

SHRINGARA  
[Love/Eroticism]

Native Alien  
Bass Clarinet Improv Seeds  
Sandeep Bhagwati

...an aching whisper your body cannot forget...

musical notation for the first staff, featuring a treble clef, 4/4 time signature, and various musical symbols including triplets, a fermata, and a sixteenth-note run.

*ppp* airy,  
very little sound

...a sunset song patched from the passions of five birds...

musical notation for the second staff, featuring a treble clef, 4/4 time signature, and various musical symbols including triplets, a fermata, and a sixteenth-note run.

five different instrument sounds [brackets]

...moan and writhe as we tumble all over each other...

musical notation for the third staff, featuring a treble clef, 4/4 time signature, and various musical symbols including triplets, a fermata, and a sixteenth-note run.

*p* *mp* *f* *pp* *f*

...tracing your lips into the hastening frost...

musical notation for the fourth staff, featuring a treble clef, 4/4 time signature, and various musical symbols including triplets, a fermata, and a sixteenth-note run.

key clicks  
*pppp* *pppp*

...an gentle fire in my flesh...

musical notation for the fifth staff, featuring a treble clef, 4/4 time signature, and various musical symbols including triplets, a fermata, and a sixteenth-note run.

*p* *p* *p* *sfz* *p* *pp*

...waiting for her call at night watching my heart skip a beat...

musical notation for the sixth staff, featuring a treble clef, 4/4 time signature, and various musical symbols including triplets, a fermata, and a sixteenth-note run.

*p* *sfz* *p* *sfz*

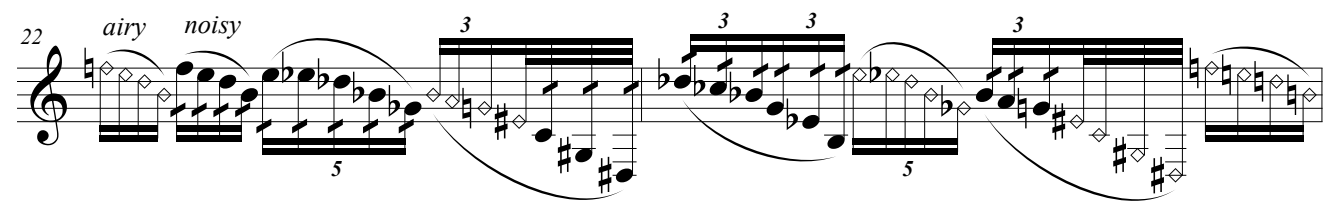
irregular dynamics and pulse

HASYA

[Humor/Comedy]

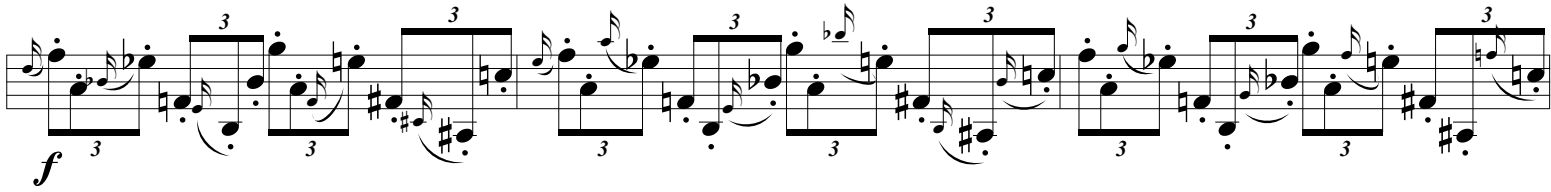
...chasing shadows of myself...

22 *airy* *noisy*



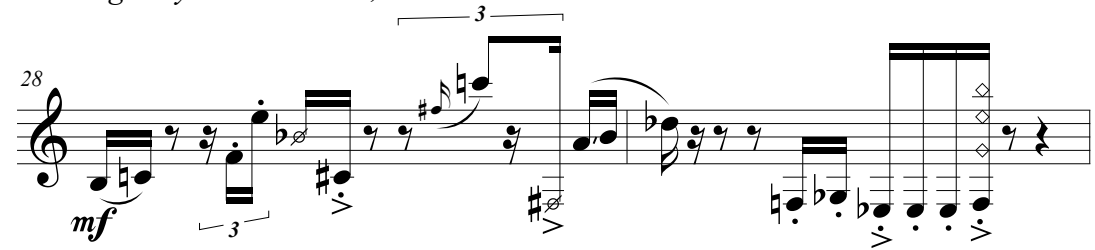
...cicadas chattering like my sewing machine...

*f*



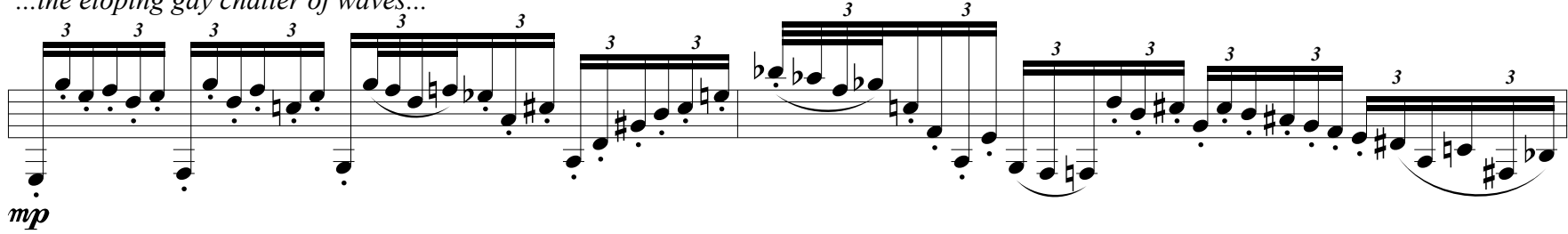
...to be gawky and awkward, to stumble...

28 *mf*



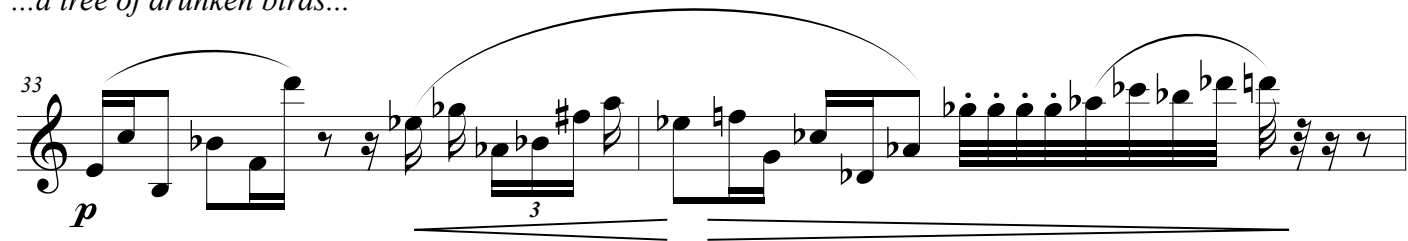
...the eloping gay chatter of waves...

*mp*



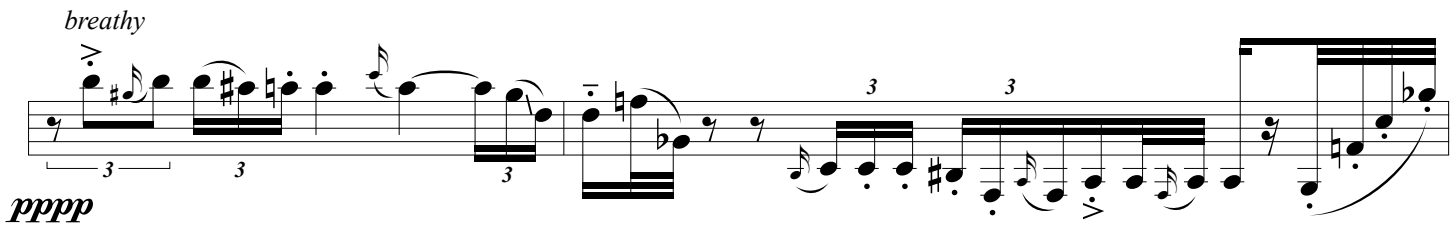
...a tree of drunken birds...

33 *p*



...invisible laughter, in the dark, far away...

*breathy*  
*pppp*



# KARUNA

[Empathy/Compassion]

*...a garden where breezes blow, buds open and blossoms, smile...*

38

*mf*

*...idle pools where clear fish shoot...*

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a piano (*p*) dynamic marking. The melody starts with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4), then a quarter note (C5), and a half note (D5). This is followed by a triplet of eighth notes (E5, F5, G5), a quarter note (A5), and a half note (B5). The next measure contains a quarter rest, a half note (C6), and a half note (D6). The final measure of the system consists of a quarter rest, a half note (E6), and a half note (F6). The system concludes with a double bar line.

*...the music of the dead - so rich with life...*

[illegible]

...first sound today a bird, a note of origin, of traffic...

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, often beamed together. The lyrics are written below the staff, aligned with the notes. The score includes dynamic markings: *f* (forte) and *p* (piano). The piece concludes with a double bar line and repeat dots.

*...to feel the wind before we die...*

52

*...may these gentle greys rest on my eyes...*

The musical notation consists of two staves. The first staff contains several measures of music, including a measure with a 5/4 time signature. The second staff continues the melody, featuring a 4/4 time signature and a triplet of eighth notes.

RUDRA

[FURY]

...a thousand bees inside my head

59

...whirlwinds, like ghosts embodied, eddy about and vault

...set the wild echoes flying

66

...two madhouse melodies, fighting each other and shredding the world to pieces

69

...raven cries, their dark extended wings

75

...a mob of seagulls scream at each other

78

VIRA  
[HEROIC]

*...I swim a wind I cannot name*

81

*ff mp ff mp ff p*

*...certainty...pause...return to uncertainty...*

84

*ff mp ff mp ff p*

*..I must sing the difficult - else it is difficult to sing*

90

*ff mp ff mp ff p*

*...o hark ! o hear ! how thin and clear!*

96

*ff mp ff mp ff p*

*...like a razor: skims, cuts and turns until the metal meets the marrow*

101

*ff mp ff mp ff p*

# BHAYANAKA

[TERROR]

*...nine demons dance around my bed*

104

The musical score for the 104th measure of 'The Swan' by Camille Saint-Saëns. The notation is on a single staff with a treble clef. It begins with a series of beamed sixteenth and thirty-second notes, followed by a triplet of eighth notes. The melody continues with more complex rhythmic patterns, including another triplet of eighth notes. The measure concludes with a repeat sign. The key signature is one flat (B-flat), and the time signature is 3/4.

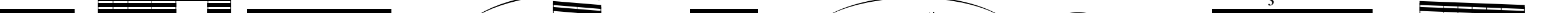
*...the whirr of enormous moths in the still house*

107 fluttertongue

The first staff of music is written on a single five-line staff with a treble clef. It begins with a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, often beamed together. There are several measures with triplets indicated by a '3' over the notes. The staff concludes with a double bar line.

*...my heart has many scars, each scar a tree of fire*

*...snakes, the twirls of their hisses, a sibilant alphabet of panic*

112  *fff* almost no pitch, hissing air and keys

BIBHATSA  
[DISGUST]

...a desert, wide and barren, without tree or leaf

musical notation for the first staff, measures 116-125, including slaps and noise effects (no tone, only air & keys).

...every sound hostile to the next sound

musical notation for the second staff, measures 120-125, including slaps, triplets, and a high squeak.

...wheels, confusing music, confusing doubts

musical notation for the third staff, measures 126-135, featuring complex rhythmic patterns and triplets.

do not improvise pitches and rhythms, repeat exactly, mechanically - but then  
improvise by articulating every note in a different way and constantly changing dynamics, using glissandi, and all kinds of noise effects

ADBHUTA  
[WONDERMENT]

...the hummingbird quivering in the air, almost motionless

129

*pp* *dolcissimo*

9 6 5 9 12 10 9 7 6 5

...meander, tarry, amble, pause, admire

136

*p* *cantabile*

5 3 3 5 3 5

...sunrise lighting up the ring of the horizon

145

*pp* *dolcissimo*

3 3 3

...a melody coated in shimmering ice

151

*pppp* fluttertongue

3 3 3 3 5

...thousand suns in your soul

160

*p* *espress.*

5 3 3 5 3



SHANTA  
[TRANQUILITY]

...night fills all the brooks, streets and houses

164

...softly the pendulum sways

172

*p*

...breathing almost in unison with the world

177

...the moon lights up a calm yet shifting path on the ocean

186

...each sound for a moment glows, grows, never to come again

193