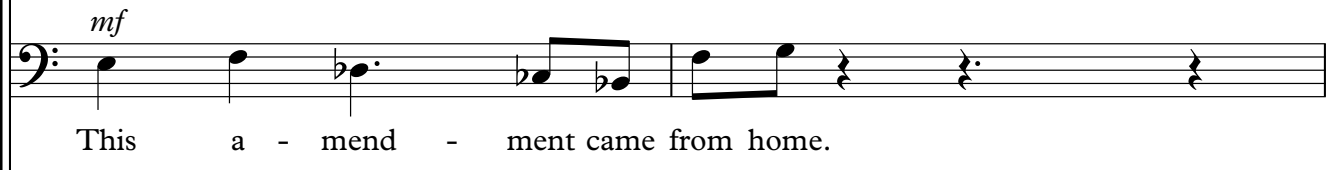
35

S. *f*

 I feel weird a - bout lea-ving my stuff un - att - en - ded.

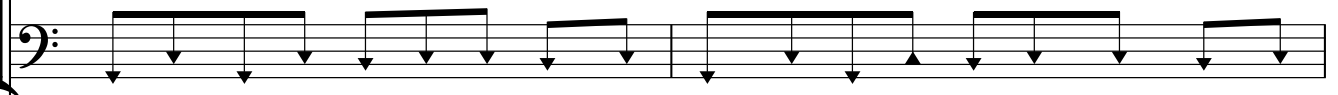
A. *f*

 I should have kept this...

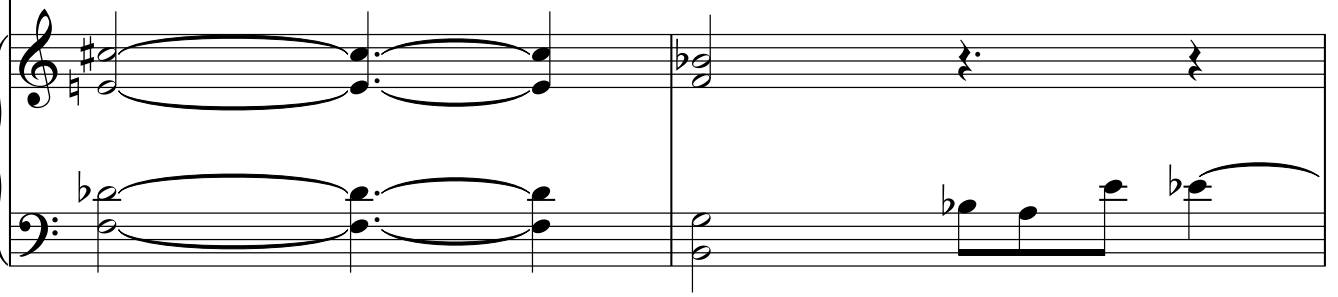
Ct. *mf*

 This a - mend - ment

T. *8*


Bar. *mf*

 This a - mend - ment came from home.

Unpitched beatbox;
mf use crisp articulations

B. 

Pno. 

37

S.

A.
though I changed up that last sen - tence...

Ct.
came from home.

T.
f
with out e- dits... from whence I roamed.

Bar.

B.

Pno.
L.H.

Detailed description: This is a page of a musical score, page 16, starting at measure 37. It features seven staves. The Soprano (S.) staff has a whole rest in both measures. The Alto (A.) staff has a whole rest in the first measure, followed by a half note with an 'x' in the second measure, and a half note with an 'x' in the third measure. The Contralto (Ct.) staff has a quarter note in the first measure, followed by a half note with a flat in the second measure, and a whole rest in the third measure. The Tenor (T.) staff has a half note with an 'x' in the first measure, followed by a half note with an 'x' in the second measure, and a whole rest in the third measure. The Baritone (Bar.) staff has a whole rest in both measures. The Bass (B.) staff has a continuous eighth-note accompaniment. The Piano (Pno.) staff has a left-hand part (L.H.) with a treble clef and a key signature of one flat, featuring a series of chords in the first measure and a whole rest in the second measure.