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Shuksan Story: An Original Soundtrack Composition

By

Jonathan Ross

Accepted in Partial Completion
of the Requirements for the Degree
Master of Music in Music Education

ADVISORY COMMITTEE

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Master's Thesis

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Jonathan Ross

11/15/2018

Shuksan Story: An Original Soundtrack Composition

A Thesis
Presented to
The Faculty of
Western Washington University

In Partial Fulfillment
Of the Requirements for the Degree
Master of Music, Music Education

by
Jonathan Ross
November 2018

Abstract

This thesis centers around a composition written to score a documentary called “Shuksan Story,” a film documentary about the revitalization of Shuksan Middle School in Bellingham, WA. To satisfy the needs of the documentary, the composition includes four sections, including a set all in the same key signature, a set featuring the main theme, stand-alone pieces, and brief “stingers”. The project also includes recordings of all compositions: performed, mixed and finalized by the composer. The intention is that the filmmaker will edit these pieces into the completed project. This paper outlines the historical context of Shuksan Middle School and its process of school culture transformation, details the successes and challenges of multi-media collaboration, discusses compositional decisions and explores the educational potential of the process with future students.

Acknowledgements

I would first like to thank Ron Robinson for agreeing to work with me as composer for his documentary soundtrack. His confidence and trust in my abilities has been truly appreciated. Dr. Patty Bourne was instrumental in focusing and editing the narrative portion of the project, and assisted me in developing future ideas around how to include students in projects like this. I would also like to thank my entire thesis committee, including Dr. John Friesen, Dr. Lesley Sommer, Dr. Bertil Van-Boer and Dr. Patty Bourne.

I would like to thank Doug and Charlene Sutton who graciously allowed me to use the piano at their home to record multiple tracks. Also, I want to express gratitude to both of my parents, Lenelle Morse and Dan Ross for their support throughout the years as I have continued to develop as a musician.

Most of all, I would like to thank my spouse, Allison Ross for her organizational prowess, editing mastery, her emotional support, and patience.

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Introduction

My thesis project, "Shuksan Story: Original Soundtrack Composition", entailed composing original music for a documentary on Shuksan Middle School of Bellingham, Washington. While pursuing a Master of Music in Music Education, I became aware of Shuksan's unique socio-economic and cultural diversity, as well as its complete renaissance from a school of truancy and delinquency to a place where students show up and exhibit pride. The opportunity to contribute as composer and collaborator for celebrating a school that clearly 'turned things around' was both inviting from a musical perspective, and intriguing as a future educator.

The project stretched my content knowledge of theory, style, genre, scoring, instrumentation, and form, as well as prompted questions about the school's past, its pedagogical and philosophical 'shift' from a failing school to a success story, and its highly diverse student body.

Composing for "The Shuksan Story" started with a chance meeting with filmmaker, Ron Robinson, two years ago. My wife was the interim music teacher at St. Paul's Academy and while Ron was filming one of their events, he and I had a chance to become acquainted. In conversation, Ron mentioned working on a documentary on Shuksan Middle School. As a composer, I indicated that I've always been interested in composing for film. He seemed intrigued, but the project was so far from completion that we didn't pursue it any further.

In the spring of 2018, Ron reached out again, officially asking if I'd like to be a part of the project. He shared that he needed a total of 15 minutes of music that he would then edit and use throughout the entire film. I was very interested, and after securing clearance to pursue the project as part of my Master's Thesis, we began working together.

Ron's professional history gives helpful context to this project. Ron has been doing video/film work for the last 50 years. He spent the early part of his career producing educational medical videos, he worked in broadcast television in both LA and Portland, co-produced a film about the treatment of AIDS patients in Oregon, and continues to produce a variety of different videos through his own production company, Paragon Digital Group. Influenced by his work as a Visit Supervisor for the Department of Children, Youth and Families, Paragon Digital Group is currently producing a series of modules for middle school students to encourage them to make good decisions regarding drugs and alcohol.

The Shuksan Story project started several years ago when Ron heard about the great transformation that the school had undergone. An official from the district office approached him and encouraged him to look into Shuksan as a story people needed to hear; a story of change fueled by the need to vastly improve the climate and conditions of the existing school.

Ron's primary collaborator on the project was Geoffrey Morgan, who was Executive Director of the Whatcom Family and Community Network. According to Ron, Geof "was instrumental in identifying community resources and facilitating important connections with Shuksan that were critical to the cultural shift."[1] Most of Ron's interview contacts came through Geof and his relationships with community members.

Through the project, Ron learned a great deal about Shuksan's history and the story of its transformation.

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[1] Robinson, Ron. *Shuksan Documentary Proposal*, 2018, 9.

Overview of Project

Shuksan Middle School

Shuksan Middle School is one of the current success stories in the world of education, and yet only a few short years ago, it was a completely different story. So, how did it change and why? Who was behind the change and what helped the process? These are the questions posed by this documentary.

Shuksan is a school of 600 students, with a racial makeup of 48% White, 27% Latinx, 12% Asian, 9% Multiracial, 2% Native American and 1.5% Black.[2] Also, 61% of the student body is eligible for free/reduced lunch.[3] Due to the needs of the community, Shuksan provides three meals a day to students who need it. This is part of the "BeatS" ("Be at Shuksan") program which offers before and after school programming to students. Overall, it is a school that serves a less economically advantaged population.

The film takes a historical perspective of the last 20 years, examining what the school culture was like then and what it's like now. Photos show the school building itself was dingy, run-down, and aging prior to 2011. There was nothing in the building for which the kids could be proud. According to Superintendent Greg Baker, "Shuksan was described as the school you wouldn't want to send your students to; it was a school [with] a lot of behavior challenges, a lot of poverty (it's where *those* kids go), and you don't want to go to that school."[4] This attitude was common in the community, contributing to an uphill battle to improve the school.

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[2] NICHE, "Shuksan Middle School," accessed November 2, 2018, https://www.niche.com/k12/shuksan-middle-school-bellingham-wa/students/

[3] Public School Review, "Shuksan Middle School," accessed November 2, 2018, https://www.publicschoolreview.com/shuksan-middle-school-profile

[4] Robinson, *Shuksan*, 2018, 3.

However, in 2005, Superintendent Baker identified Shuksan as a high need school in obvious need of a new facility. The community voted on a bond that allocated funding for a new building and six years later they had wonderful new school.

The largest factor in Shuksan's turnaround was in its school culture, which "refers to the beliefs, perceptions, relationships, attitudes, and written and unwritten rules that shape and influence every aspect of how a school functions."[5] No one was more responsible for this shift than Jay Jordan, Shuksan's Principal from 2010-2015. He was very personable and knew every single one of the students. He was creative, innovative and very persistent. His motto was "kids can't wait till we have it together; we have to do it now." In other words, he was unwilling to wait for the resources to line up. Instead, he encouraged the staff to use what they already had in order to positively reach as many students as possible. With a new mission and leadership style, Principal Jay led faculty and staff to find energy within themselves to do what they already wanted to do.

> I think culture, the culture we create here as adults with children, I think that is king. There's a saying that 'culture eats strategy for lunch.' I think you need strategy, we need principles, we need leaders thinking about strategies for improvement, thinking about their systems — but culture is king! Culture is created mostly by how we treat each other, how we interact, and especially when we disagree.
>
> - Jay Jordan, Ed.D. Former Principal Shuksan Middle School.[6]

The student school culture changed from one of despair and truancy to one where it was acceptable to achieve scholastically, where students could be proud of their academic

---

[5] The Glossary of Education Reform, "School Culture," accessed on November 12th, 2018, https://www.edglossary.org/school-culture/.
[6] Robinson, Shuksan, 2018, 12.

achievements. This transition was fueled through assemblies, awards, and T-shirts celebrating scholastic achievements. The faculty and administration helped make academic achievement more visible to the student body so that it became something tangible for them: Being successful in school was no longer seen by the student body as something just the high achievers did.

Academic achievement became one branch of obvious transformation while changing the culture around attendance and discipline became the other. The administrative team became more involved by moving to in-school suspensions. This program was very successful in not only keeping students on campus, but lowering the overall number of suspensions. A libarian at the time shared that the change took a lot of work: “It was like turning a passenger ship mid-ocean.”

Clearly, a school is unable to experience meaningful transformation without the energy, commitment, and passion of many. The documentary includes perceptions of the “old” Shuksan as compared to the vibrancy, pride, and purpose found in what exists now. As a composer, gaining a deeper understanding of this remarkable transition, this “story,” is critical towards the music making process.

Compositional Process

As a documentary filmmaker, Ron has experience with the kind of music he prefers to use for a project. For the most part, it involves many short snippets that can be edited throughout the course of the film. Therefore, my composition does not take the form of a classical-style composition with a clear beginning, middle and end. Ron wanted different ideas he could work with so it was my job to provide a variety of material.

The varied musical ideas requested were heavily influenced by my time volunteering at Shuksan Middle School in the Fall of 2018. Prior this, I didn’t have any in-depth exposure to the

school. I knew about the diversity of the community, but had not interacted with the student population.

Being in the school with the students, and realizing the changes they've been through, gave me a renewed perspective. The face-to-face interactions with the school community inside Shuksan initiated major editing of music I'd begun to create for the documentary. Much of the music I wrote the summer prior to the time inside the school ended up on the cutting room floor.

After being in the school, I noticed more jazz influence in my music as well as more Latin rhythms and overall more syncopation. As a composer, I began to look at the multiple factors existing in this school – poverty (a majority on free/reduced meal plan), long school days (many students arriving at 7:45am and not leaving until 6:00pm), and the school's recognition that many students rely on the school for complete support. Simply put, their lives are not simple or straightforward. I wanted to reflect this in some way, and it came out rhythmically in the heavy use of syncopation.

Compositional Influences

The main theme emerged from volunteering at Shuksan, seeing (firsthand) the diverse cultures within the school. The student population and staff experiences are very diverse, as well. I wanted a simple melody that could be included in different settings in order to change its emotional tone. Often, this occurs by placing the melody above complicated syncopations.

The melody also represents school culture and the change it was going through. The syncopation helps to represent the amorphous driving movement towards change that can't be contained within four straight beats in a measure.

In this process of matching melody with various contexts, the melody changes color depending on where it is placed in the documentary. Whether it is under syncopated rhythms,

slow methodical chords, or an upbeat groove, the melody stands out. For the slow methodical sections, I was influenced by Jean Yves-Thibaudet's soundtrack to 2005's *Pride and Prejudice.* Its use of simple, but lovely chords underscored emotional moments in the plot, and I hope to utilize this strategy to accomplish a similar goal in this documentary.

Shuksan Story: The Soundtrack

The simple melody created serves as a single theme that would be a leitmotif around school culture. Anytime that school culture comes up, Ron could edit this theme into the project in order to highlight the points being made. I wanted a simple theme and one that was flexible over different chord structures and time signatures. The theme in its most basic form is below:

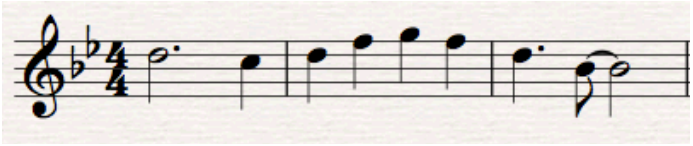


Figure 1: Main Theme

As one can see, it mostly centers around the note D. Centering the melody on one note actually makes it more versatile to fit into different chord progressions. In many of the tracks, the chords focus on Bb major triads and Eb major sevens. This puts the location of the melody primarily on the 3rd of the Bb chord or the major seven of the Eb chord.

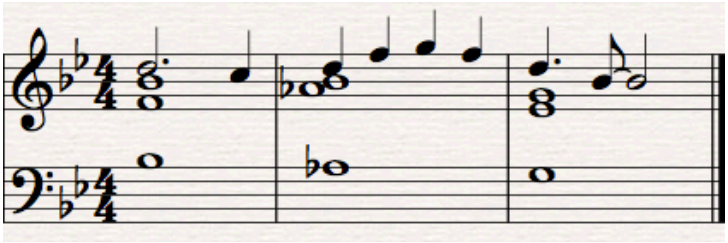


Figure 2: Excerpt from Track II – 1 "Transition to Opening Theme"

When placed in a chord pattern starting in Cm, the D in the melody operates as the 9 of a Cm chord, then the 3rd of a Bb^{M7} and the major 7 of an Eb chord. Since the example in Figure 3

is a slower, more lyrical version of the theme, the syncopation in the 3rd measure has also been removed.

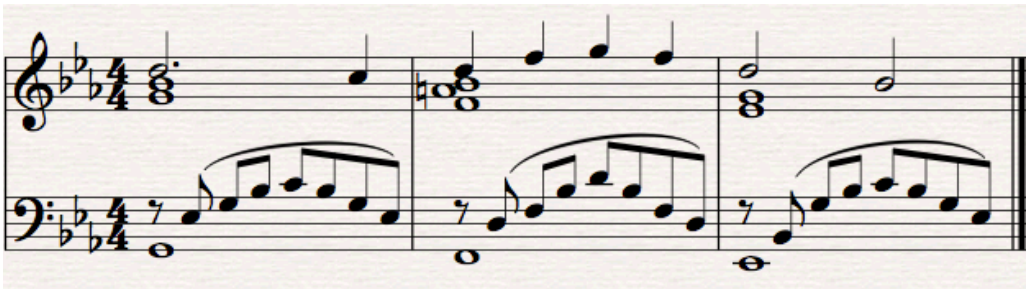


Figure 3: Excerpt from Track II – 6 "Slow Piano (Eb)"

The main theme also is often used with syncopated chords underneath. In Figure 4, the theme is placed above syncopated Bb chords. This adds a new level of rhythmic intensity as the right-hand melody line juts up against the rhythm of the left-hand chords.

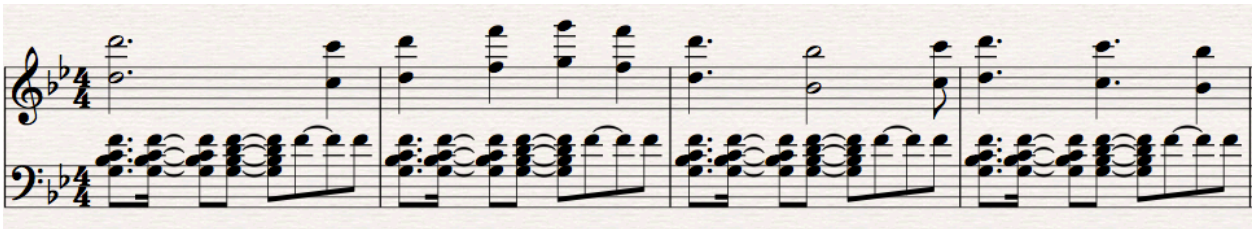


Figure 4: Excerpt from Track II – 2 "Opening Theme"

Throughout the course of the film, this melody will be the most prominent theme. It will appear in both the opener and closer, as well as multiple other sections throughout the piece as music for the leitmotif of culture.

Shuksan Middle School is home to a higher percentage of Latinx and Native American students than other middle schools in the area. Ron and I did discuss the possibility of incorporating music of both cultures in the documentary, but we were very reticent to engage in anything that could be seen as cultural appropriation, especially since many tribes have (understandably) strong feelings about outsiders playing their music. Ryan Cho notes: "Cultural

appropriation happens when people from a more powerful culture adopt the art, symbols, or elements of a less powerful culture without understanding or respecting the context or history of that material."[7] Therefore, the idea of using traditional Latin-style guitar, accordion, or trumpet and Latin-style chord progressions did not seem appropriate from the standpoint that I, the composer, am a Caucasian white male. If Ron chose to incorporate a separate Latinx artist into the music, then that would be great, but for the music I was writing, it was best that I not use the music of another culture. Therefore, I had to find a way to honor these mixed cultures while at the same time not appropriating from them.

What I settled on was blending and fusion of different cultures to help represent the very diverse population at Shuksan Middle School. I used Latin rhythms within the more Western chord progressions and instruments that are present in the rest of the music I've written. The rhythm below uses a more Latin syncopation, with emphasis on the "&" 16th note of each 8th note.

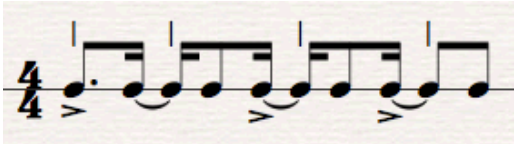


Figure 5: Latin Groove Rhythm

If this rhythm was used by a clave with a Spanish guitar underneath, it would have still felt like an appropriation of Mexican culture. Instead, I took this rhythm and placed it within a simple chord pattern, using piano. In E major, I use the same rhythm continuously, while passing

[7] Cho, Ryan, "Cultural Appropriation and Choral Music: A Conversation That Can Make Both Our Music and Community Better," *Choral Journal* 55 (2015): 59-63.

from the *vi* to the *I*, and then spending a lot of time on the *IV* and the *II* as seen in the example below:

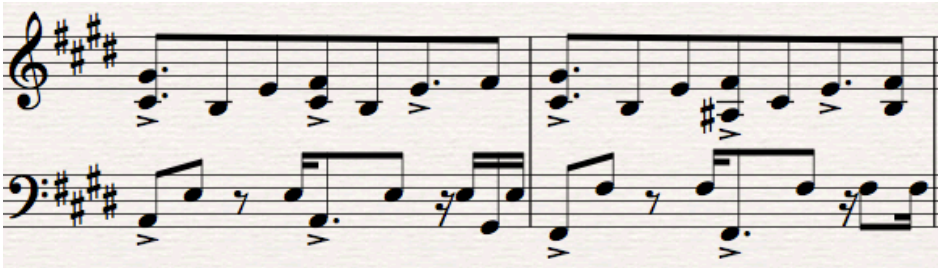


Figure 6: Excerpt from Track II – 8 "Latin Groove"

The driving Latin rhythm is sustained, while keeping to Western piano music. My goal was that this would serve as a slight homage to Latinx culture, while not asserting a colonial mindset of taking another culture's music for my own.

Ron also asked for different versions of the same piece. I accomplished this by utilizing different instrumentations and in several cases different key signatures. This is particularly highlighted with "(I-4) Fast Jazz" which has 4 different versions: (i) piano only, (ii) piano and percussion, (iii) piano and cello, and (iv) piano, cello and percussion.

Non-melodic Focus

What's interesting about writing music for a documentary is that none of it can be too interesting. For instance, most of my writing did not start with melody, but instead with chord progressions. Each time I sat down to write, my goal was to find something that would fit nicely in the background. This meant not too many chord changes and limited melodic content.

In a documentary, the voices of those speaking on screen operate as the melody most of the time. The information and the verbal message are central to the success of a good documentary. The chords of the music operate as a foundation that can enhance the melodic

content of the voices, but cannot replace them. A musical melody need only pop out in moments of transition or special emphasis, such as the culture leitmotif mentioned earlier.

As a composer, this was a challenging position in which to sit. As I was writing, I would find new interesting places for the music to go or a soaring beautiful cello melody that might come in here or there; however, I had to rein in those impulses in order to contain the music as strictly background. The key, for me, was finding an acceptable balance between compositional 'simplicity' and allowing creative ideas to spring forth.

In the next section, sheet music for all of the music used in the film is provided. Readers will notice a variety of different styles, key signatures and rhythmic ideas, as well as common threads to connect it all. Almost every single section uses piano so that the ear has a common instrument. There are similar chords that tie most sections together so that the film has a singular "feel" and "tone" throughout the whole piece. Cello provides extra melodic content or harmonies, while acoustic guitar adds extra rhythmic drive in key moments.

The Recording Process

The recording process changed a lot of the musical landscape and led me to scrap portions of music that I had already composed over the summer. In the process of multi-track recording, I was able to see that my music was too slow, lyrical and almost "sad." Ron wanted more driving, happy, peppy tracks with an overall feeling of positivity and energy. What I wrote over the summer was more in line with my usual compositional style, which is slower, sad, and emotional. (I'm sure this comes from being a cellist. Those slow passionate, sad melodies are the bread and butter of our repertoire). In the recording process, a lot of that music just had to go.

What took its place was the Latin groove, and higher syncopated, driving piano motives. The opening theme uses guitar to underscore the energy and rhythm of the main theme. I also

tried different strategies of composing like improvisation. The song I call "Happy Pizzicato" was a direct result of sitting down and improvising. I tried different takes and settled on what is in the final project.

The process of assessing this work along the way to ensure all was in line with our final goal was a constant presence. As in any instance of creativity or teaching, an adaptive attitude was necessary. "Assessment is an ongoing activity, one that should be at the fore in a teacher's thinking from the first moments of goal setting and throughout the process of planning and implementing instruction."[8] Duke's quote is also relevant for this particular composition project.

Collaborative Process

I've never been a part of a composition process like this before. Anything I've written previously has been on my own and in one complete, traditional form with a clear beginning, middle, and end. I had control over each aspect and could make intentional decisions to relate measures in different sections to one another. However, the process of writing for Shuksan Story did not provide the same structure.

I had to think of this whole composition process as if I am the one creating Lego bricks and that Ron is the one who is putting those Lego pieces together. Some of the bricks that I made were the simple 2 x 4s and others were the cool big windshield pieces that have a much clearer purpose. Ron is now able to take these building blocks to create a variety of soundscapes throughout the documentary. For certain moments, those larger compositions will perfectly underscore the story. However, for some moments, he just needs a small, short piece of music that will stand on its own. Ron specifically requested multiple "stingers," which are frequently

[8] Duke, Robert, *Intelligent Music Teaching,* Austin: Learning and Behavior Resources, 2005.

used in documentary music. They are short clips (5 – 12 seconds long) that can be placed into the composition to underscore an idea or emphasize a moment or a phrase.

The functional melody for most of this film is going to be the voices of people talking about Shuksan; those being interviewed, their responses to questions, their literal words and stories of Shuksan. They are the ones providing the *melodic* material over top of chords. There are some musical motifs like the main theme about school culture, but for the most part, the composition is mostly background chords with moments of emphasis to provide an underscore for the interviews.

Beyond the stingers, Ron also said he likes to be able to take longer musical tracks and edit them at will. He will take out different sections to use in different ways. As the composer of the soundtrack, I knew that I would see a flow start-to-finish in a certain way. Ultimately, Ron would maintain the flexibility to take these tracks and splice them in order to create his desired effect.

As a composer in this collaborative process, I must have the willingness to provide material while having little to no idea of how it will be used in the end. Though a new experience for me, I have enjoyed collaborating in this way. Providing original music for the different sections of the documentary has been rewarding and enjoyable. Beyond this, collaborating with Ron toward a worthwhile product, expanded my compositional style and intent.

Next steps

Though the academic part of this process has come to its conclusion, my artistic collaboration with Ron through Shuksan Story is not yet finished. My contribution to this project is only one piece, and my participation will continue through to the documentary's completion.

One thing that we will likely explore is additional tracks involving the oboe. Ron recently requested adding this instrument into the mix. This is one of Ron's favorite musical voices and one that he prefers to use for moments of emphasis. I'll take some of the music I already have and add an oboe track. It is possible, however, that, in the recording process, adding in oboe could lead to new tracks and different chords that help accentuate the instrument's sound. I've come to understand, and accept, that this is the role for the composer of a documentary.

Challenges involved in the project

During my initial conversations with Ron, I learned that he was applying for grant money. Part of those funds were dedicated toward renting a recording studio so that a professional sound engineer could work with all the tracks I was laying down. Unfortunately, that money has yet to materialize. This meant that the recording was all up to me.

Since I am not a sound engineer, my learning curve was high throughout the process and this part of the project took much longer than I anticipated. Not only was I writing and performing each instrumental part, I was also responsible for creating a final sound mix with my own equipment – an area in which I have little to no training. While I am pleased with many of the tracks, the overall composition ended up with a less professional sound than I ultimately would have preferred.

Despite this setback, Ron is very happy with the musical results. He is excited to be working with original music for the first time and collaborating with a real composer. (Normally he uses generic tracks from a website. It has worked well for him in the past, but this time he really wanted to have music composed specifically for this project by a local composer).

Concluding remarks

The collaboration Ron and I developed during this process demonstrates the power of mixed-media arts and combining multiple skill sets and perspectives. Throughout this process, both Ron and I gained new knowledge and understanding. Ron has been learning more about how different types of music fit together – both in style and in specific musical forms, while I have learned more about how music functions to support educational films like documentaries.

Both Ron and I learned more about the education system through the case study of Shuksan Middle School, with specific attention on how the education system can be improved. In the context of a school system, I can imagine similar collaborations with other arts teachers, media specialists, and computer science teachers. These collaborations would give students more opportunities to use intersecting literacies and gain new knowledge and perspective on their subject matter.

Documentary music is uniquely positioned to support young composers. Since documentary music requires multiple short themes, it is an accessible way for students to compose. In the future for a project like this, I will guide students through the creative process and have their compositions be featured in the final piece. Ideally, my secondary level musicians would create the small melodies and motifs that advanced media arts students could use in their own documentary or film project. Not only would this contribute greatly to their music and multi-media literacy, the team work required by the nature of the process gives students an opportunity to develop 21st century skills of collaboration, communication, and problem solving.[9] I look forward to the musical challenges and rewards that come with coaching students through this process.

---

[9] Hansen et. al, *The Music and Literacy Connection*, Boulder: Rowman & Littlefield, 2014, 207.

Score for Shuksan Story Soundtrack

Composed & Recorded by:

Jon Ross

(Please see included CD for sound files)

Instruments Included:

Piano

Cello

Guitar

MIDI Percussion

All Music included created expressly for use by Ron Robinson in creating the Shuksan Story Documentary Film

Track-list for the Composition

Section 1: *Pieces all in the key center of Bbm/Db*

I – 1: High Piano in Motion

I – 2: Med-High Piano in Motion

I – 3: Slow Jazz

I – 4: Fast Jazz [4 Options]

Section 2: *Tracks including the main theme*

II – 1: Transition to Opening Theme

II – 2: Opening Theme [Full Song]

II – 3: Main Theme [Alt. Piano Version]

II – 4: Strings Theme [Major]

II – 5: Strings Theme [Minor]

II – 6: Slow Piano (Eb)

II – 7: Latin Groove (Eb – Short)

II – 8: Latin Groove (E) [Closing Song]

Section 3: *Miscellaneous Tracks*

III – 1: Guitar Picking (G)

III – 2: Happy Pizzicato (D)

III – 3: Simple Piano (G)

III – 4: Simple Piano (Ab)

III – 5: Contemplation [2 Options]

Section 4: *Stingers*

Stinger 1 (Bb) [2 Options]

Stinger 2 (G) [3 Options]

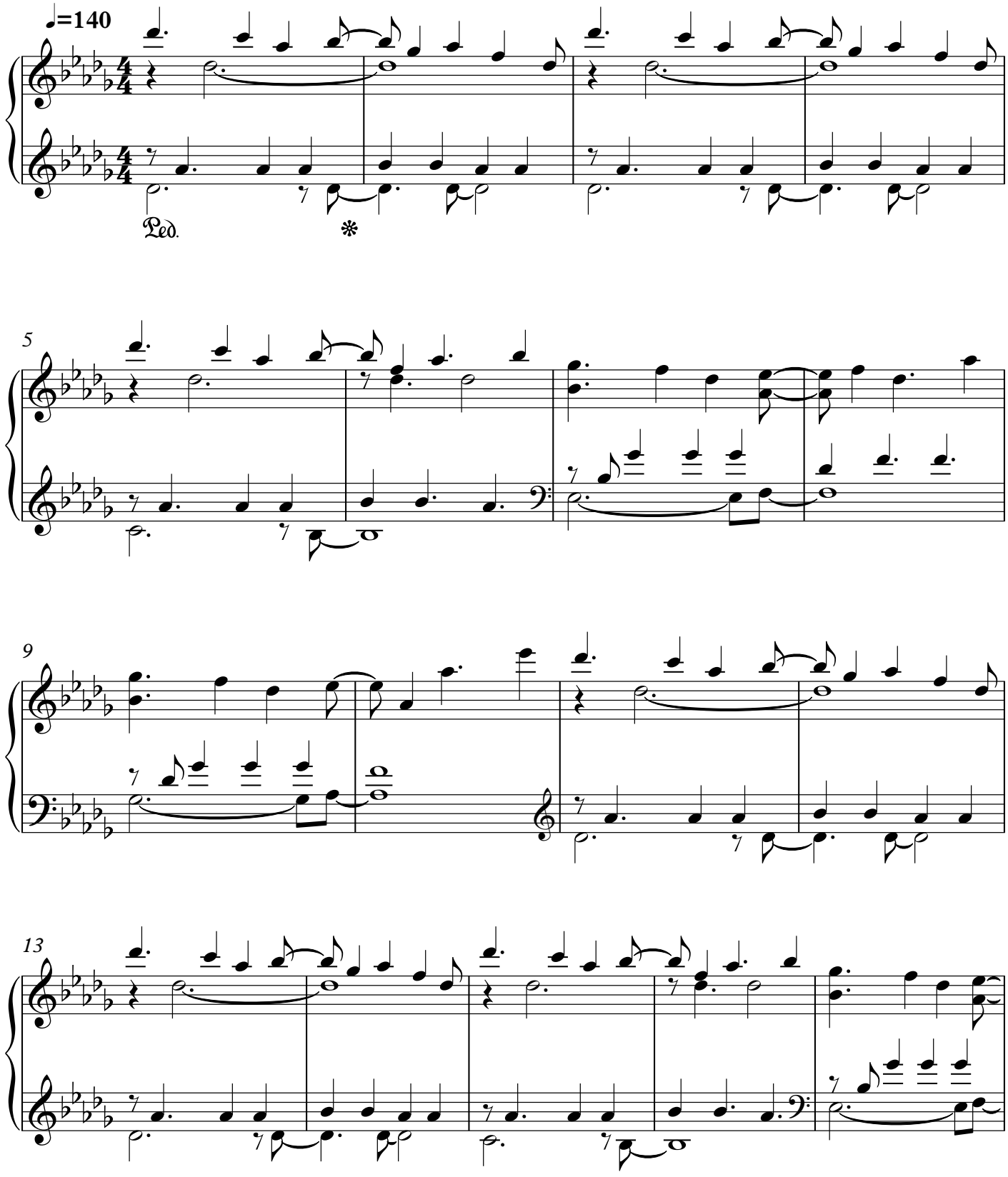
Stinger 3 (Bb)

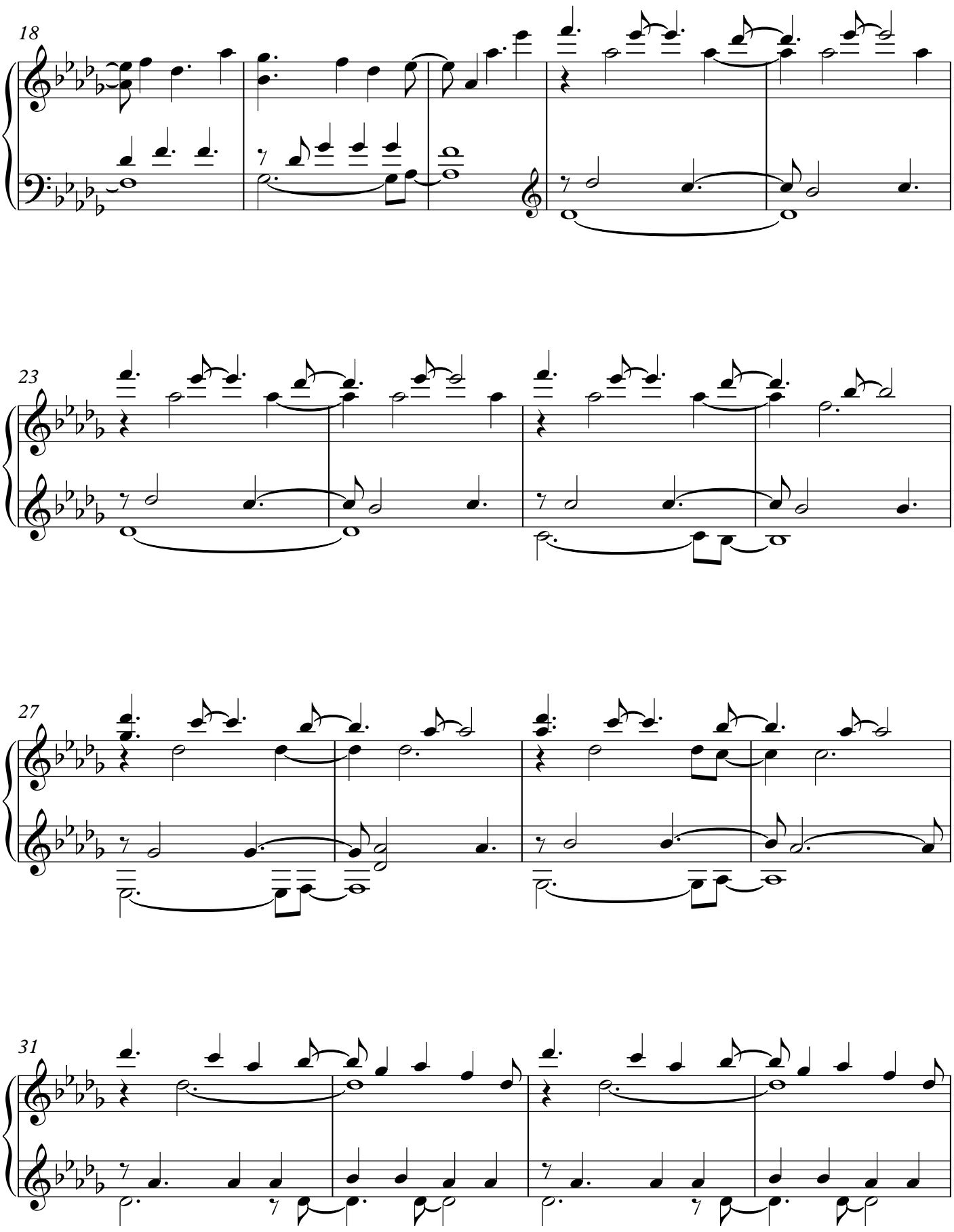
Stinger 4 (Db) [2 Options]

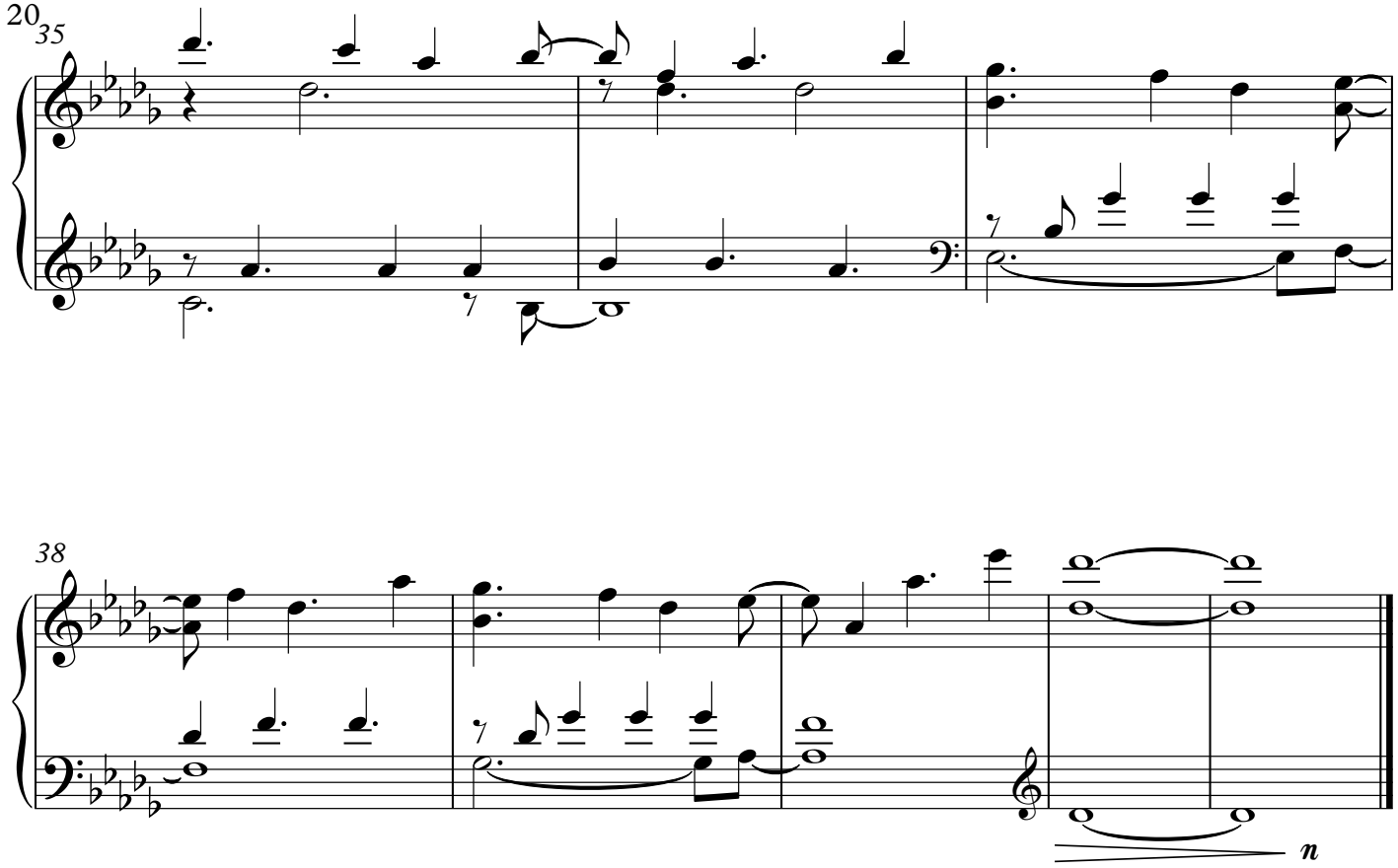
Stinger 4a (Eb) [2 Options]

Stinger 5 (Db)

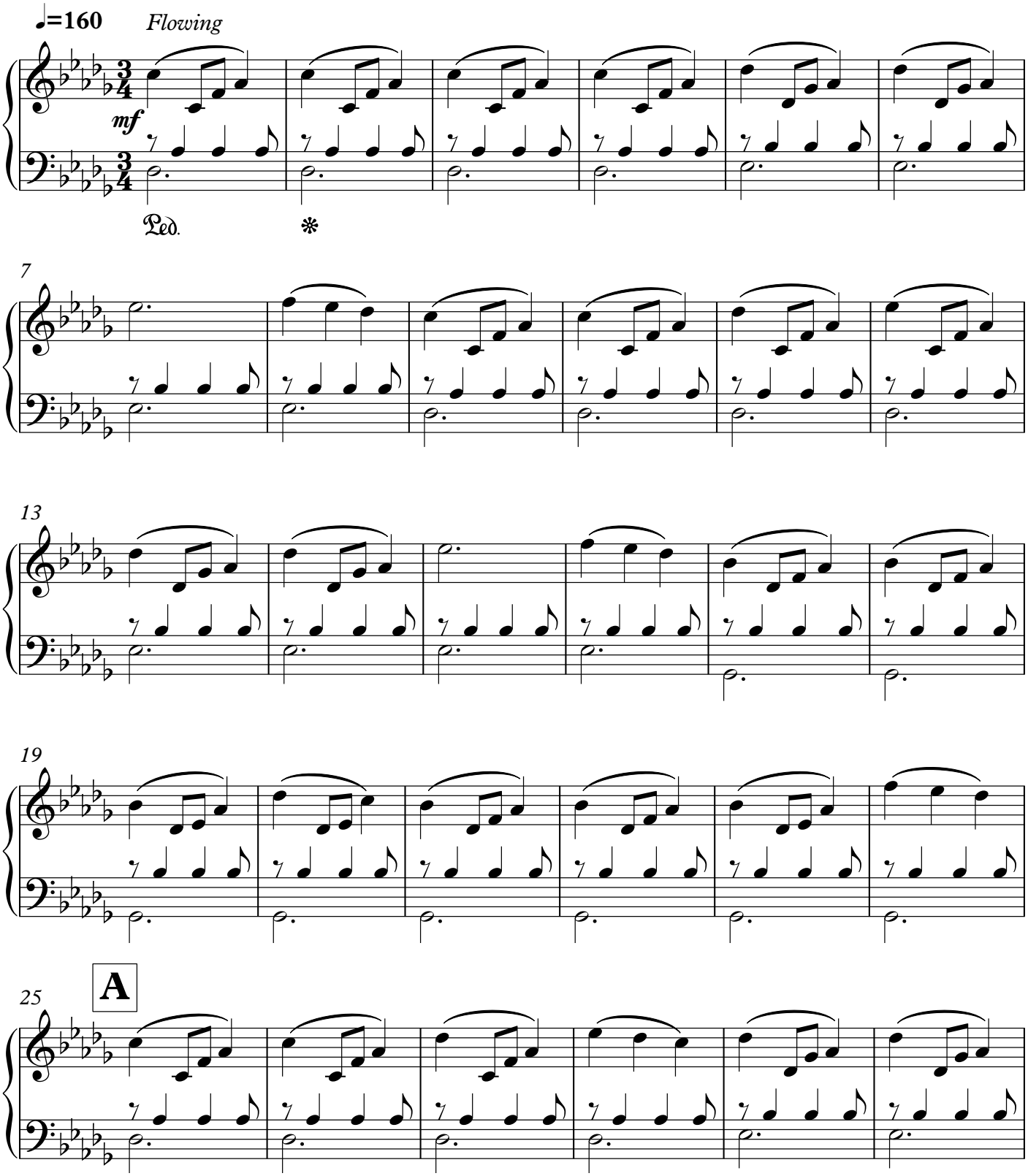
I - 1: High Piano in Motion

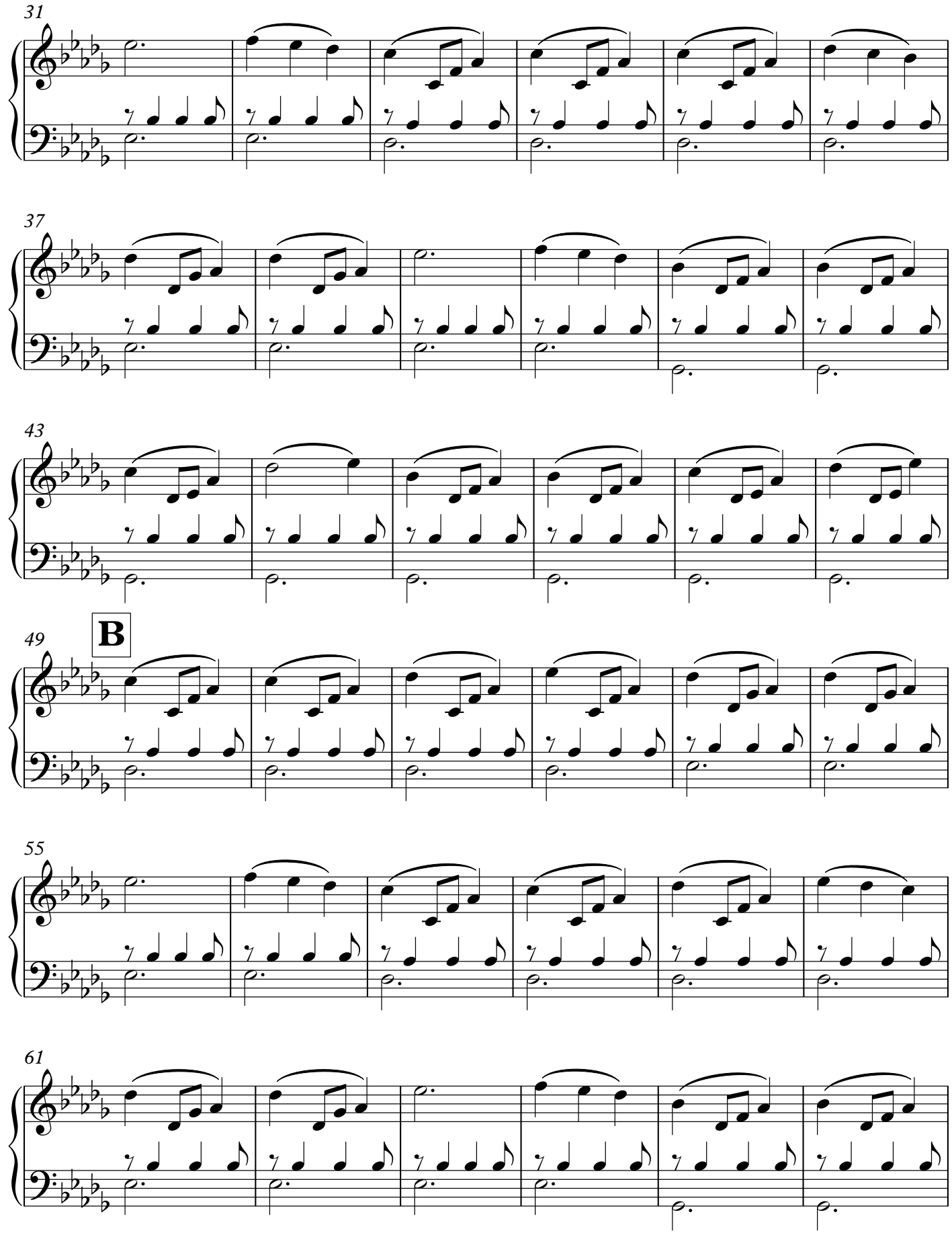


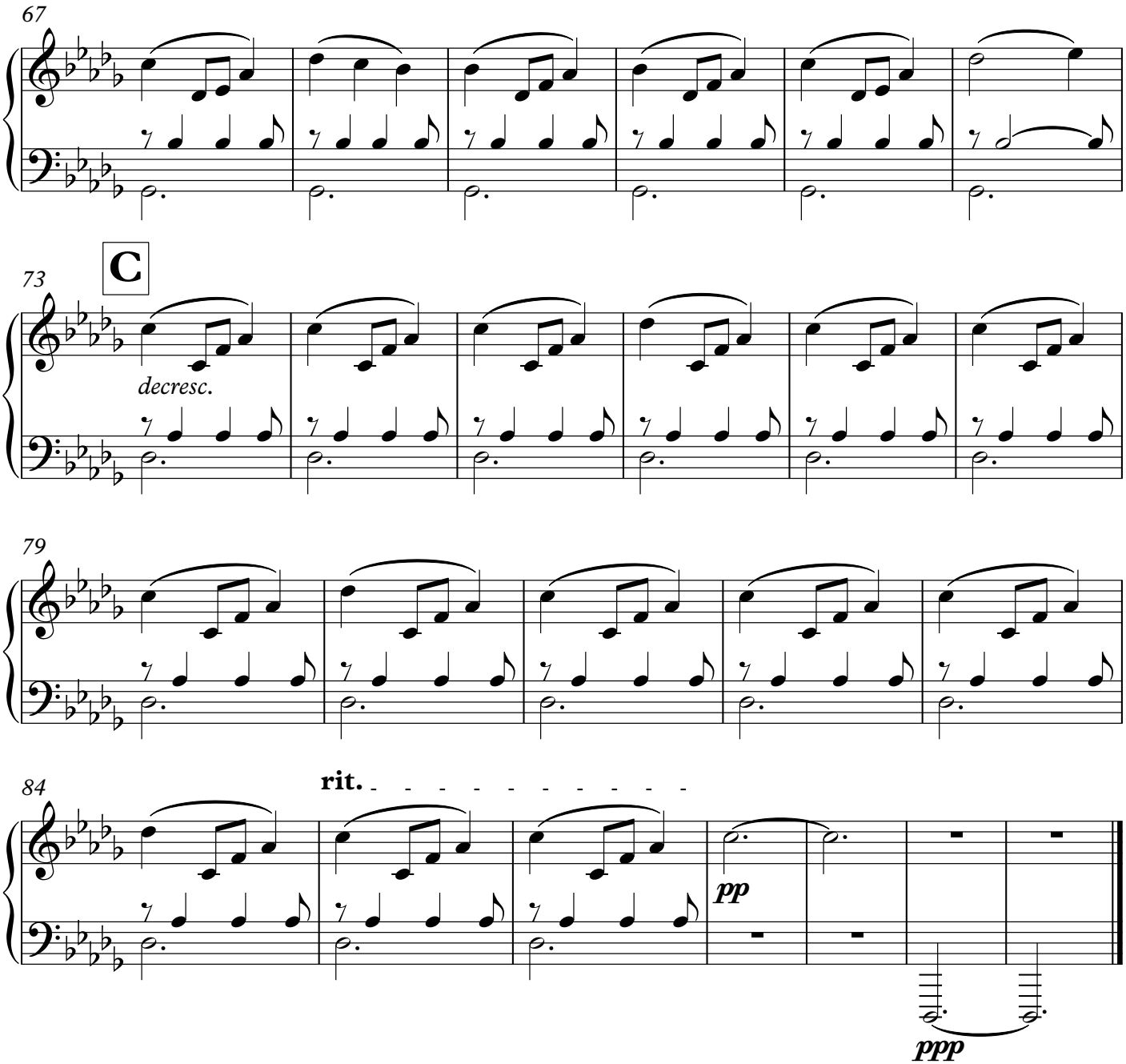

18
23
27
31


35
38
n

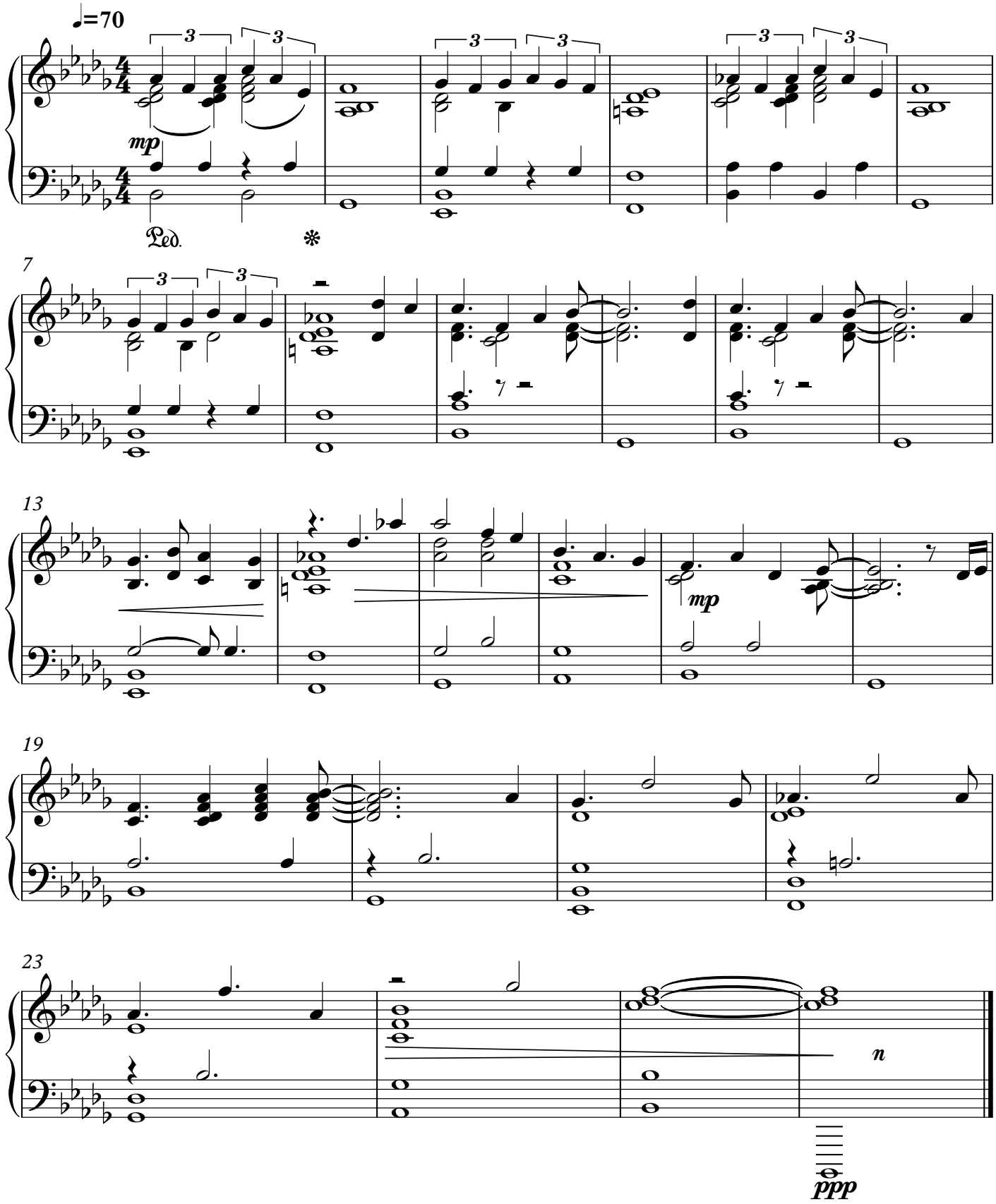
I - 2: Med-High Piano in Motion




31
37
43
49
B
55
61

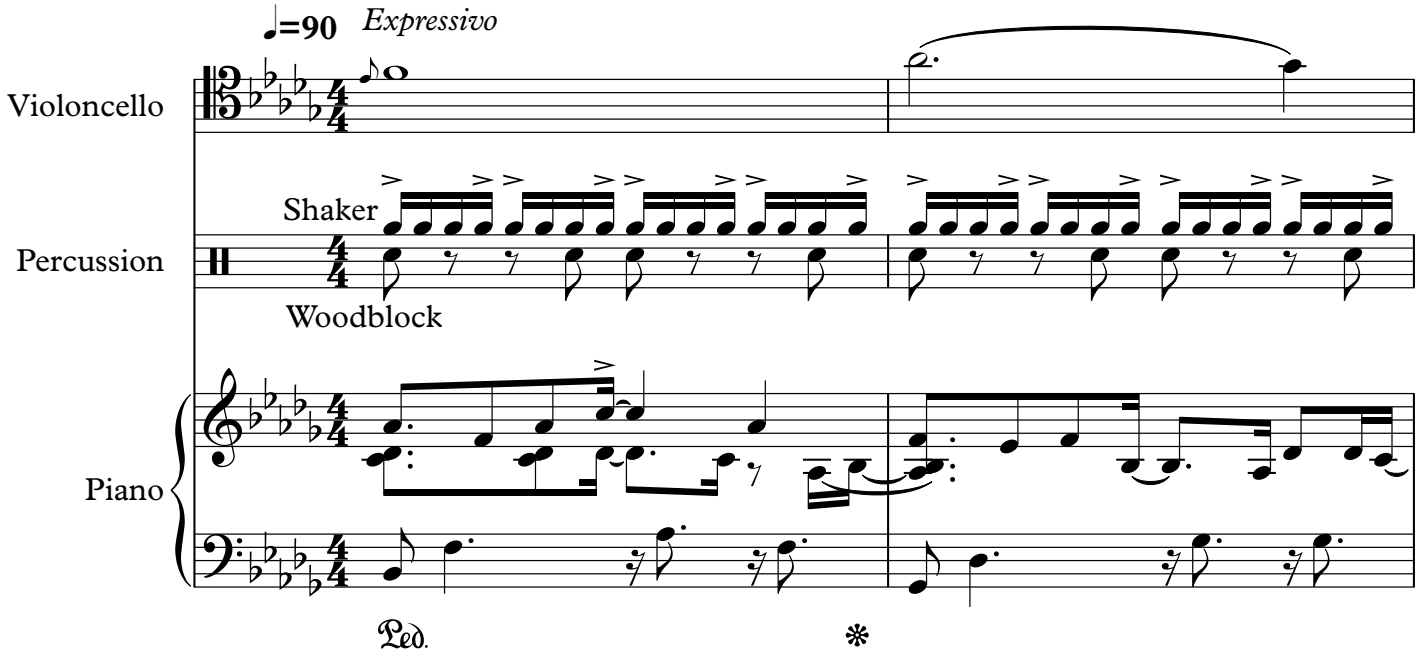

67
73
C
decresc.
79
84
rit.
pp
ppp

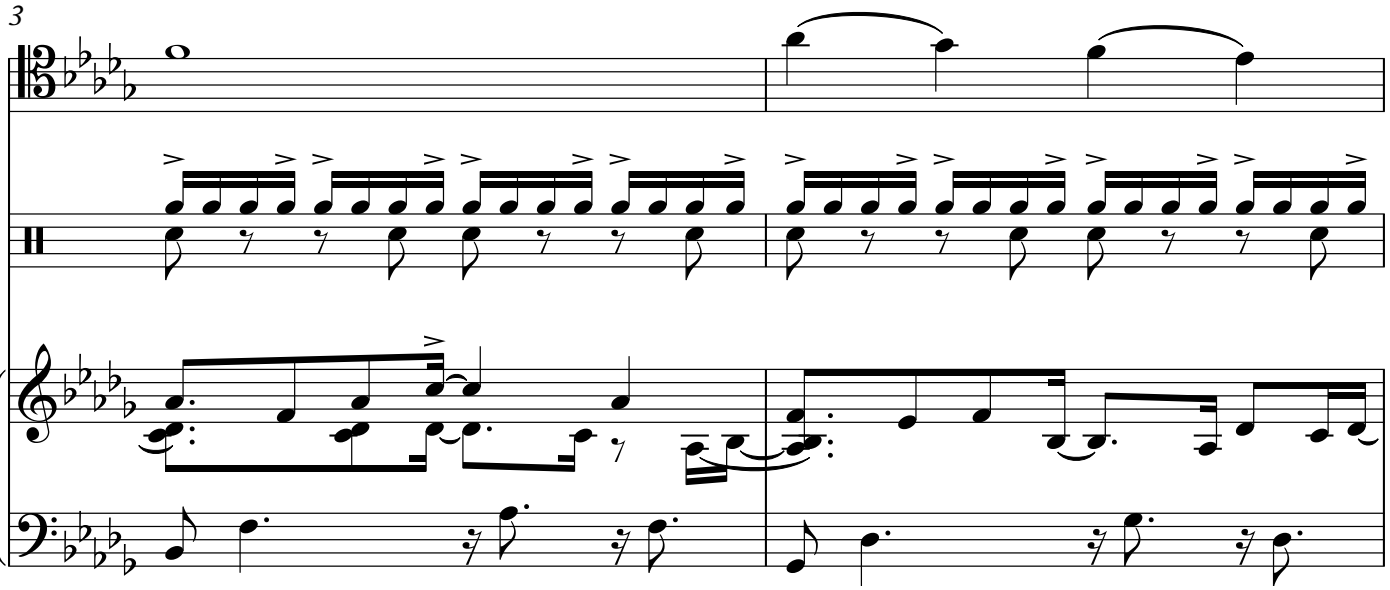
I - 3: Slow Jazz

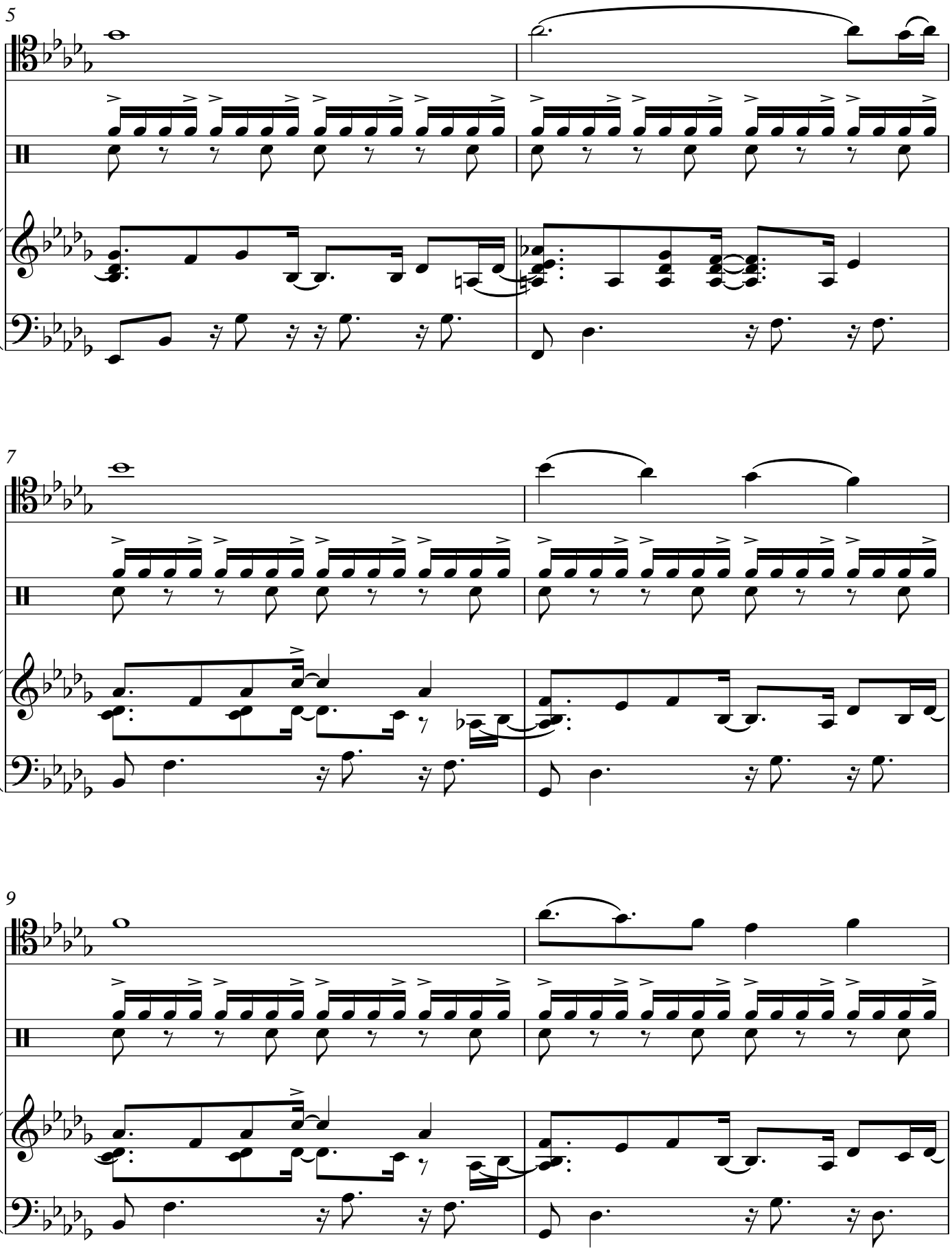


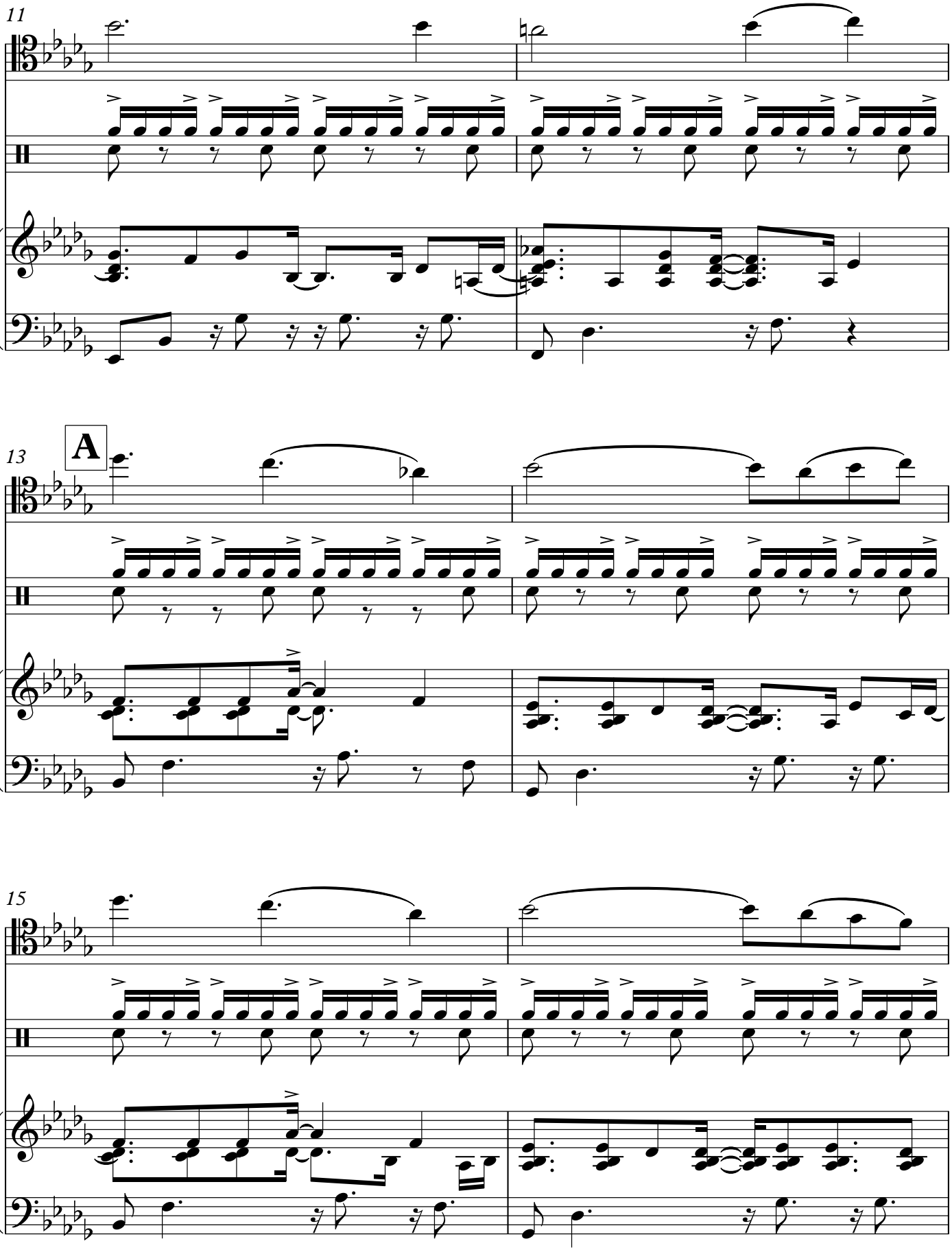
I - 4: Fast Jazz

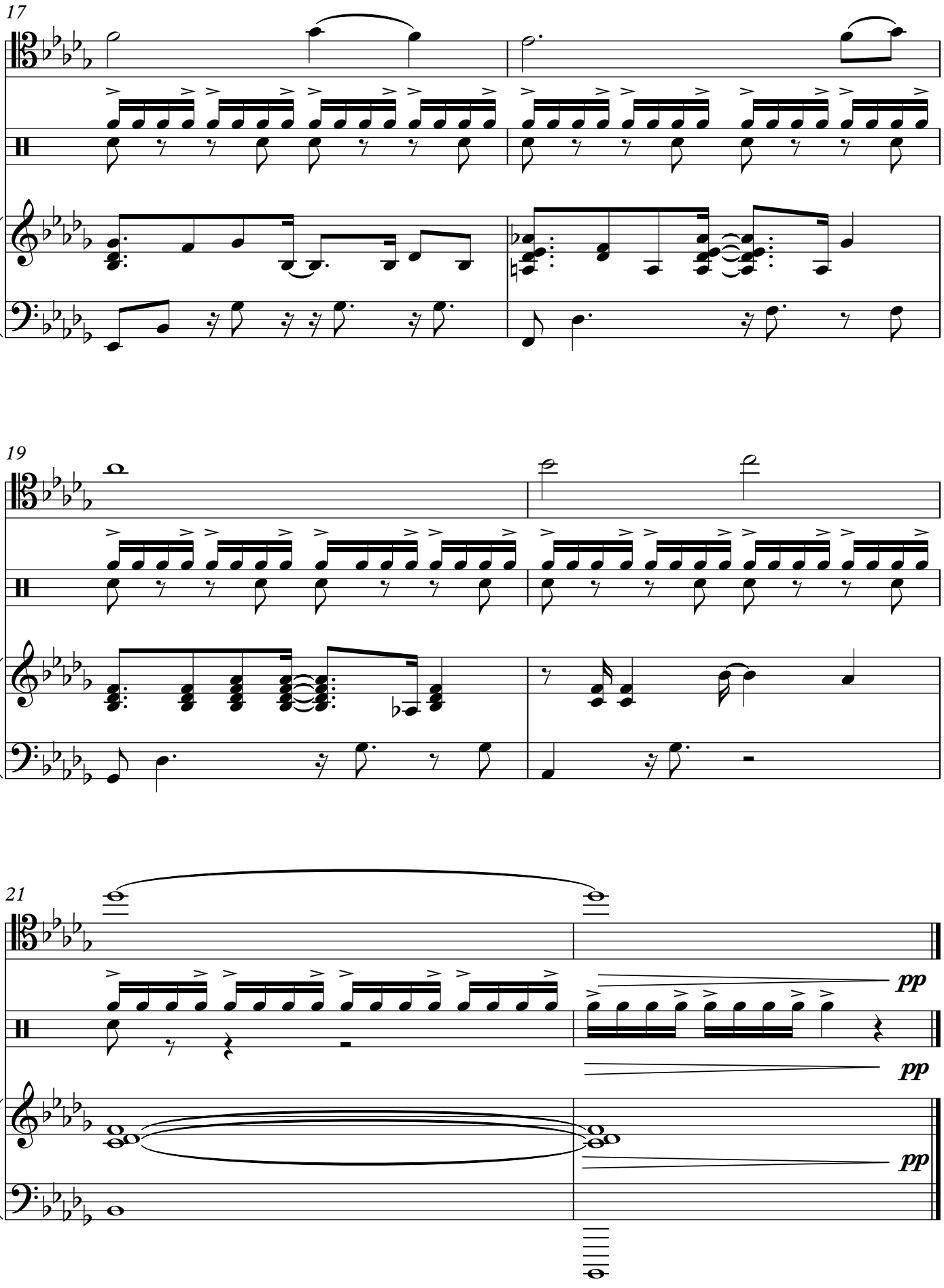
(Percussion or Cello can be Omitted)



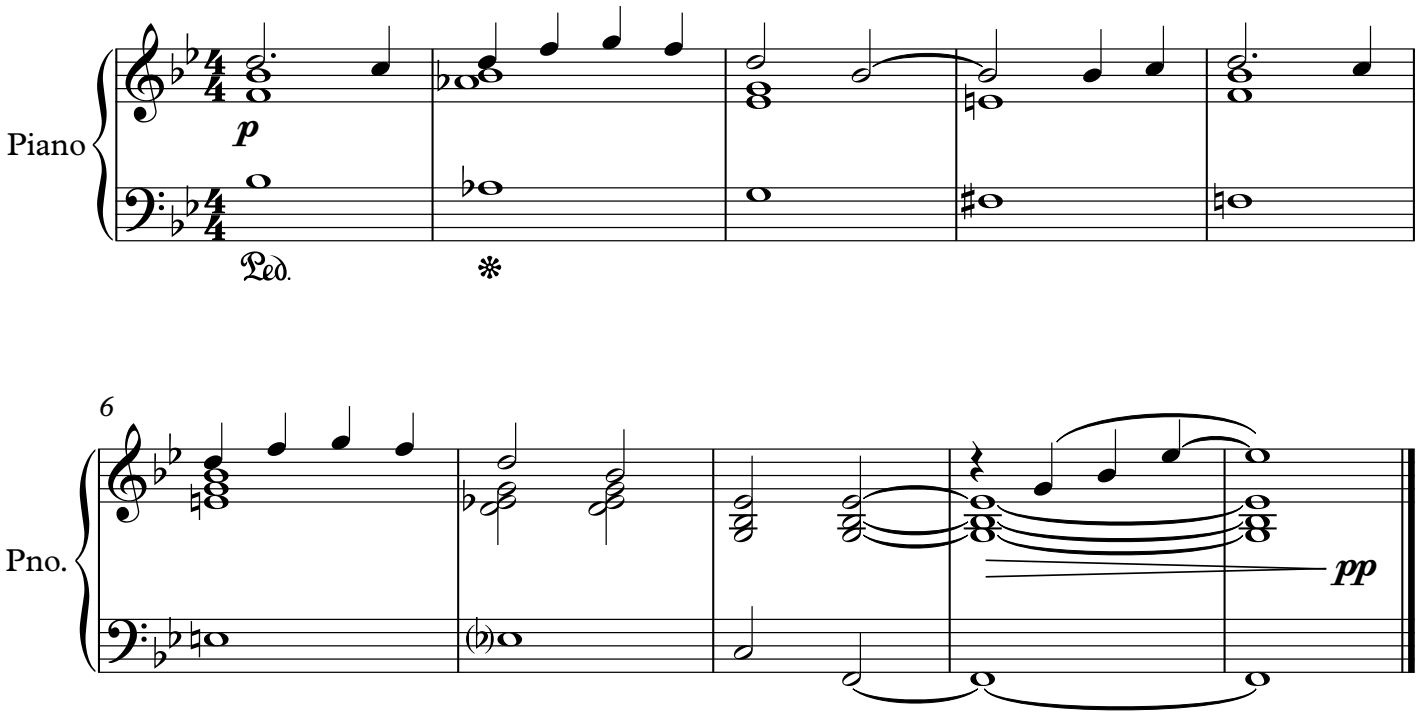



5
7
9

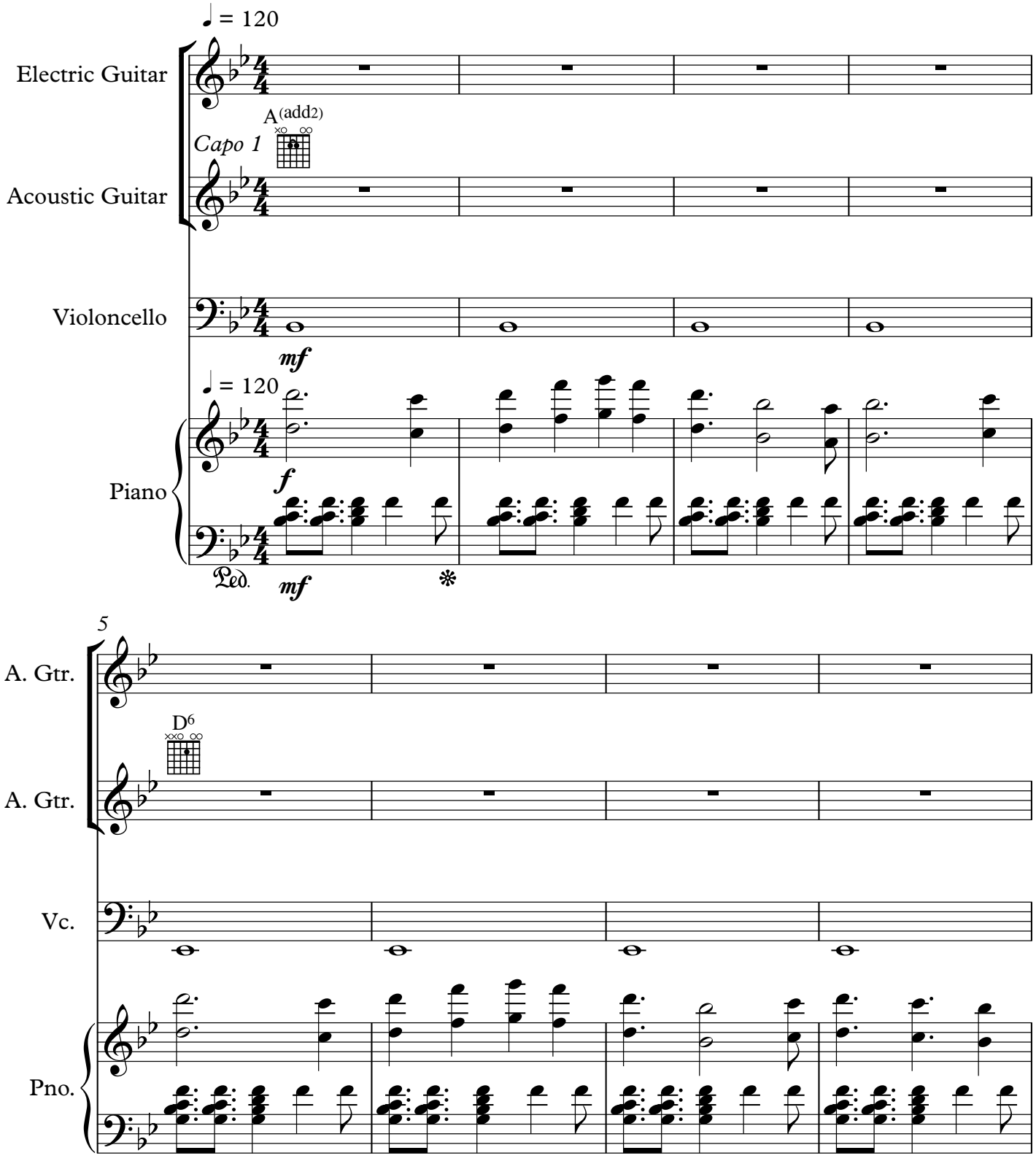

11
13
A
15

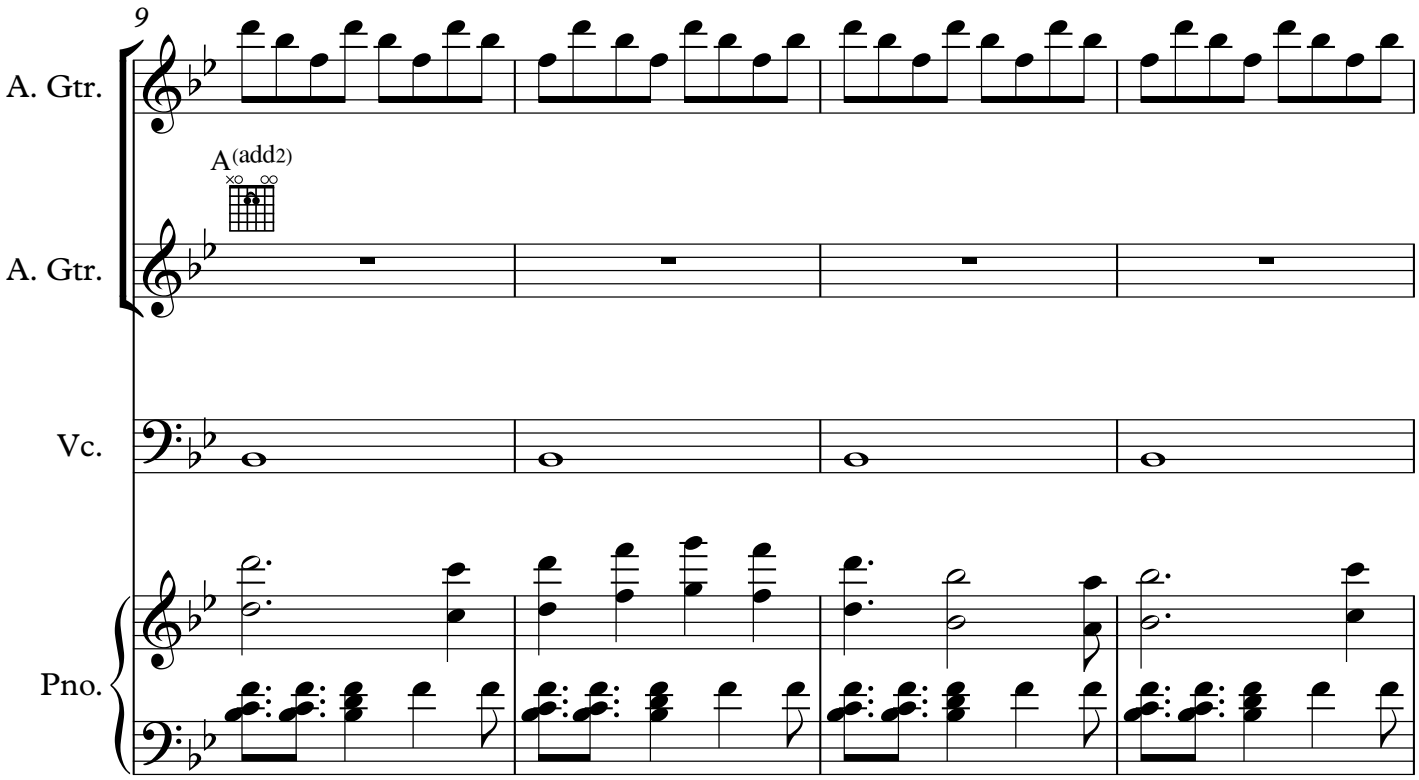

17
19
21
pp
pp
pp

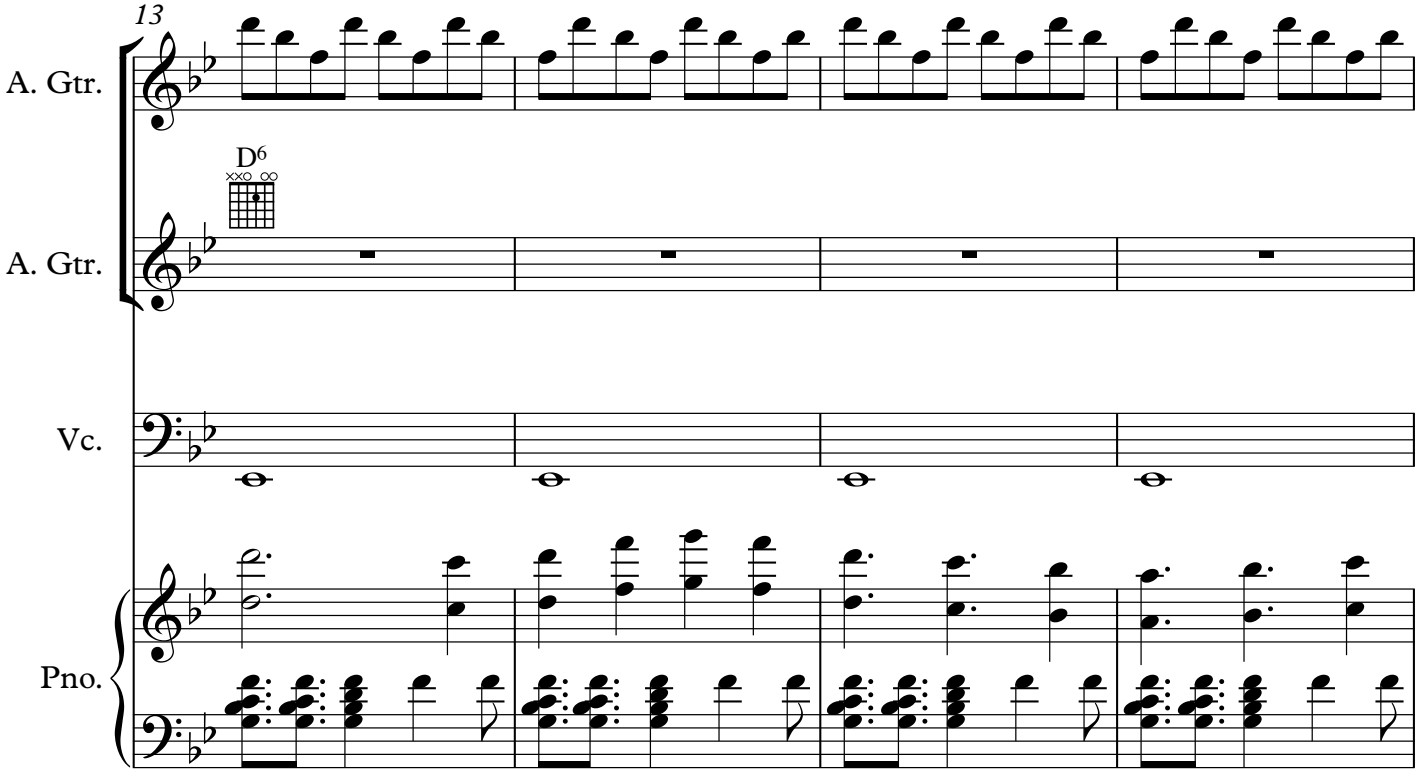
II - 1: Transtion into Opening Theme

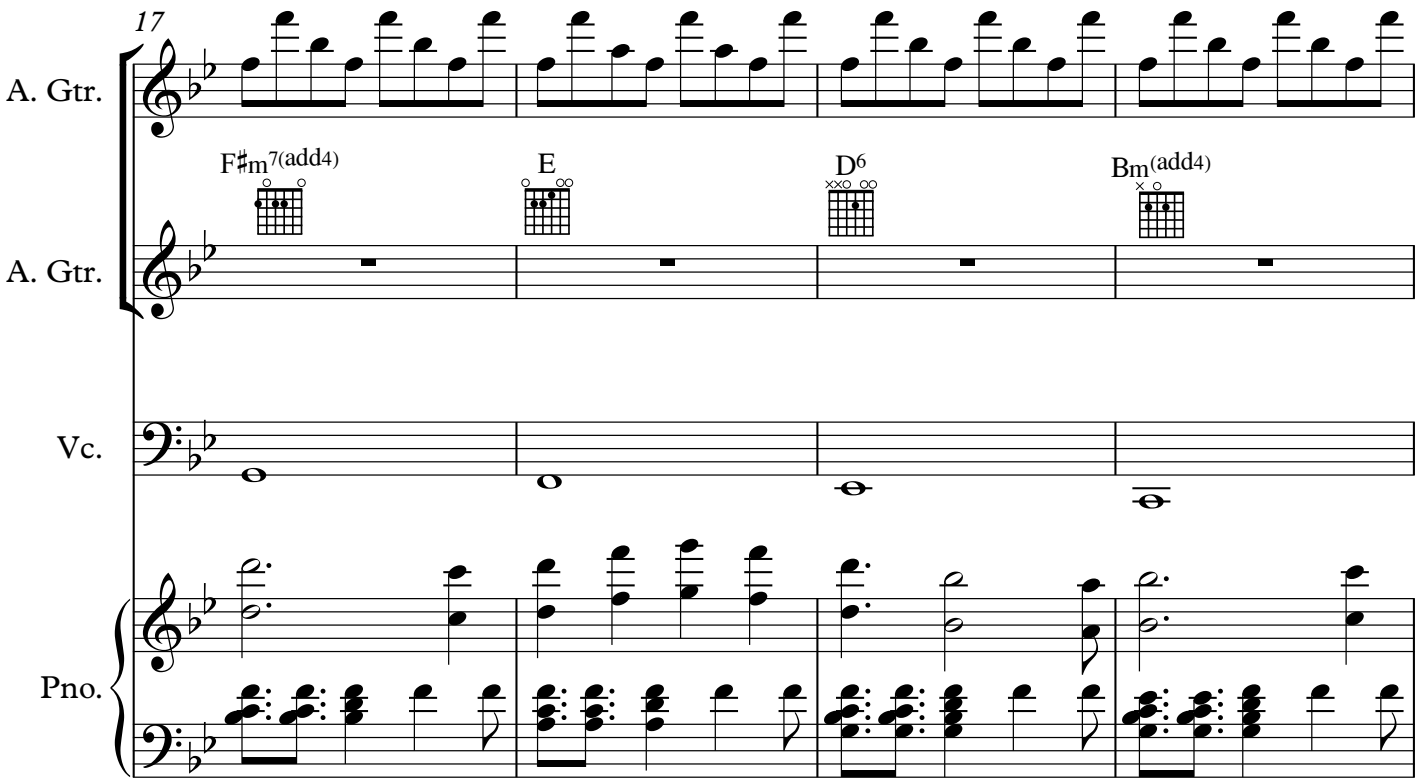


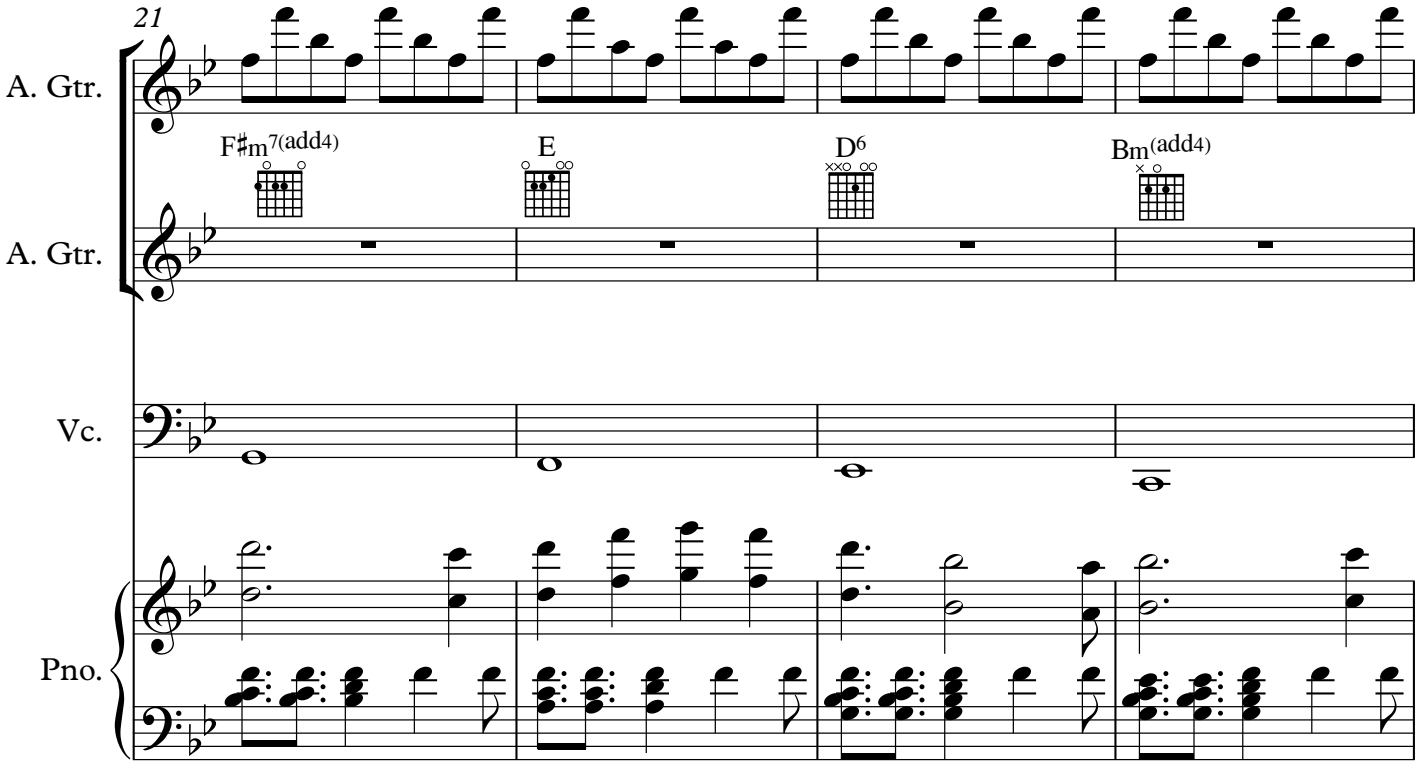
II - 2: Opening Theme [Full Song]

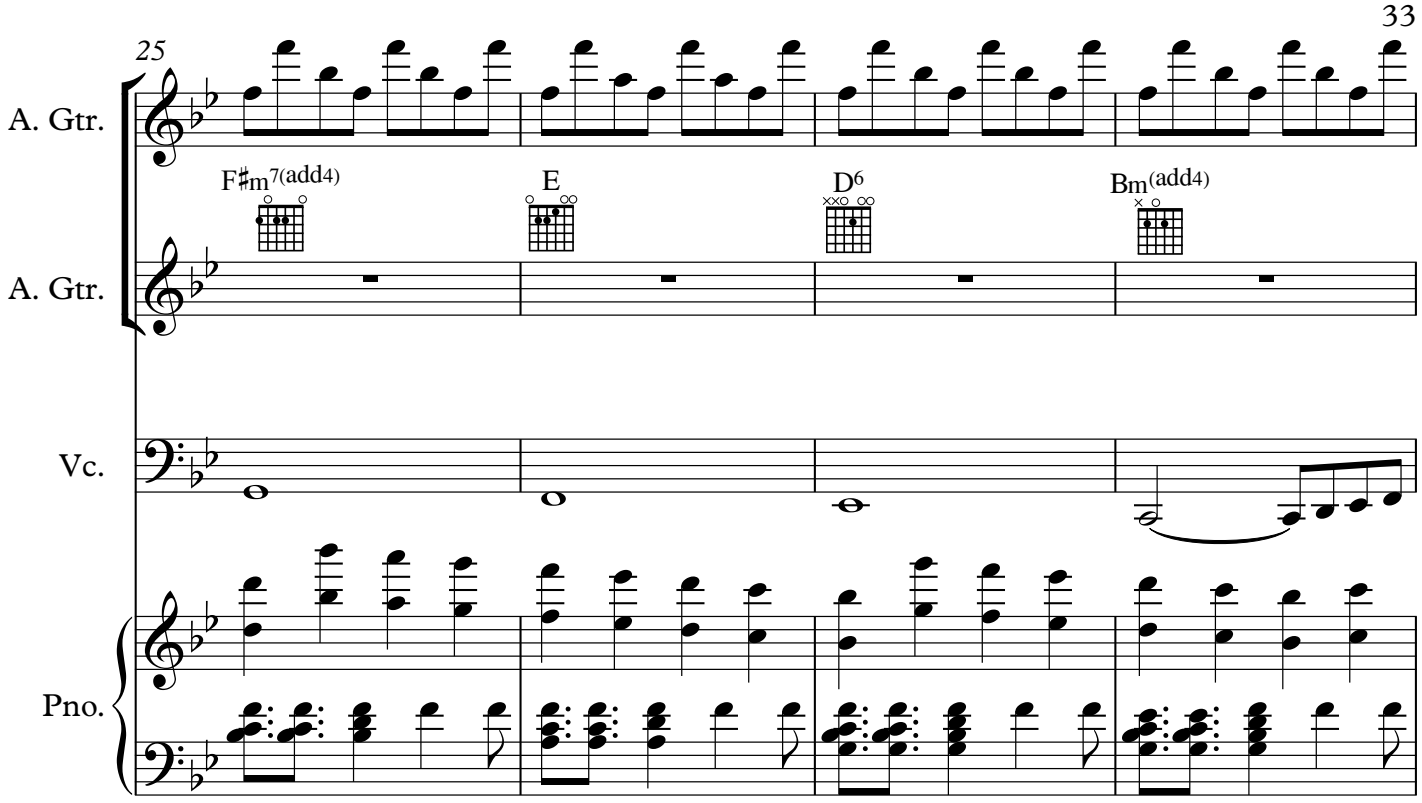


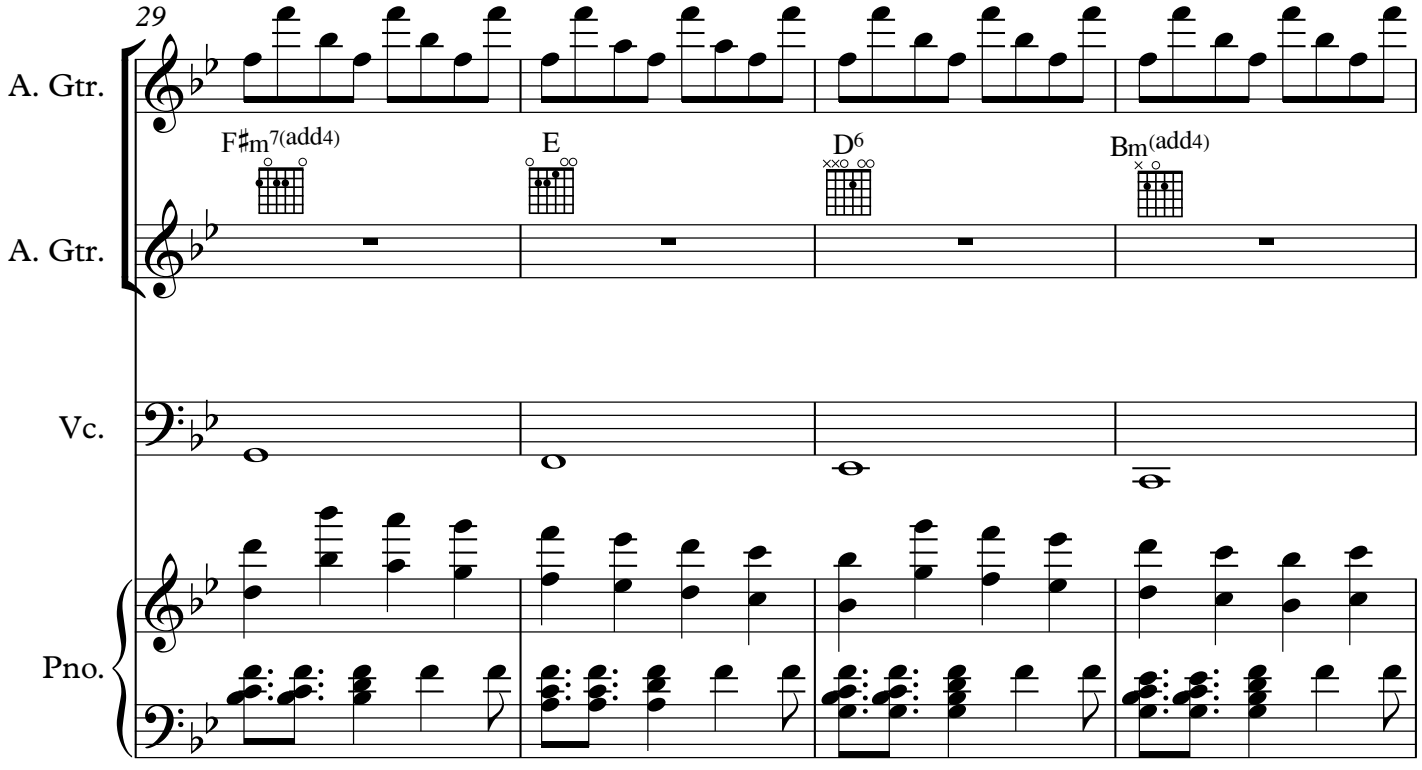

9
A. Gtr.
A(add2)
A. Gtr.
Vc.
Pno.

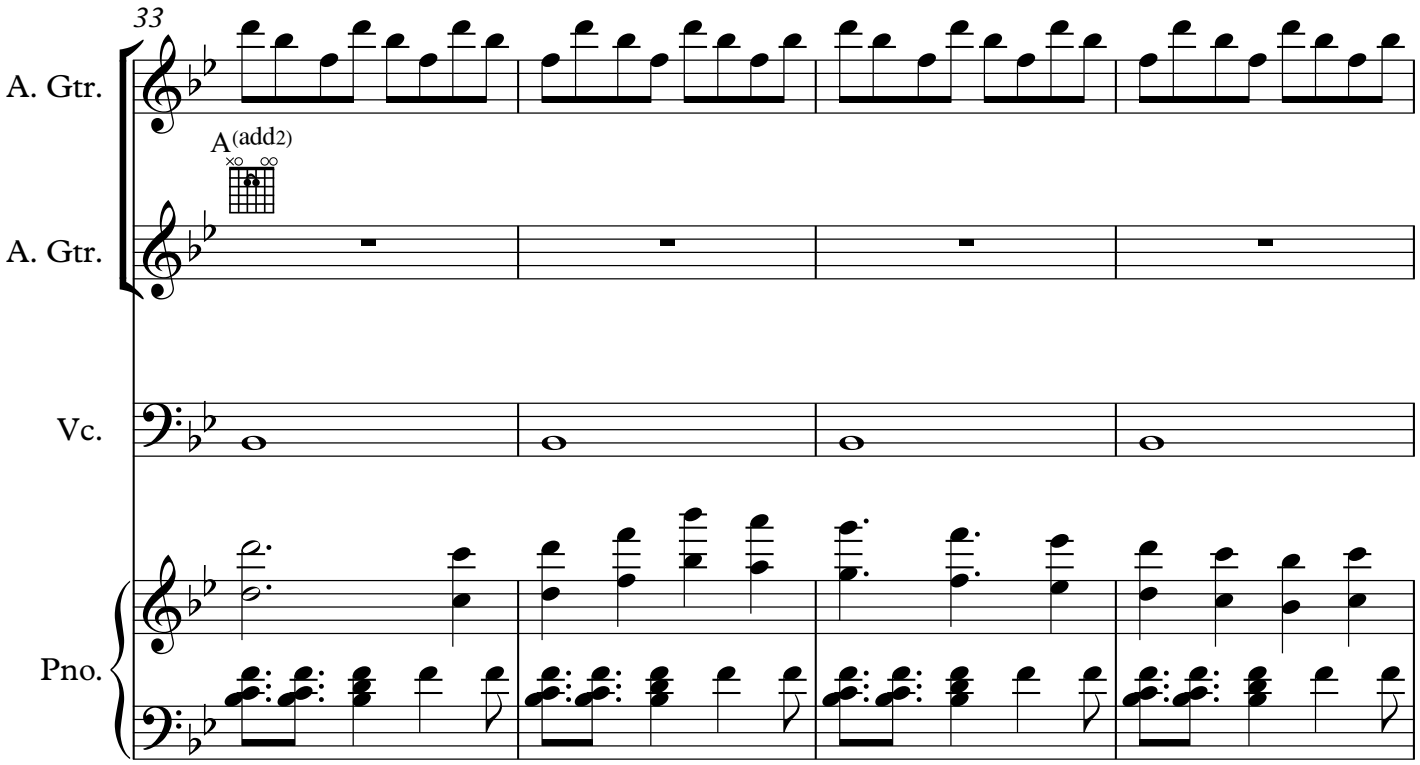

13
A. Gtr.
D6
A. Gtr.
Vc.
Pno.

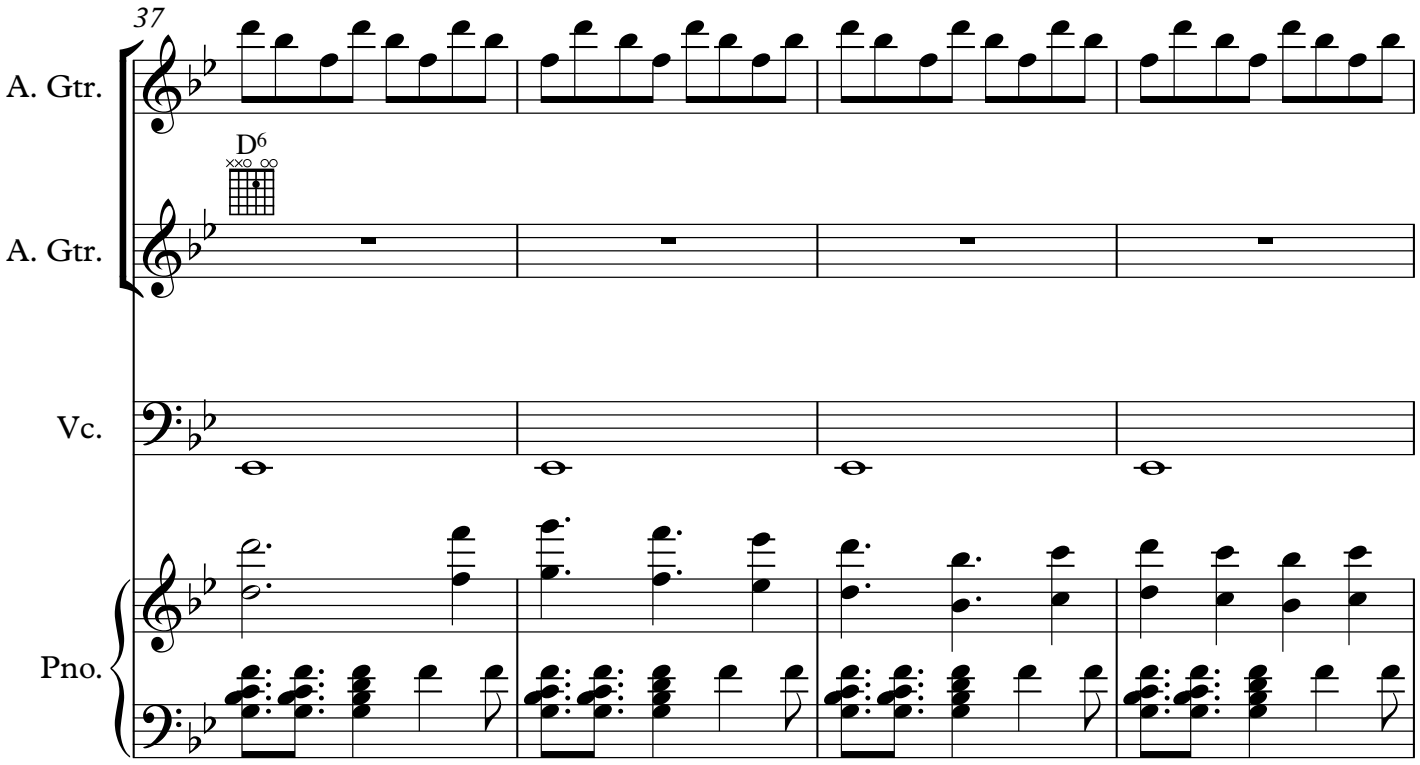

17
A. Gtr.
F♯m7(add4)
E
D6
Bm(add4)
A. Gtr.
Vc.
Pno.

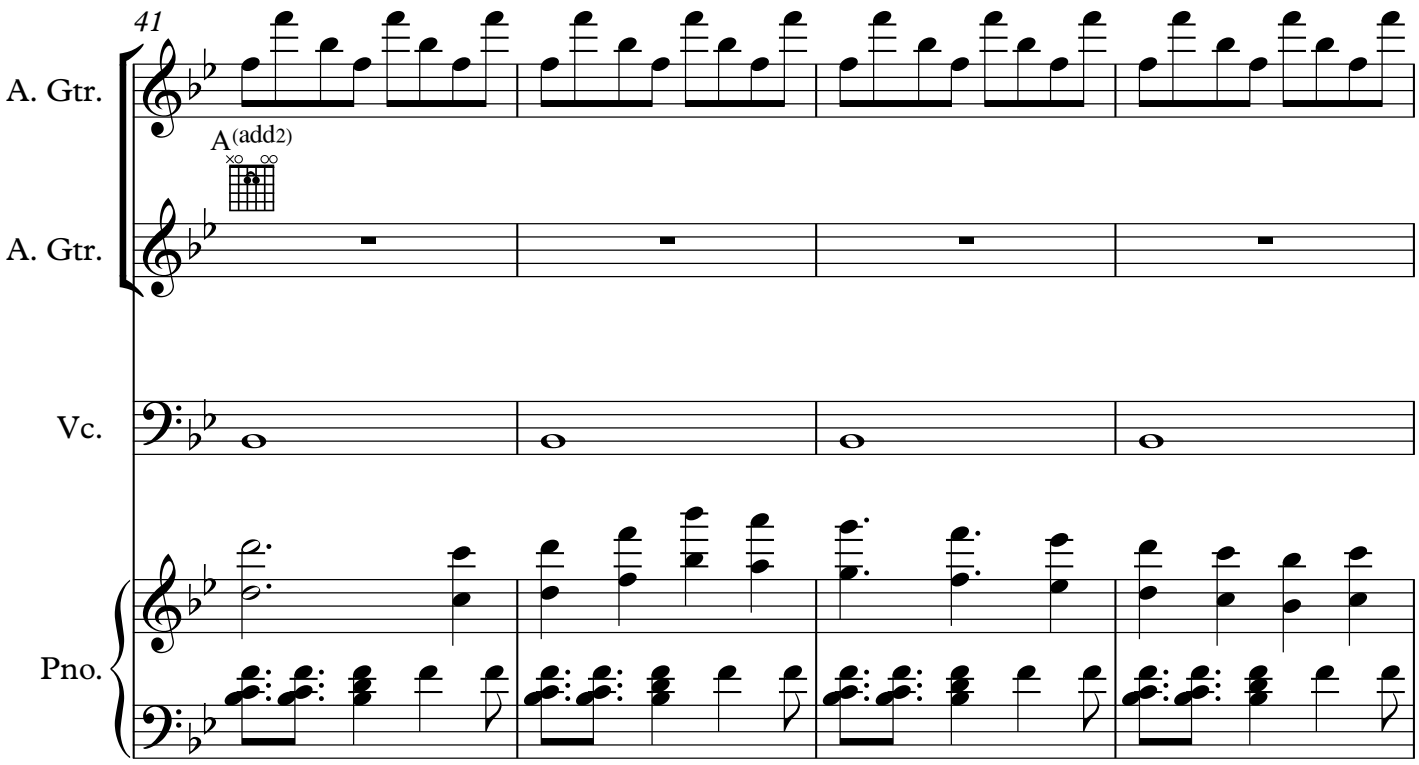

21
A. Gtr.
F♯m7(add4)
E
D6
Bm(add4)
A. Gtr.
Vc.
Pno.

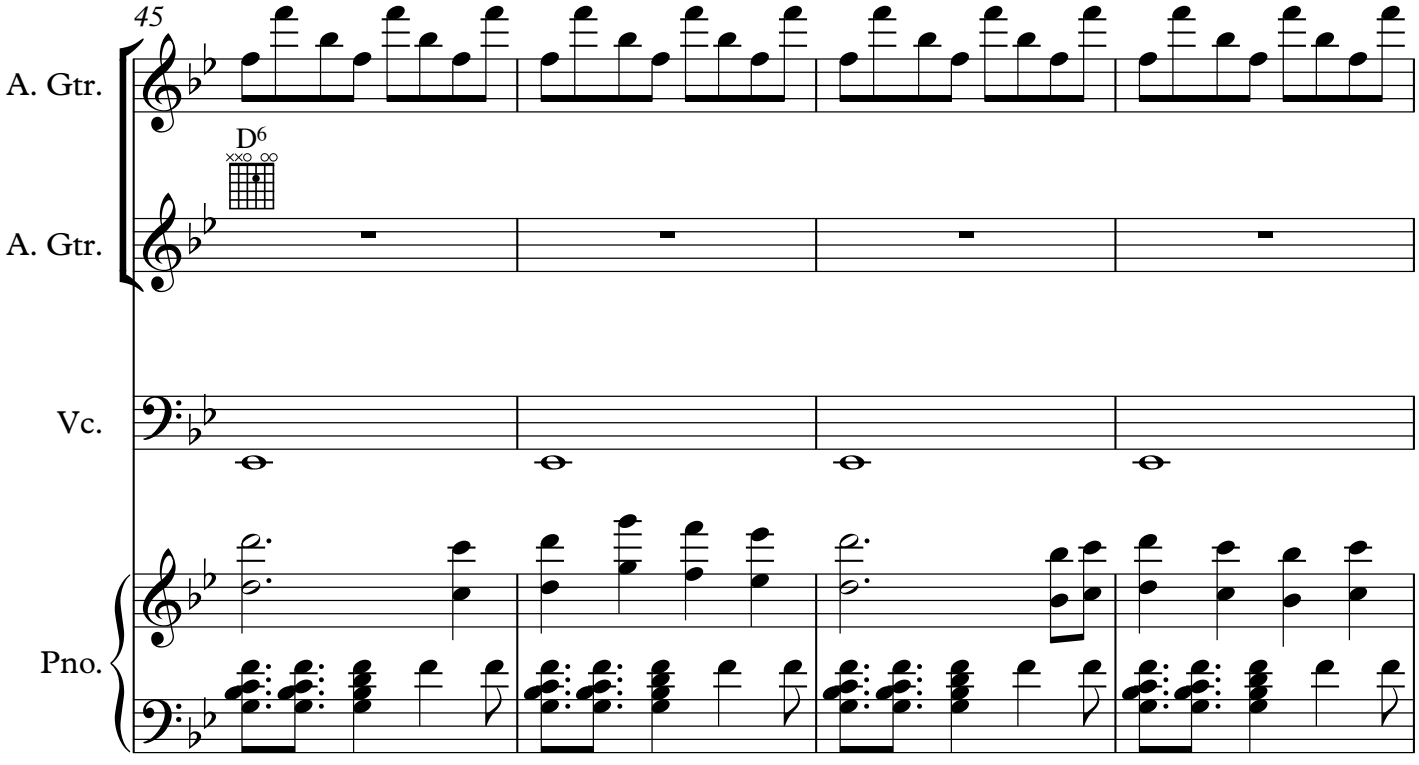

25
A. Gtr.
F♯m7(add4)
E
D6
Bm(add4)
A. Gtr.
Vc.
Pno.

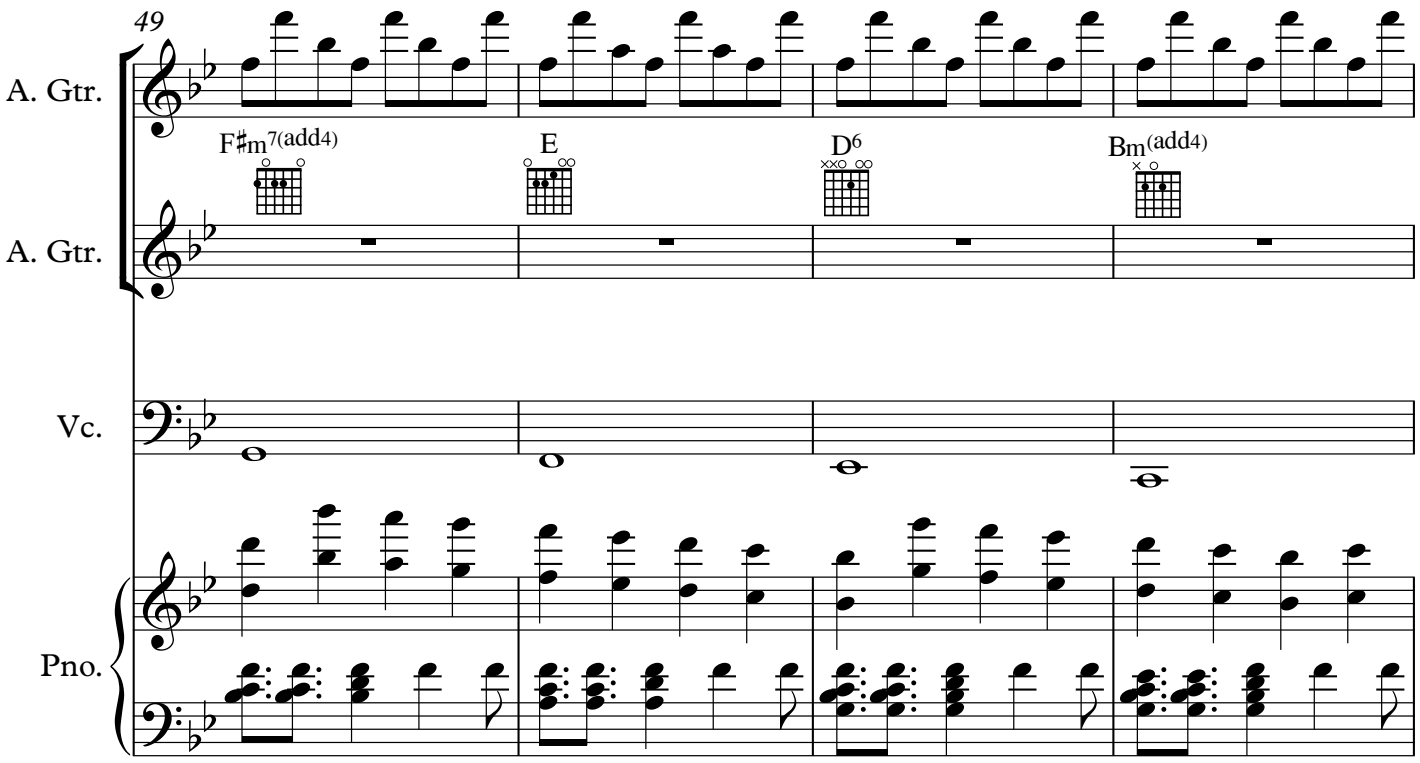

29
A. Gtr.
F♯m7(add4)
E
D6
Bm(add4)
A. Gtr.
Vc.
Pno.

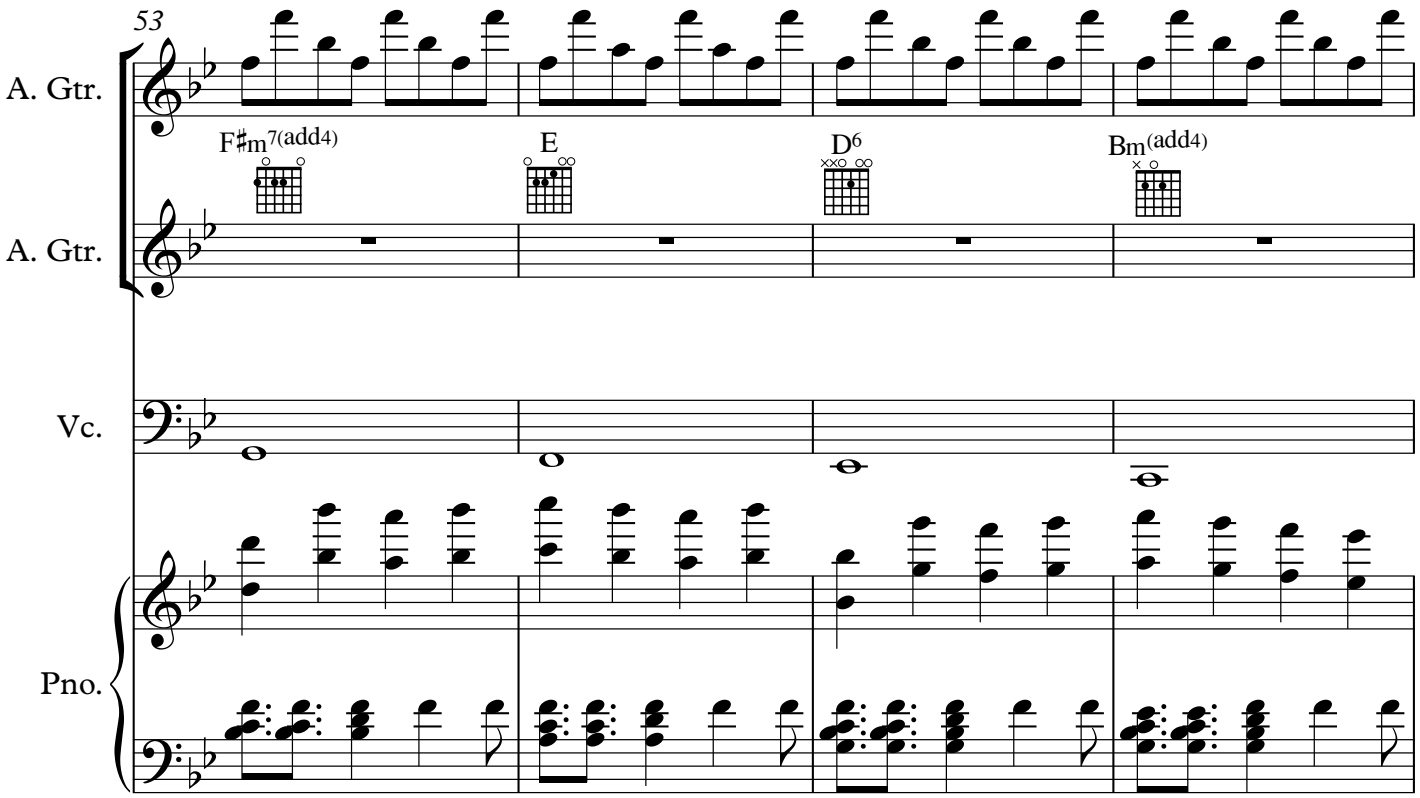

33
A. Gtr.
A(add2)
A. Gtr.
Vc.
Pno.

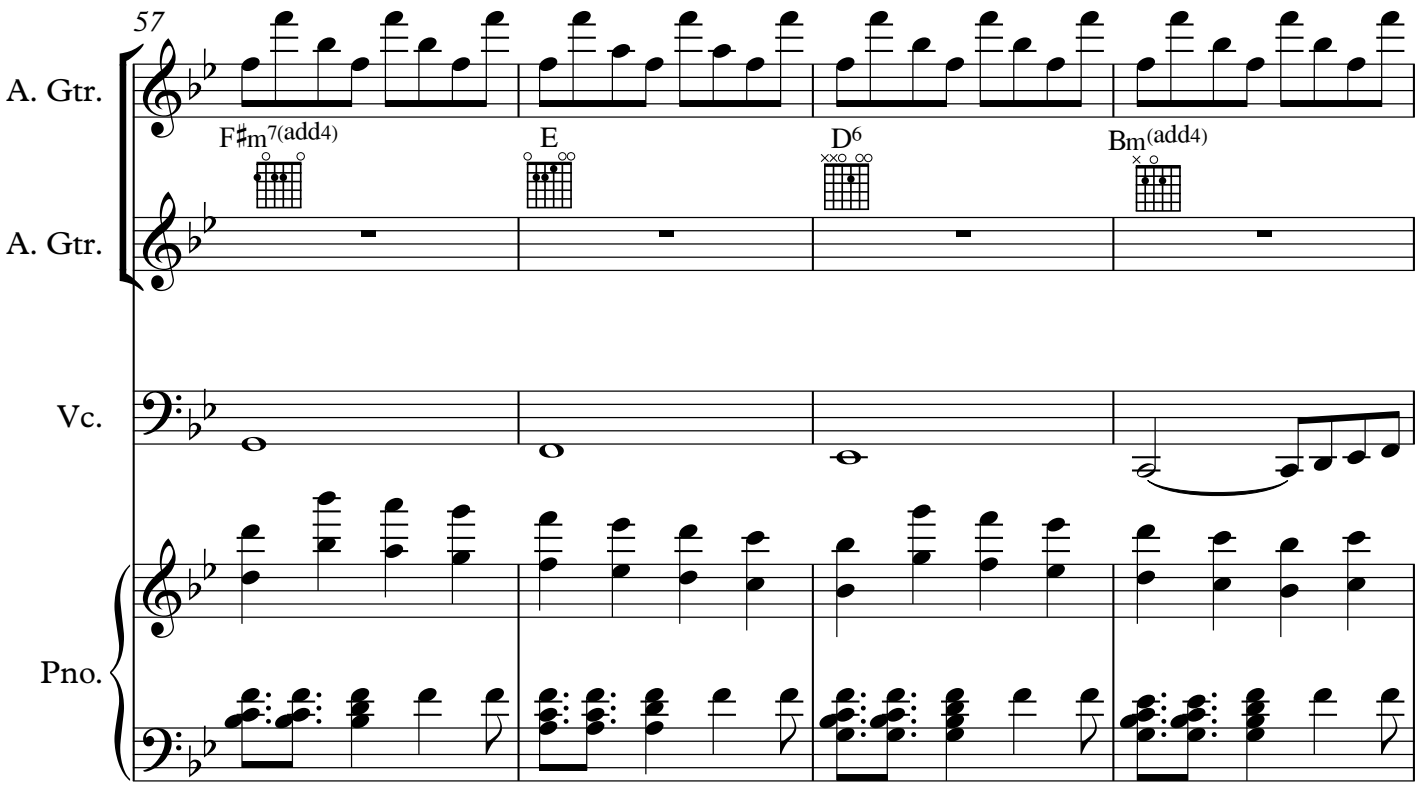

37
A. Gtr.
D6
A. Gtr.
Vc.
Pno.

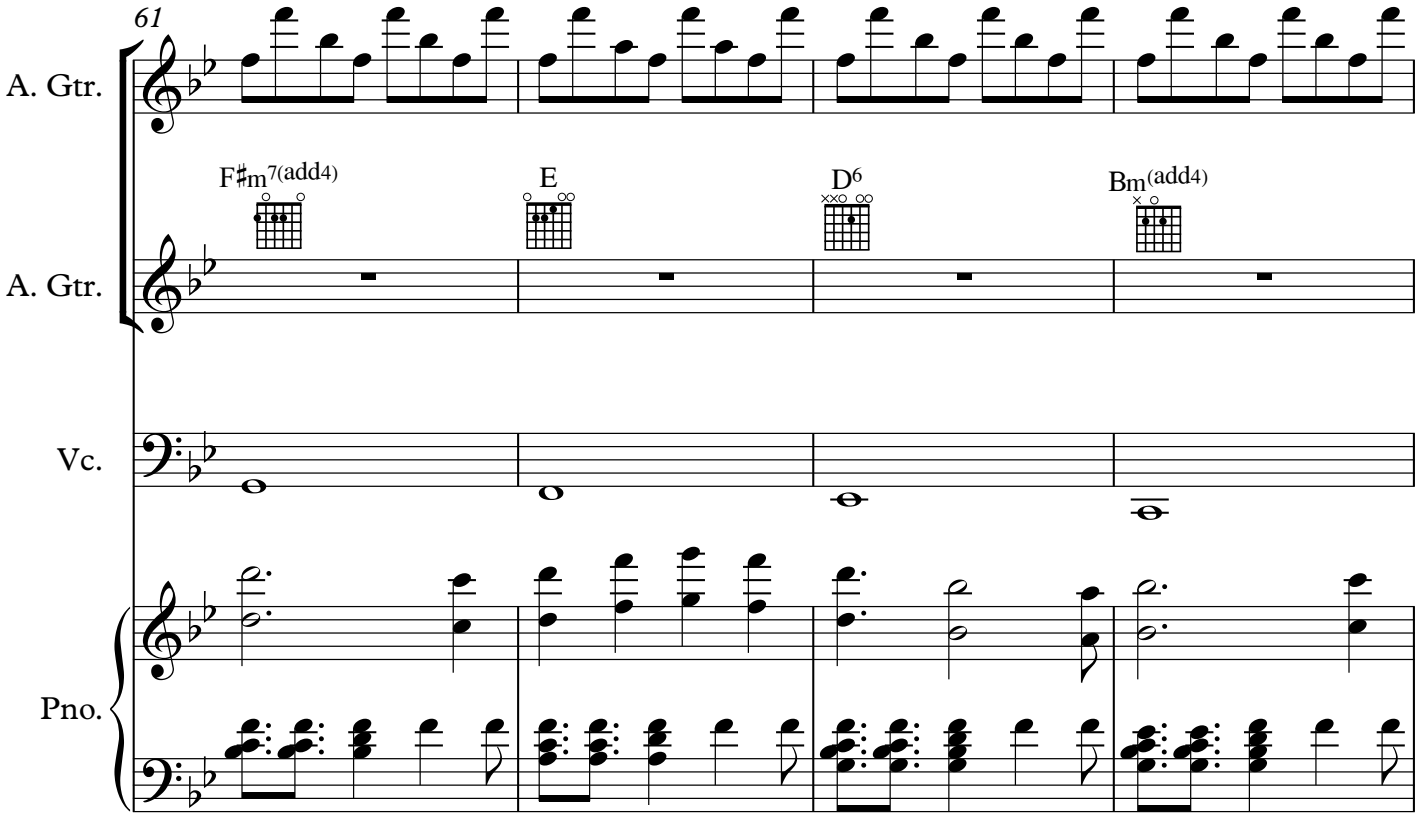

41
A. Gtr.
A(add2)
A. Gtr.
Vc.
Pno.

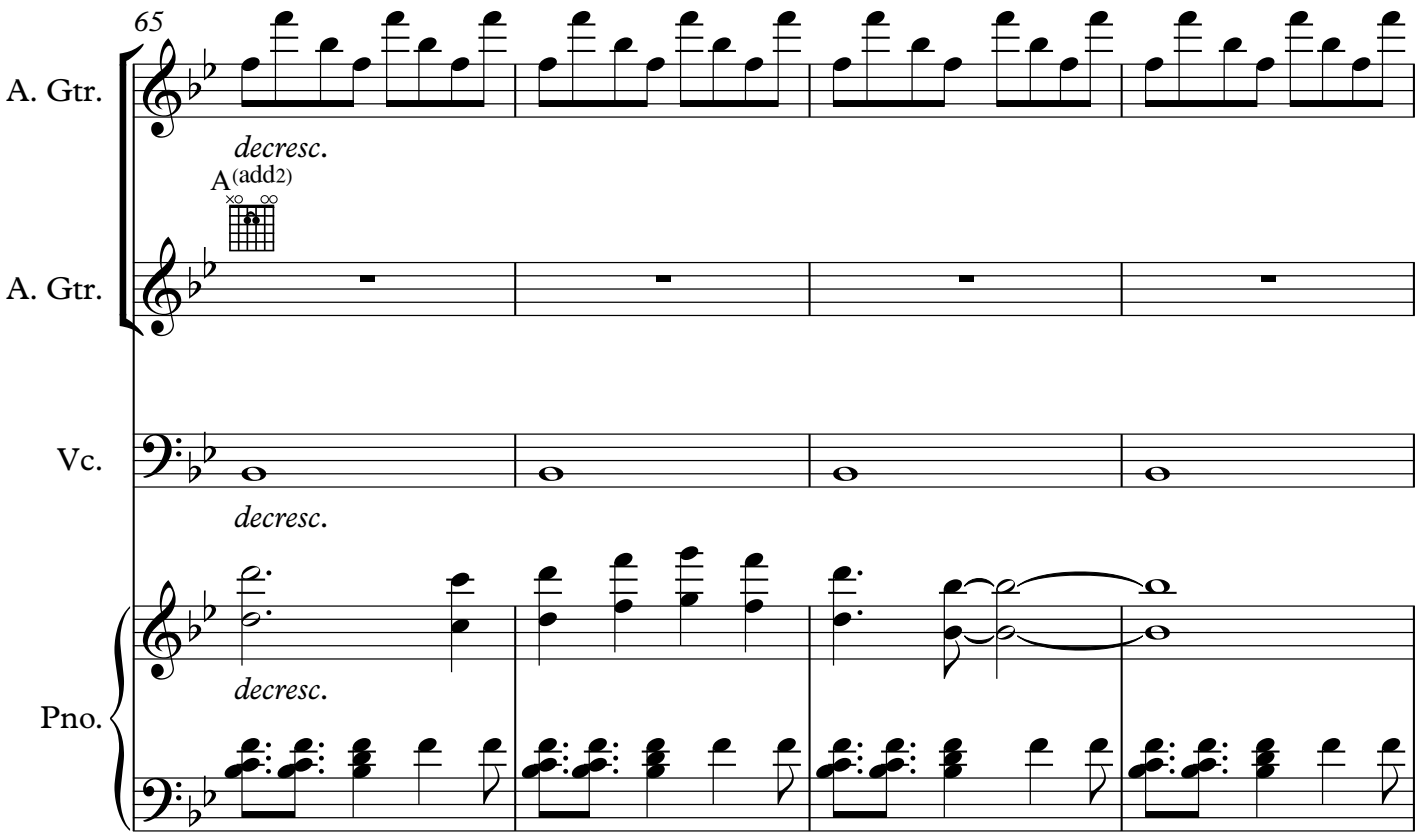

45
A. Gtr.
D6
A. Gtr.
Vc.
Pno.

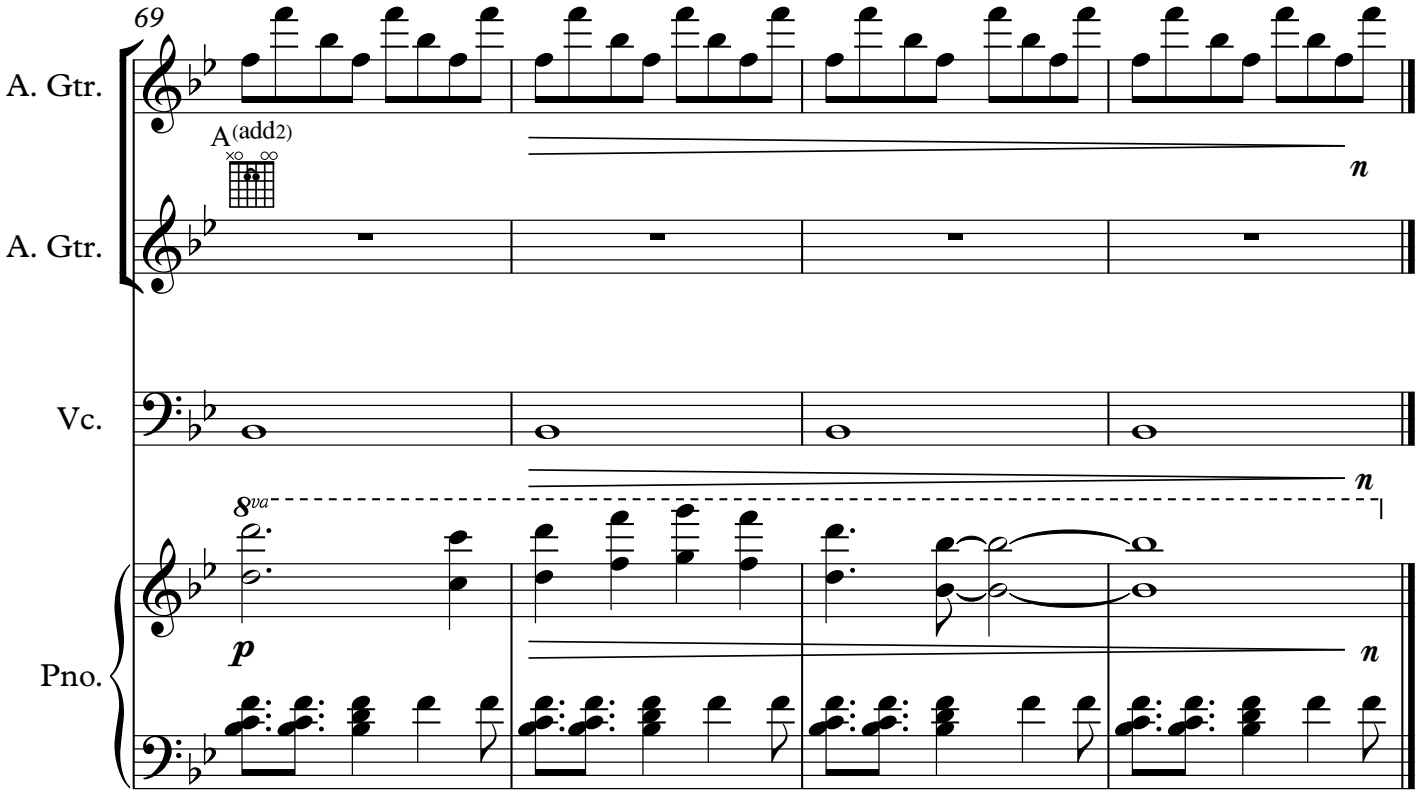

49
A. Gtr.
F♯m7(add4)
E
D6
Bm(add4)
A. Gtr.
Vc.
Pno.


53
A. Gtr.
F♯m7(add4)
E
D6
Bm(add4)
A. Gtr.
Vc.
Pno.


57
A. Gtr.
A. Gtr.
F♯m7(add4)
E
D6
Bm(add4)
Vc.
Pno.

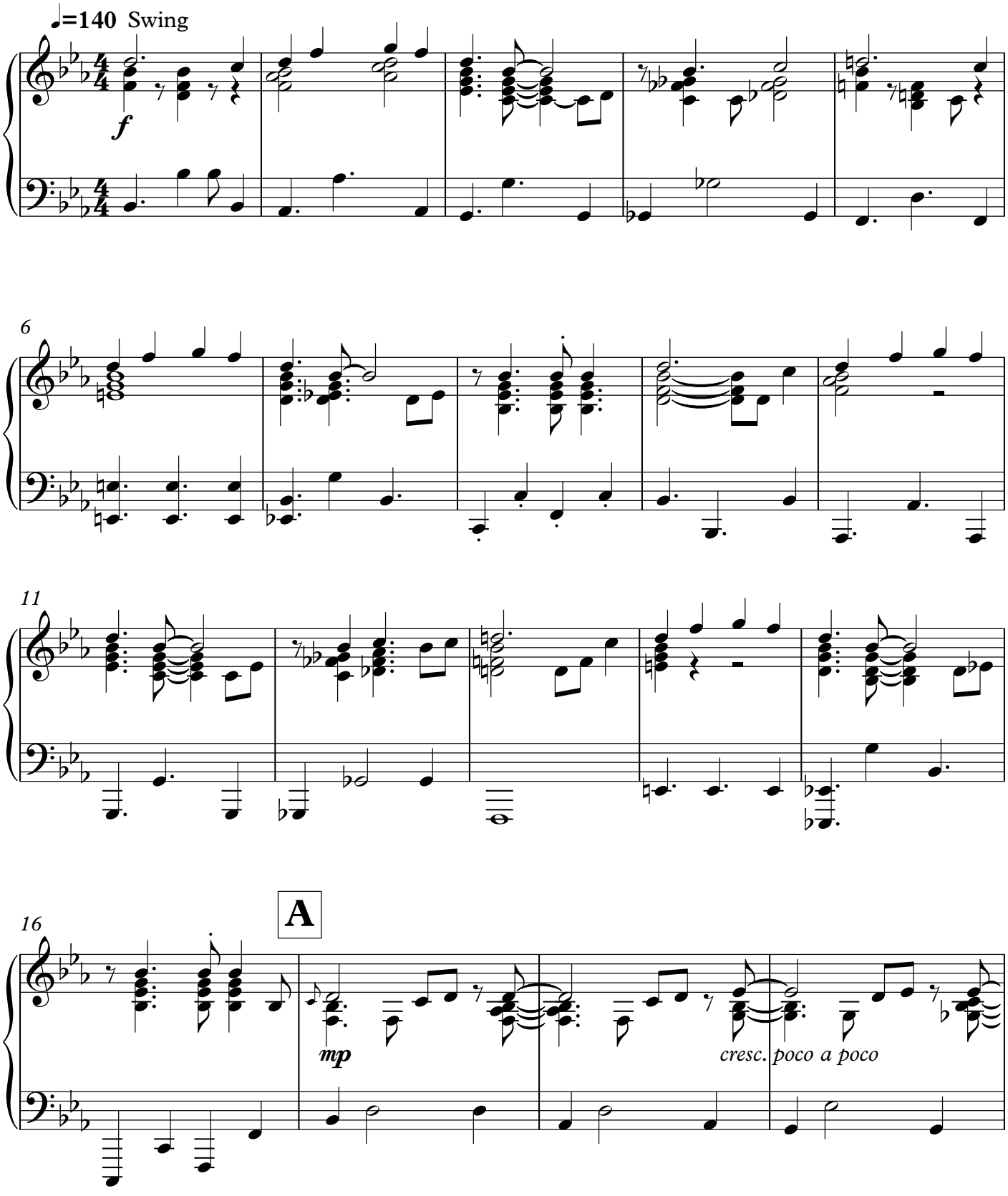

61
A. Gtr.
A. Gtr.
F♯m7(add4)
E
D6
Bm(add4)
Vc.
Pno.

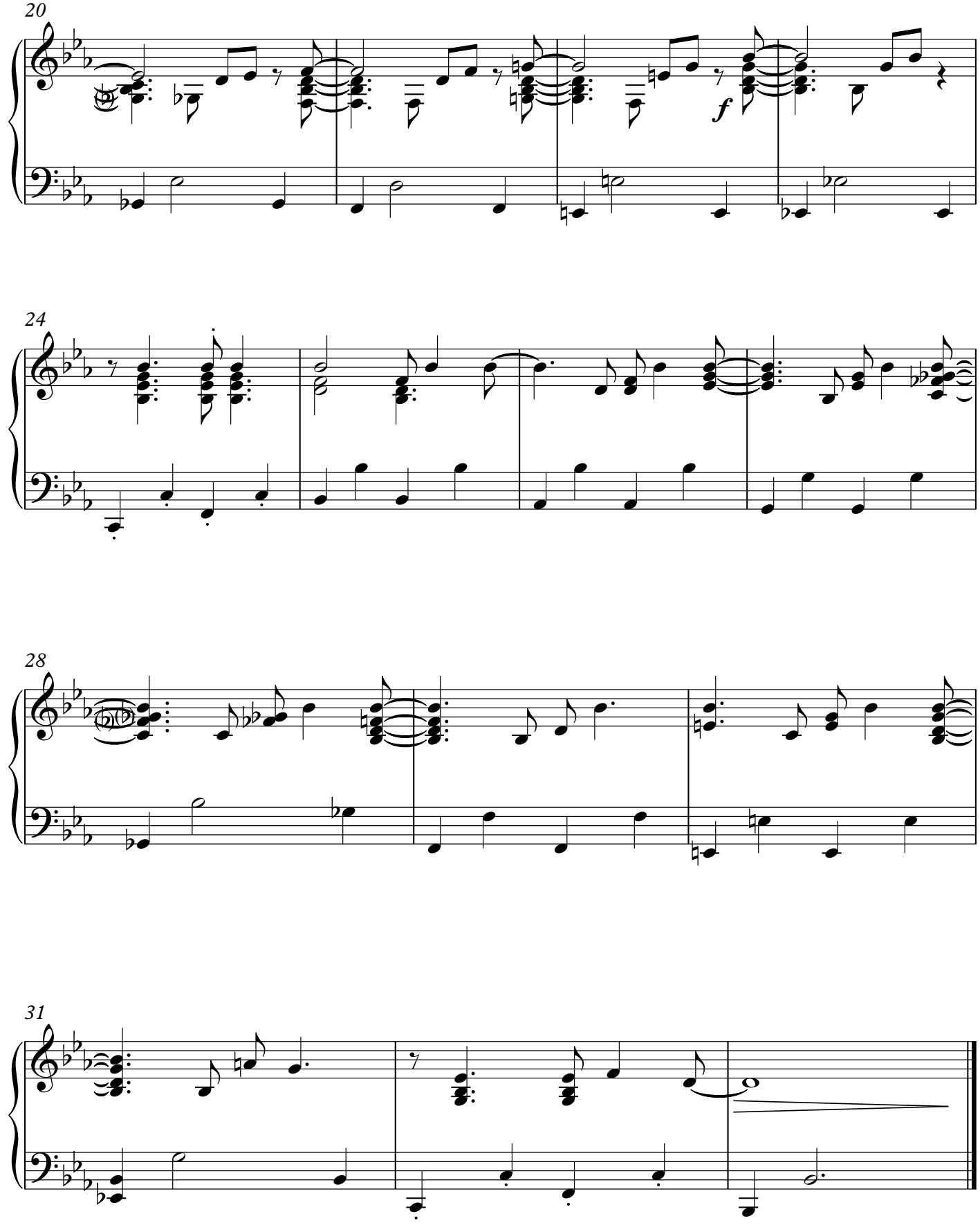

65
A. Gtr.
decresc.
A(add2)
A. Gtr.
Vc.
decresc.
decresc.
Pno.


69
A. Gtr.
A(add2)
n
A. Gtr.
Vc.
n
8va
p
n
Pno.

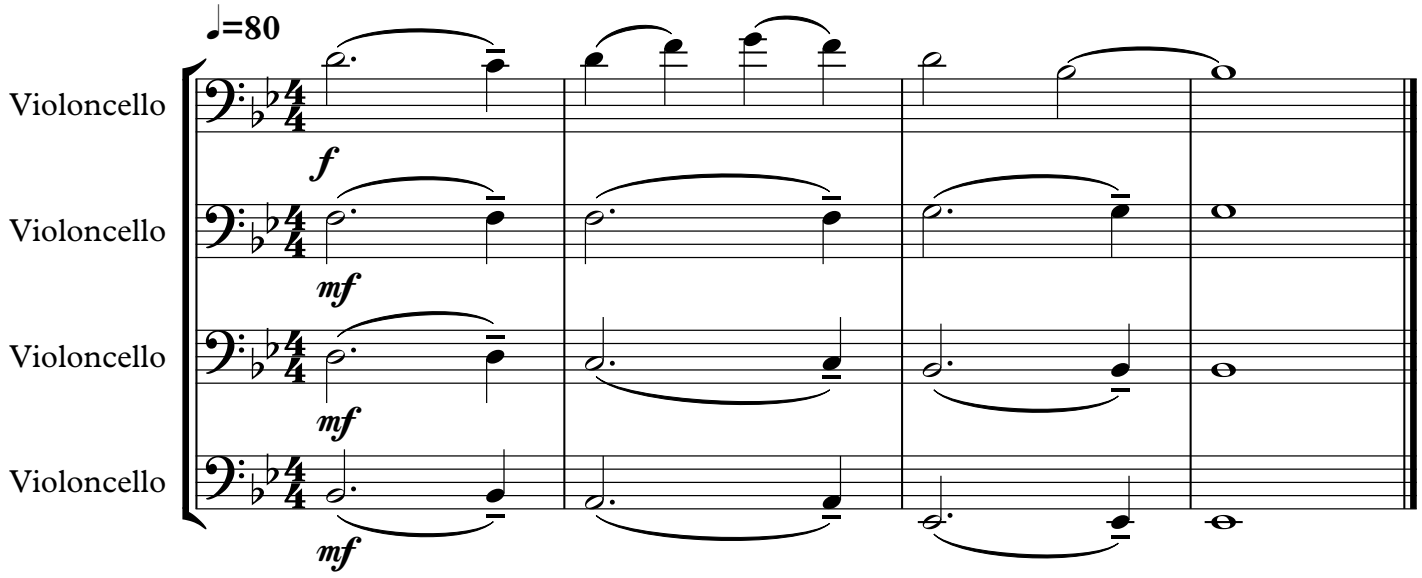
II - 3: Main Theme

[Alt. Piano Version]

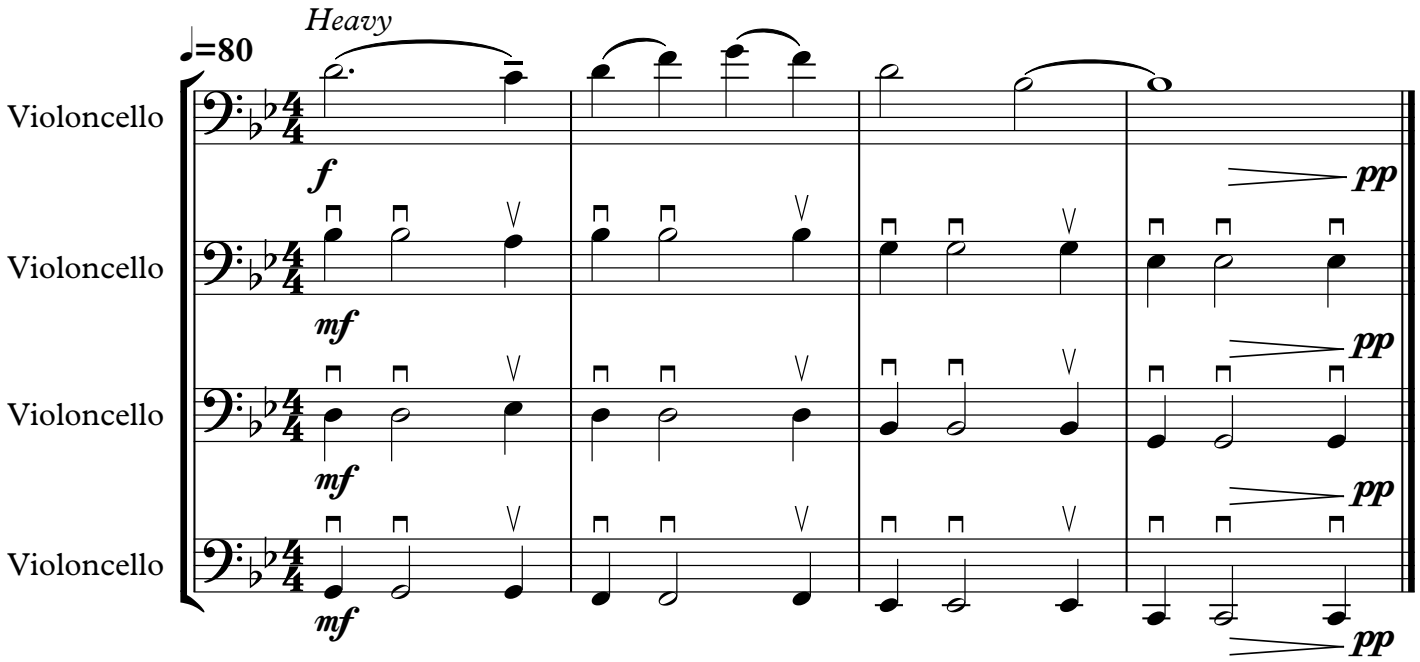



20
f
24
28
31

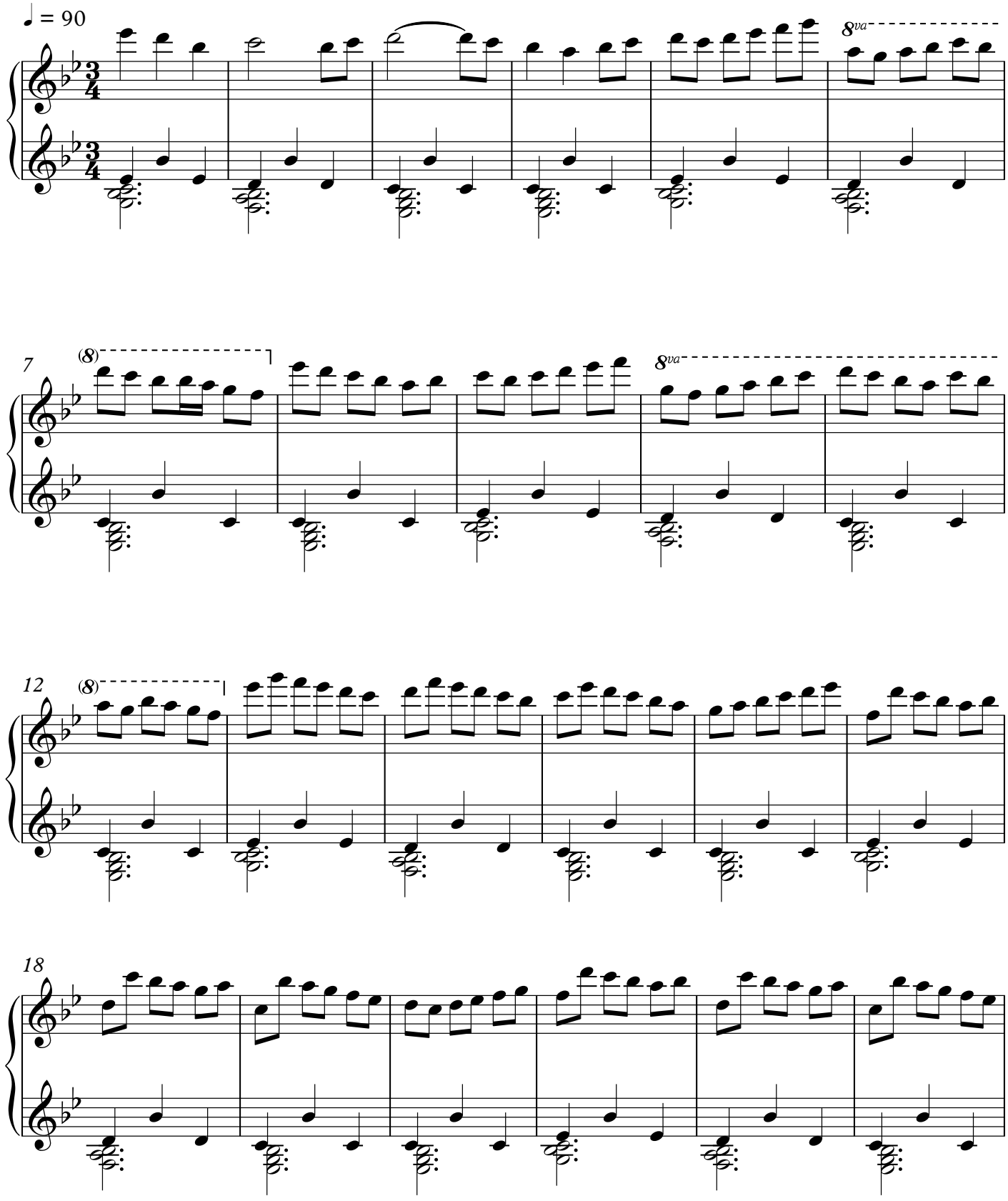
II - 4: Strings Theme Stinger [MAJOR]

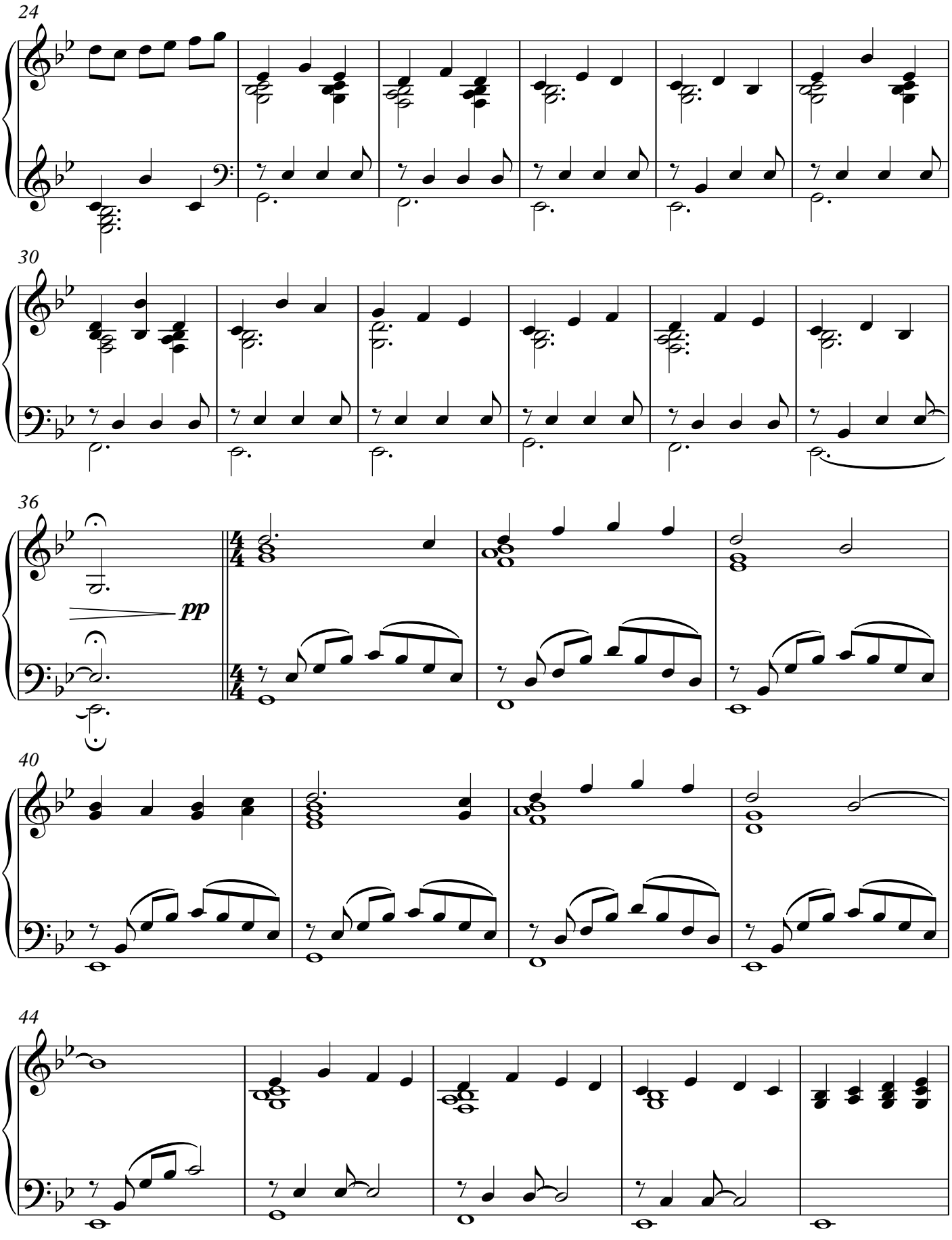


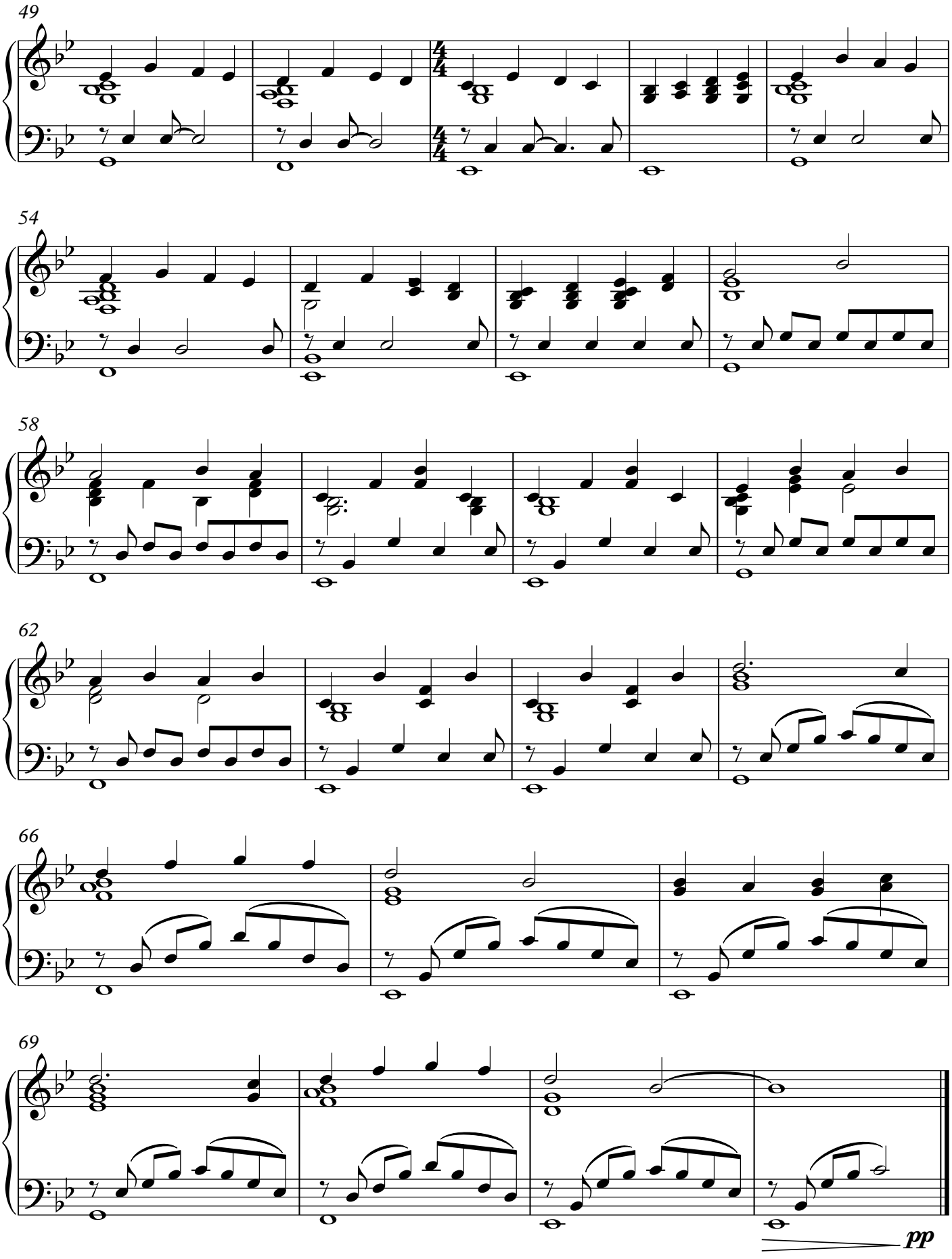
II - 5: Strings Theme [MINOR]



II - 6: Slow Piano (Eb)

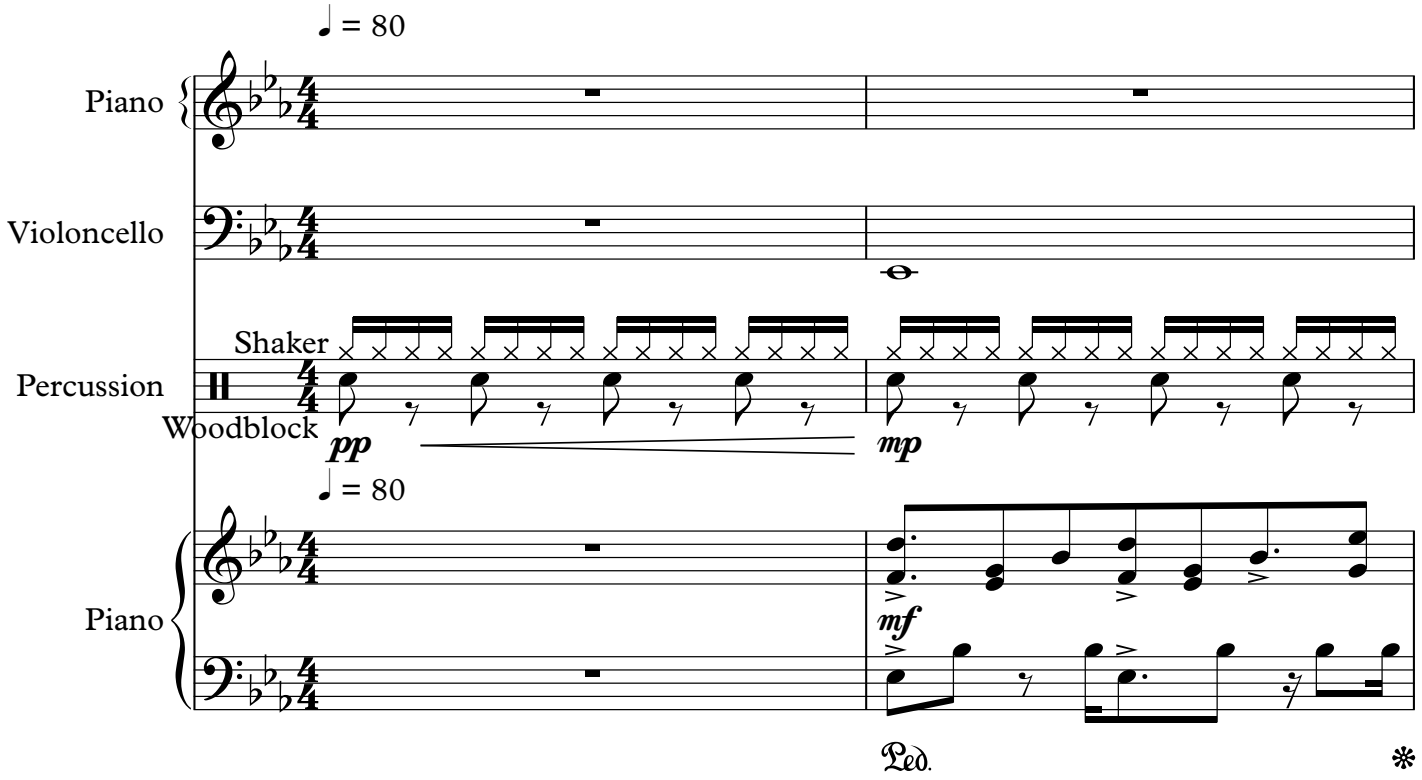


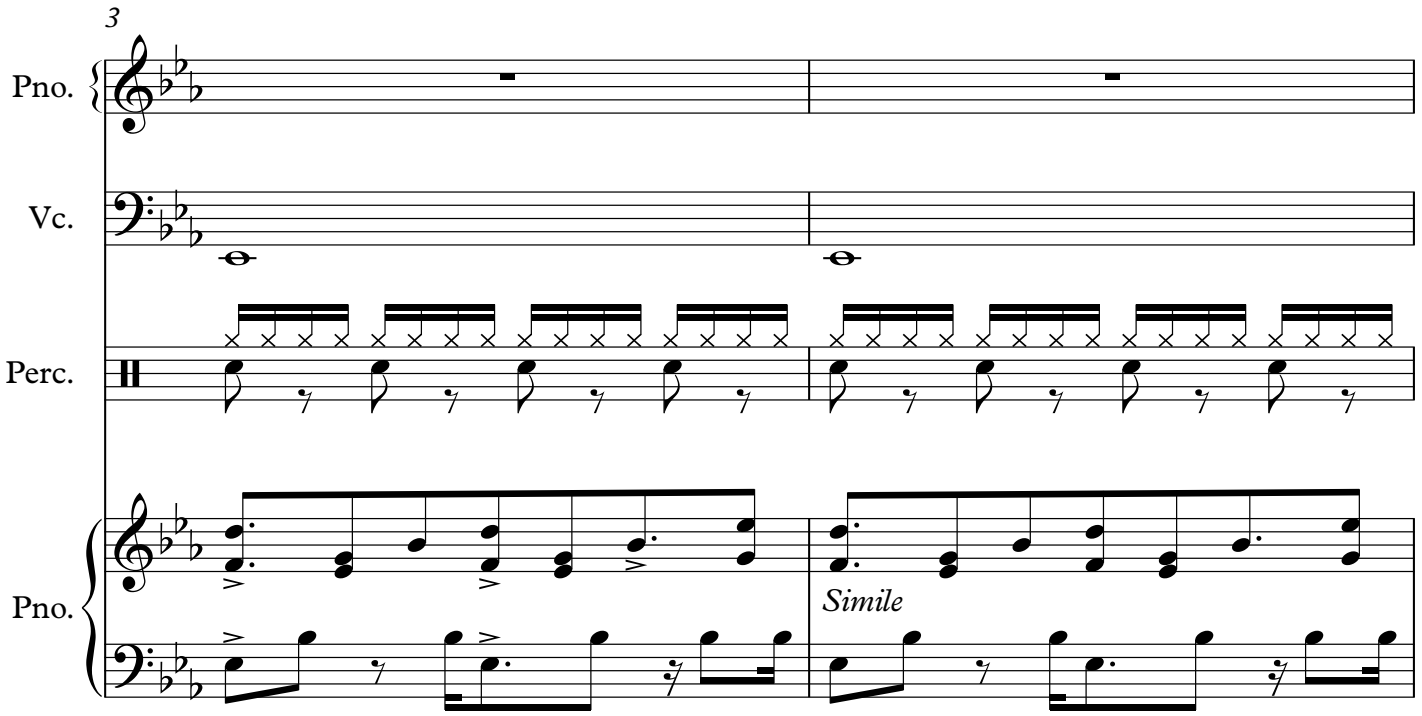

24
30
36
pp
40
44

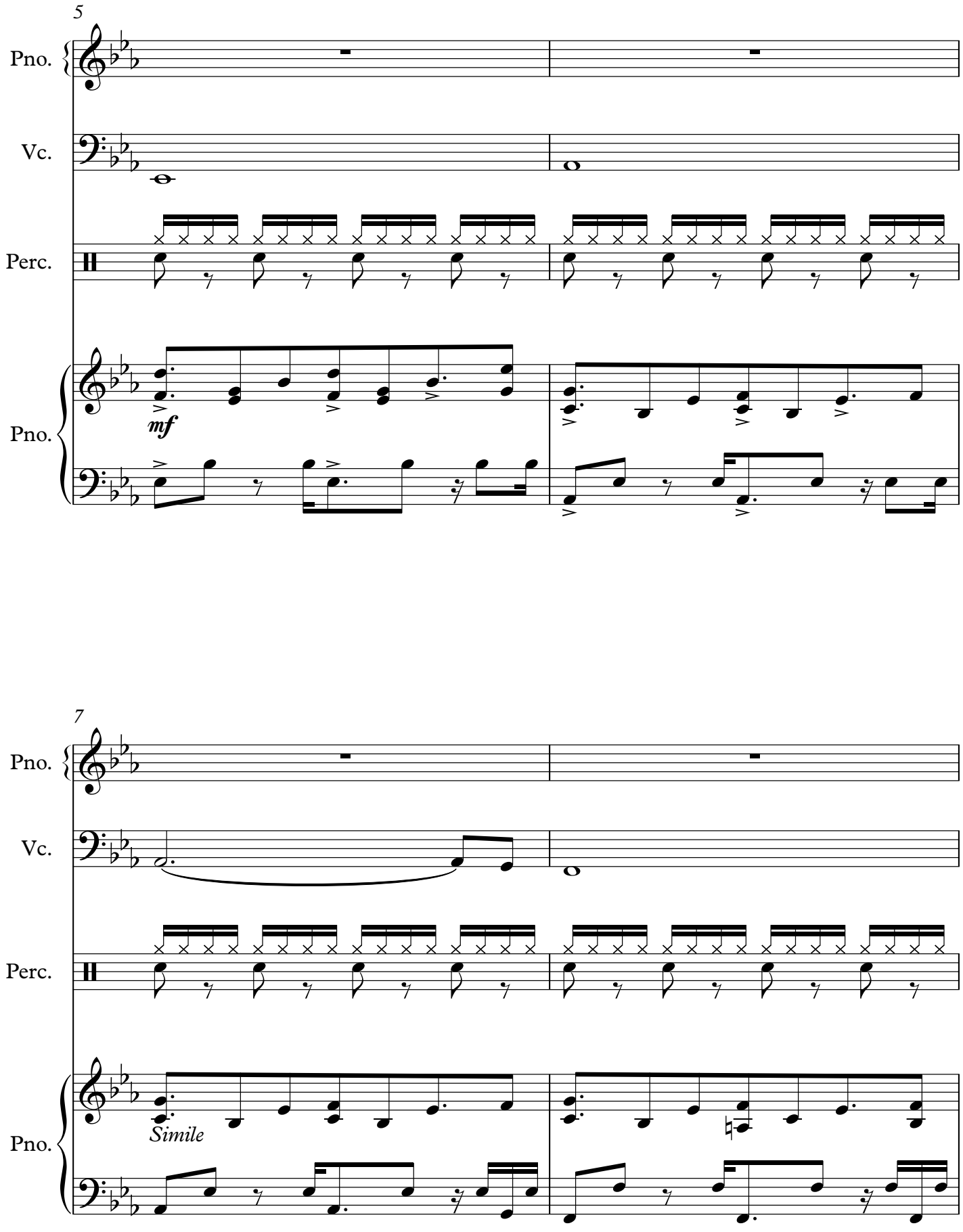

49
54
58
62
66
69
pp

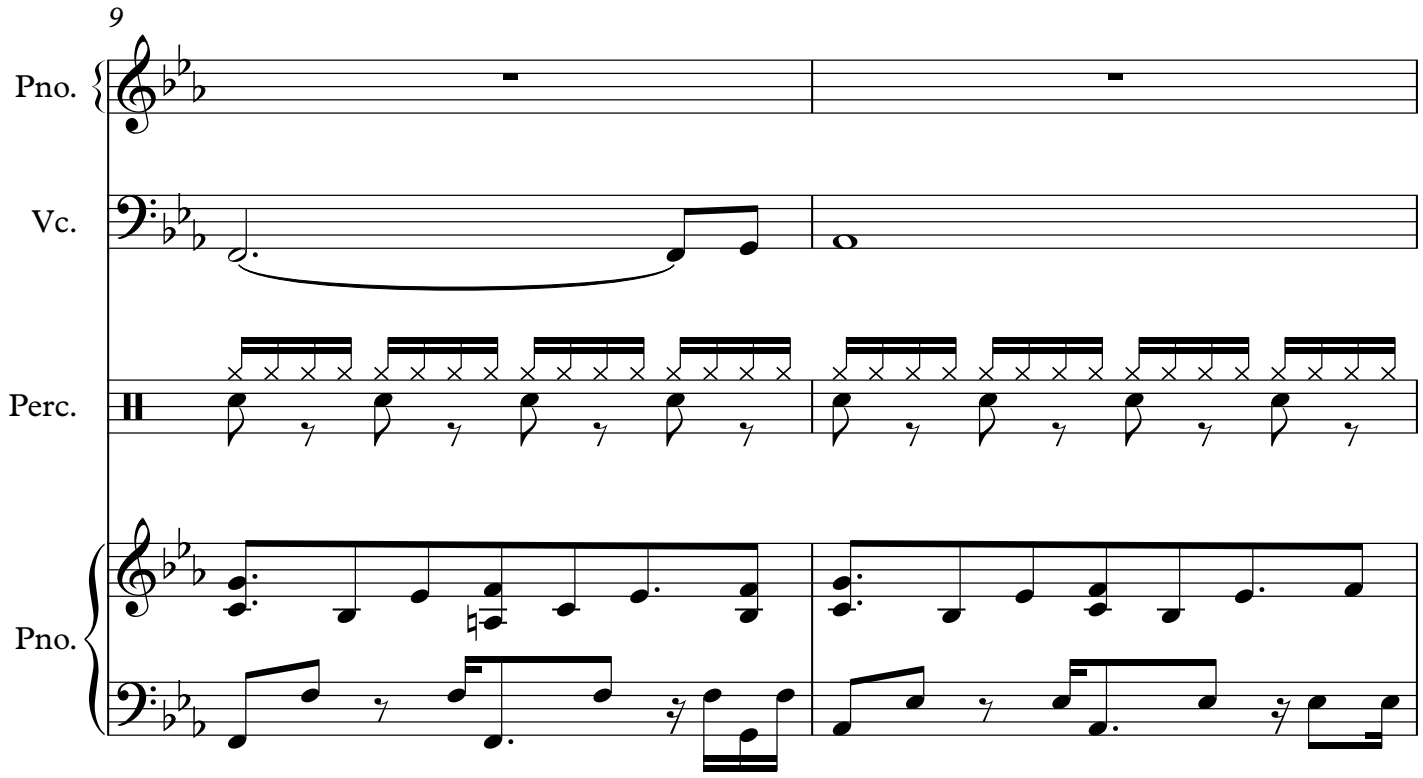
II - 7: Latin Groove (Eb)

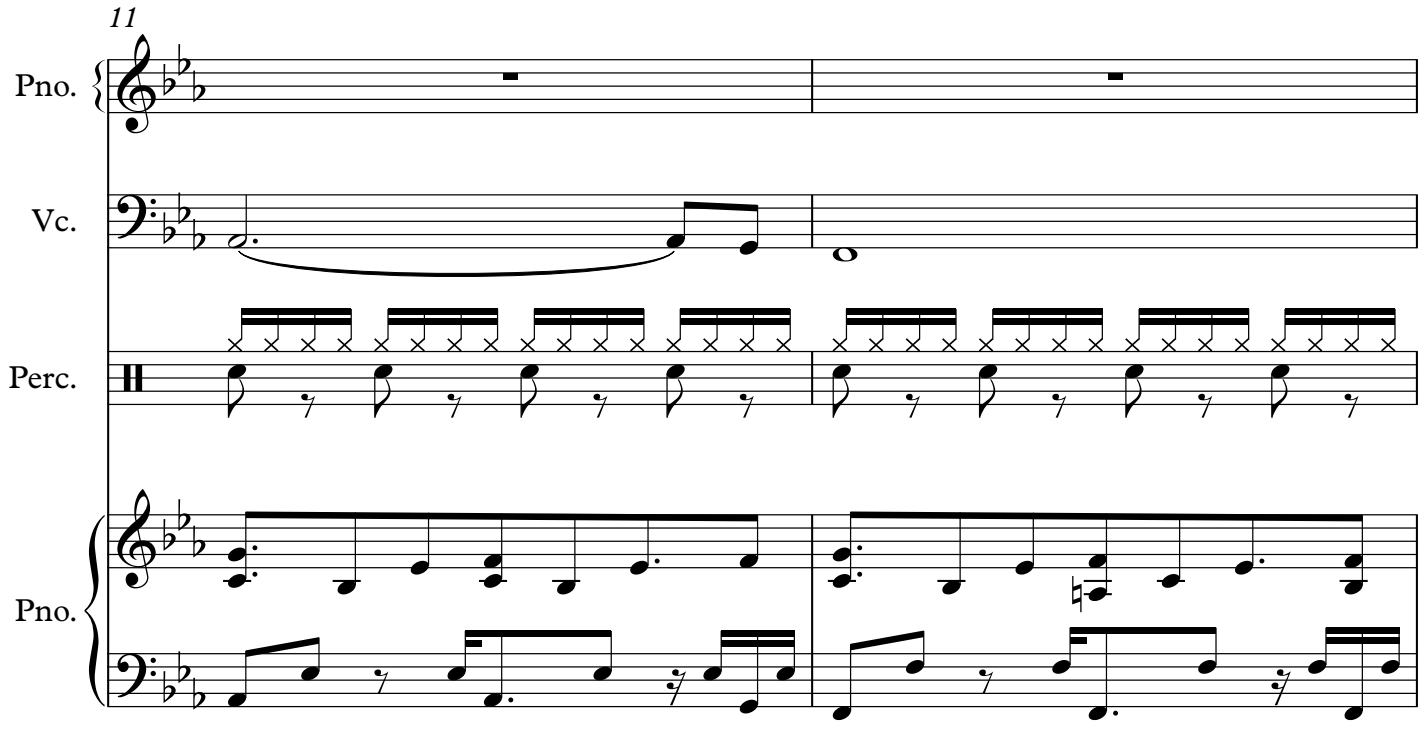
[Short Version]

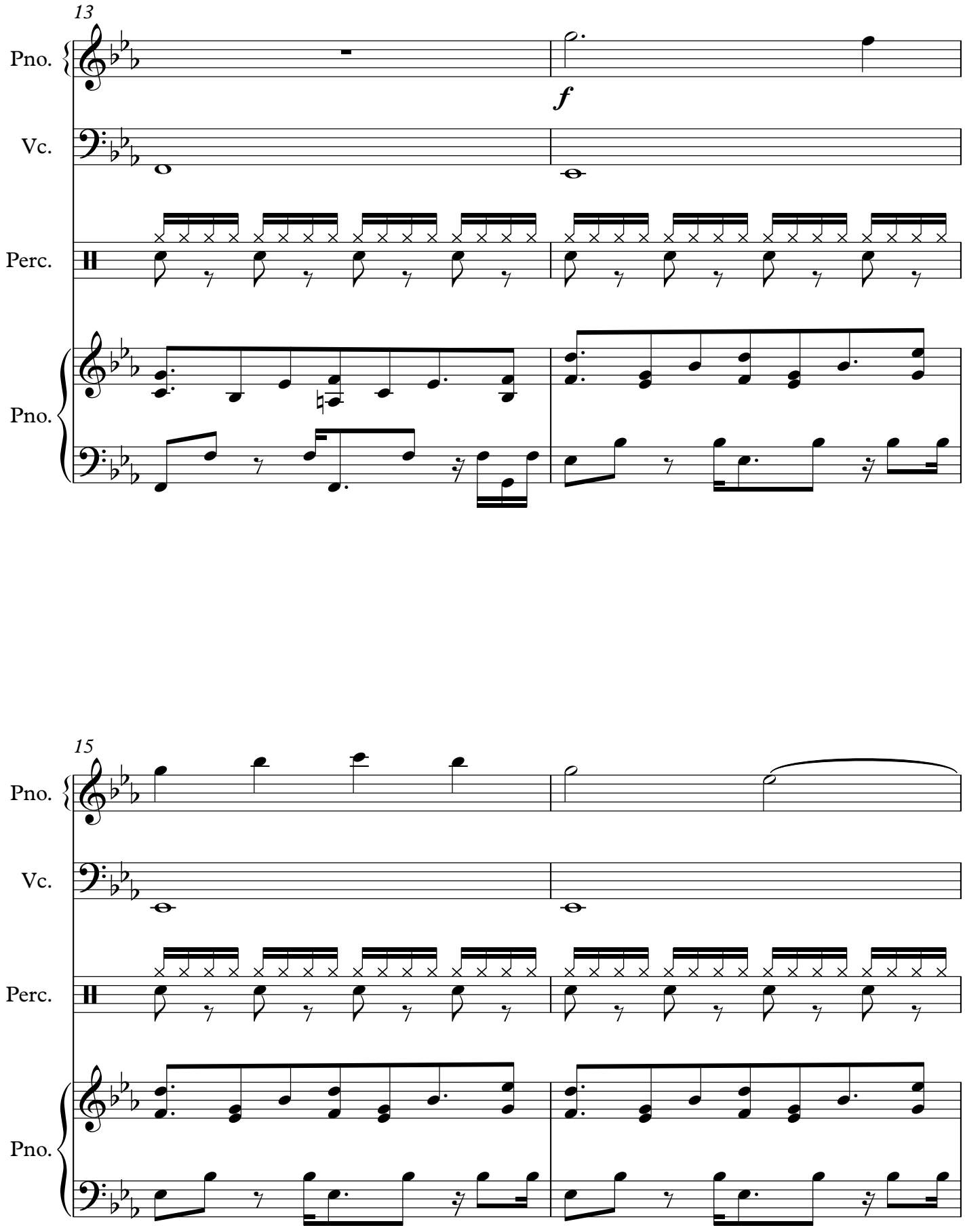


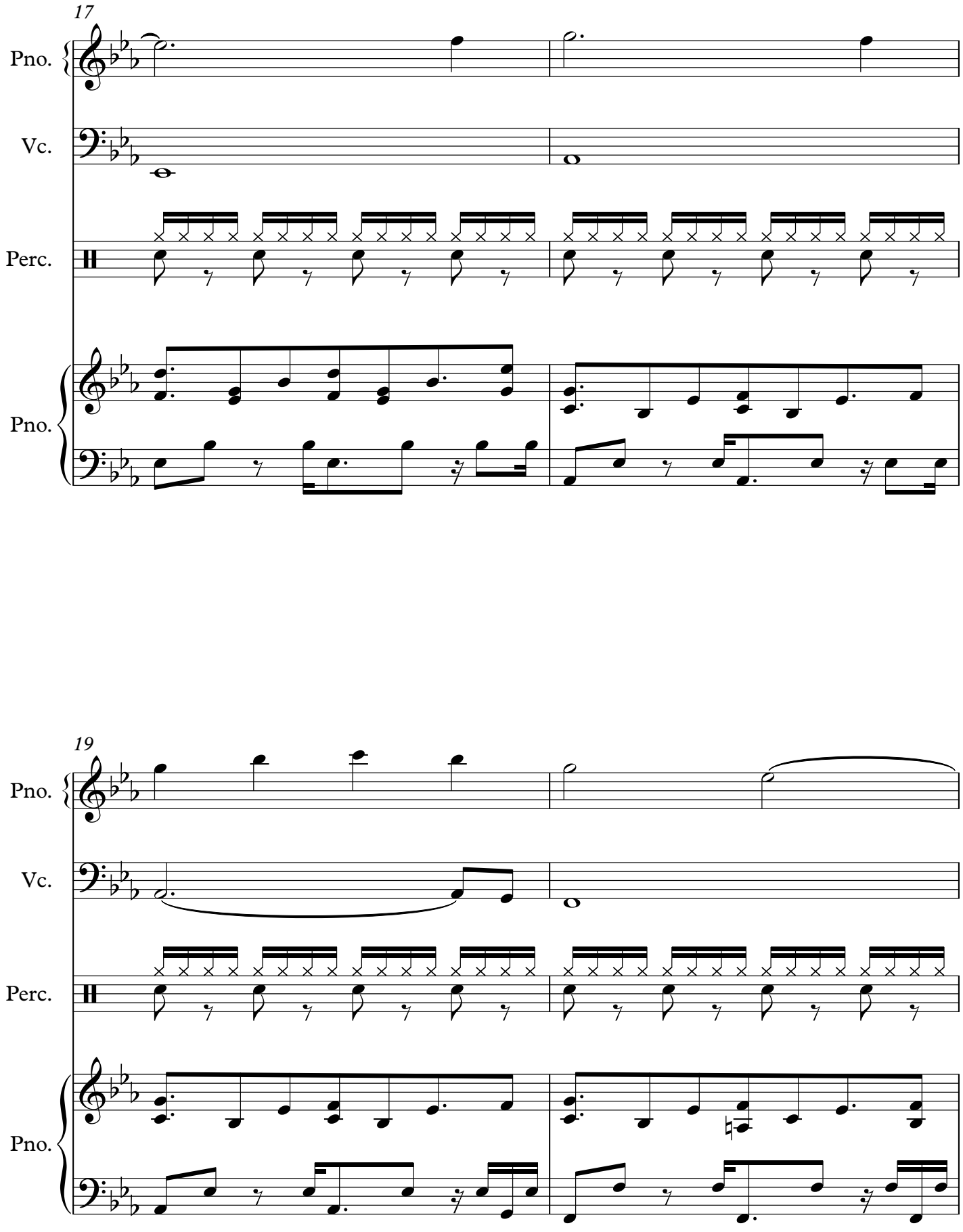


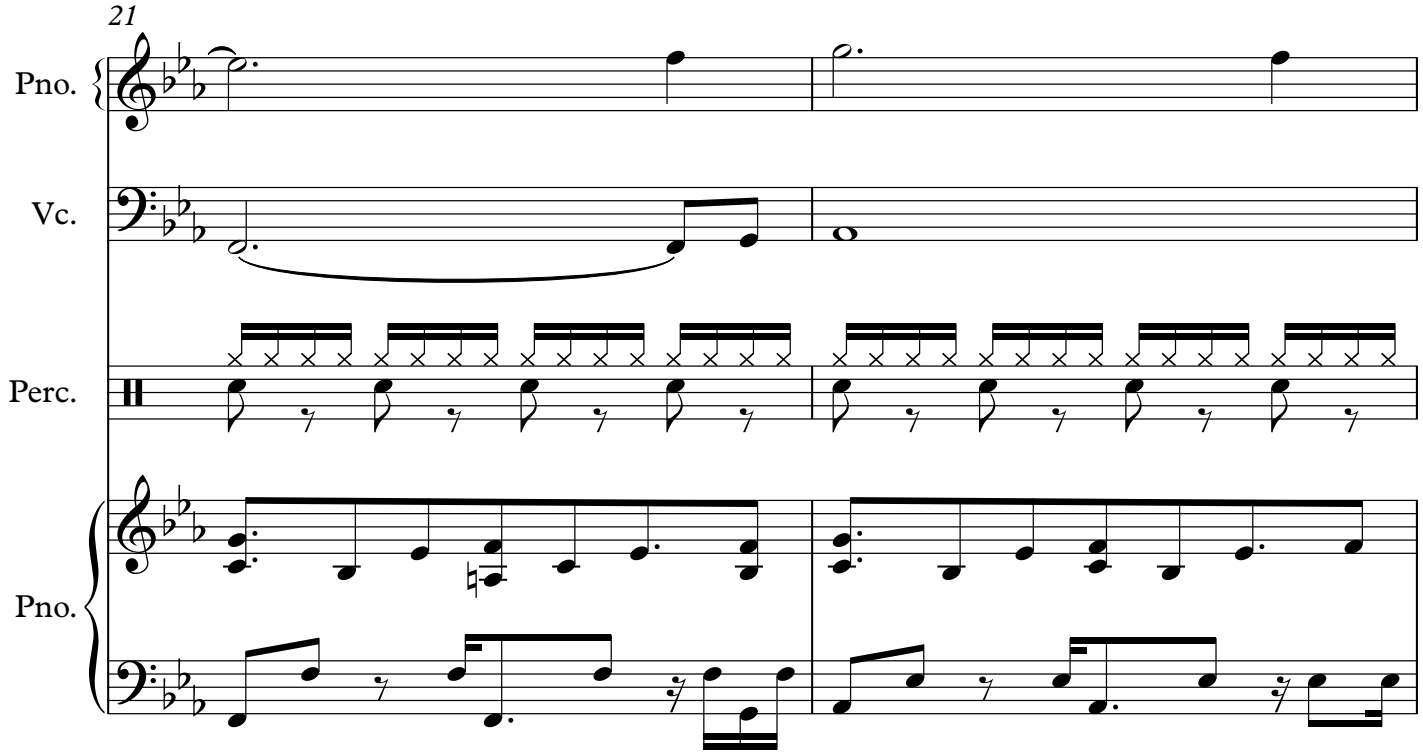

5
Pno.
Vc.
Perc.
Pno.
mf
7
Pno.
Vc.
Perc.
Pno.
Simile

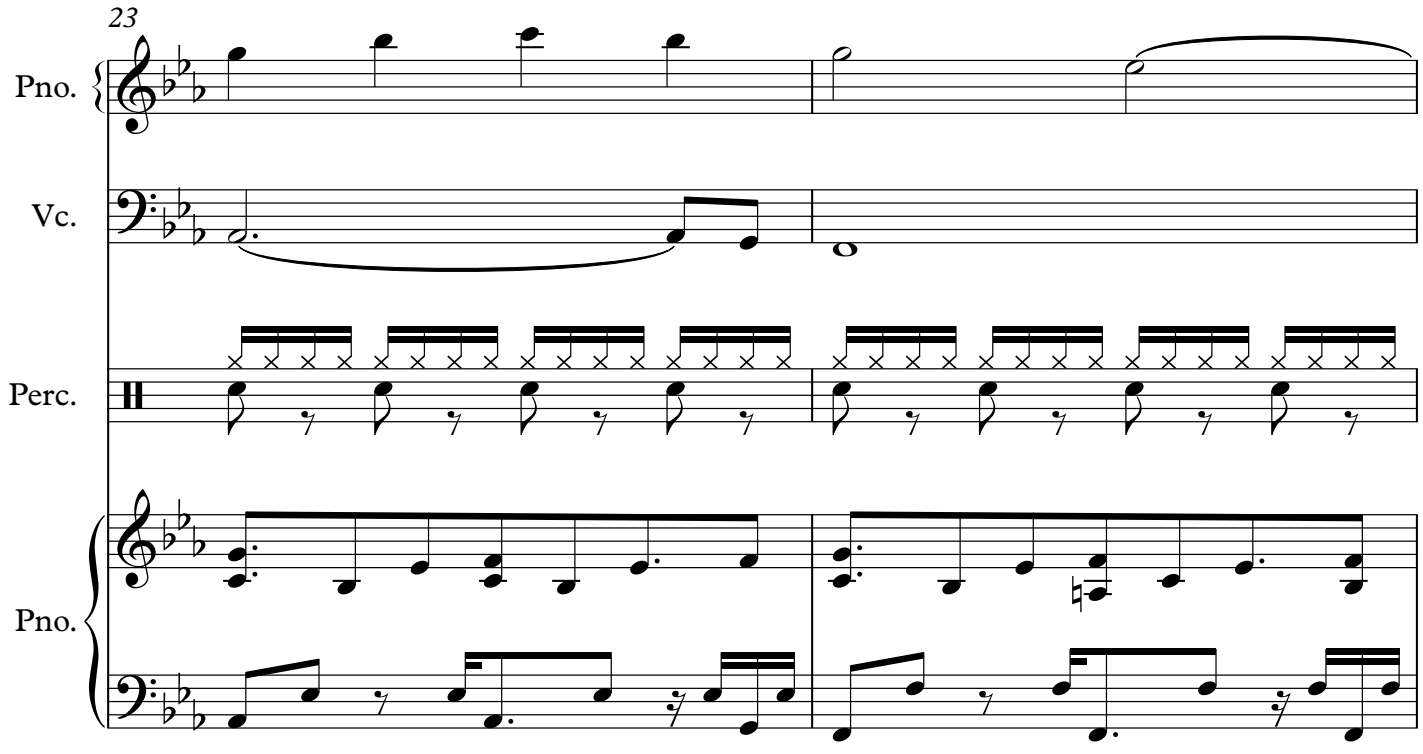

9
Pno.
Vc.
Perc.
Pno.

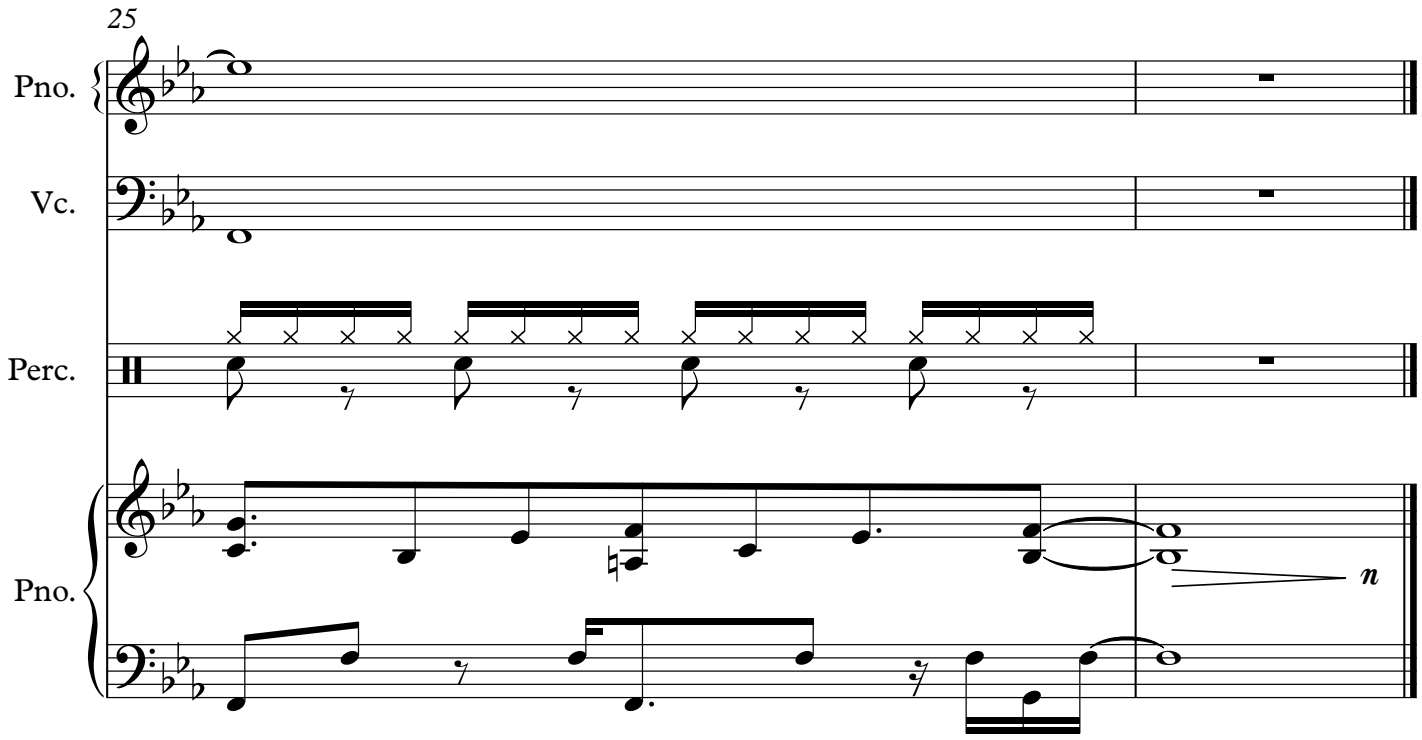

11
Pno.
Vc.
Perc.
Pno.


13
Pno.
Vc.
Perc.
Pno.
f
15
Pno.
Vc.
Perc.
Pno.


17
Pno.
Vc.
Perc.
Pno.
19
Pno.
Vc.
Perc.
Pno.

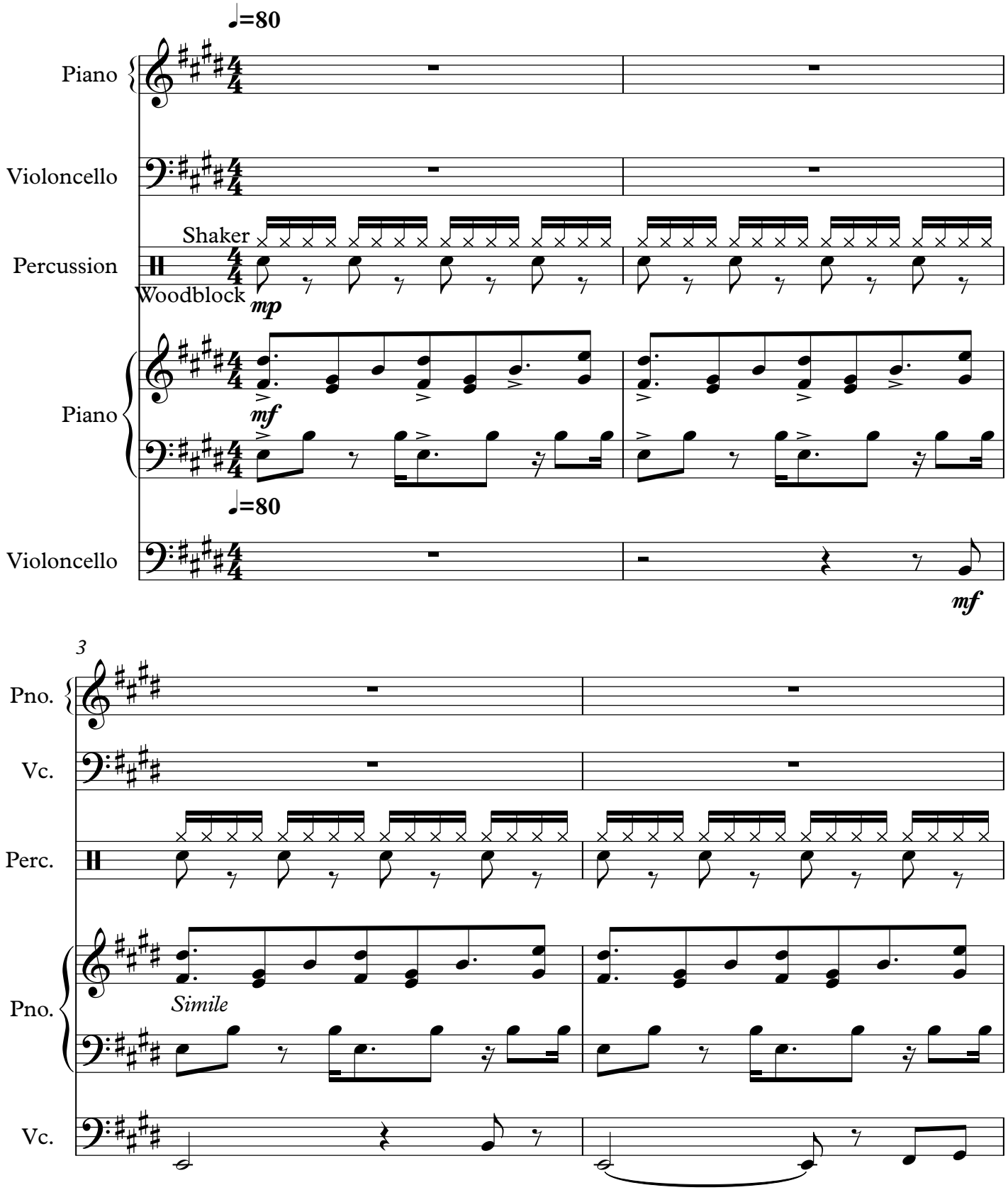

21
Pno.
Vc.
Perc.
Pno.

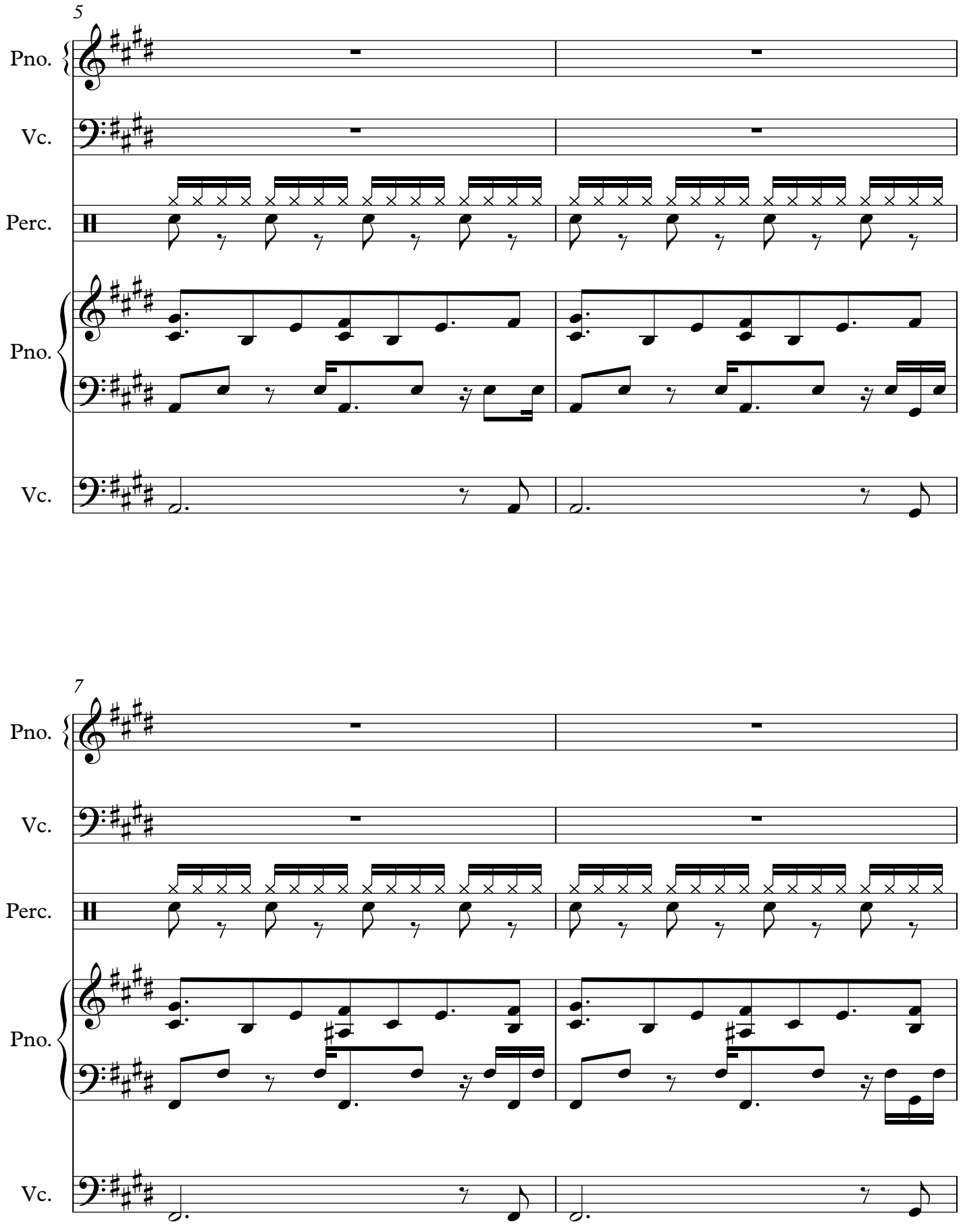

23
Pno.
Vc.
Perc.
Pno.


25
Pno.
Vc.
Perc.
Pno.
n

II - 8: Latin Groove

[Closing Theme]

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Vc.
7
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Vc.
Perc.
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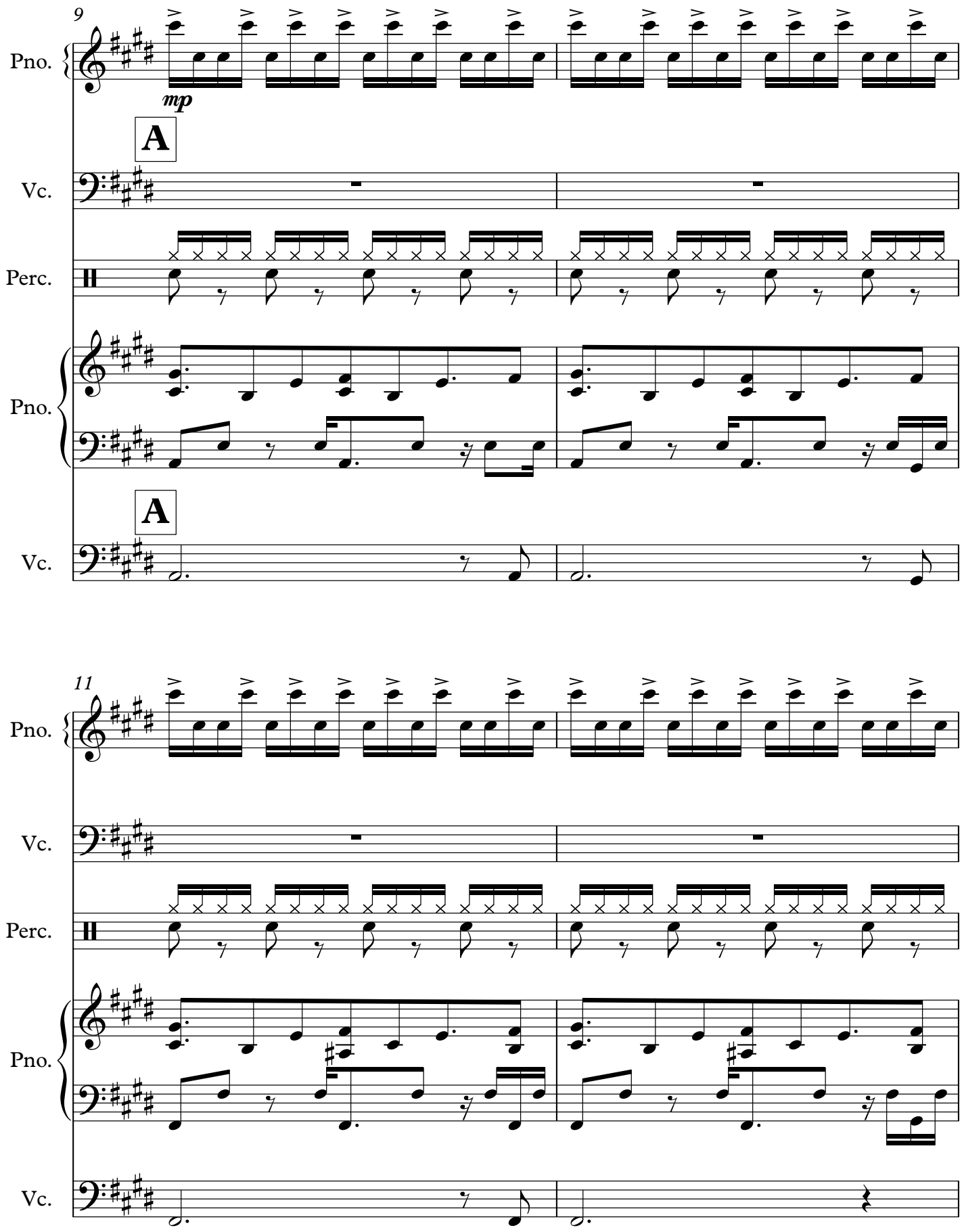
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Perc.
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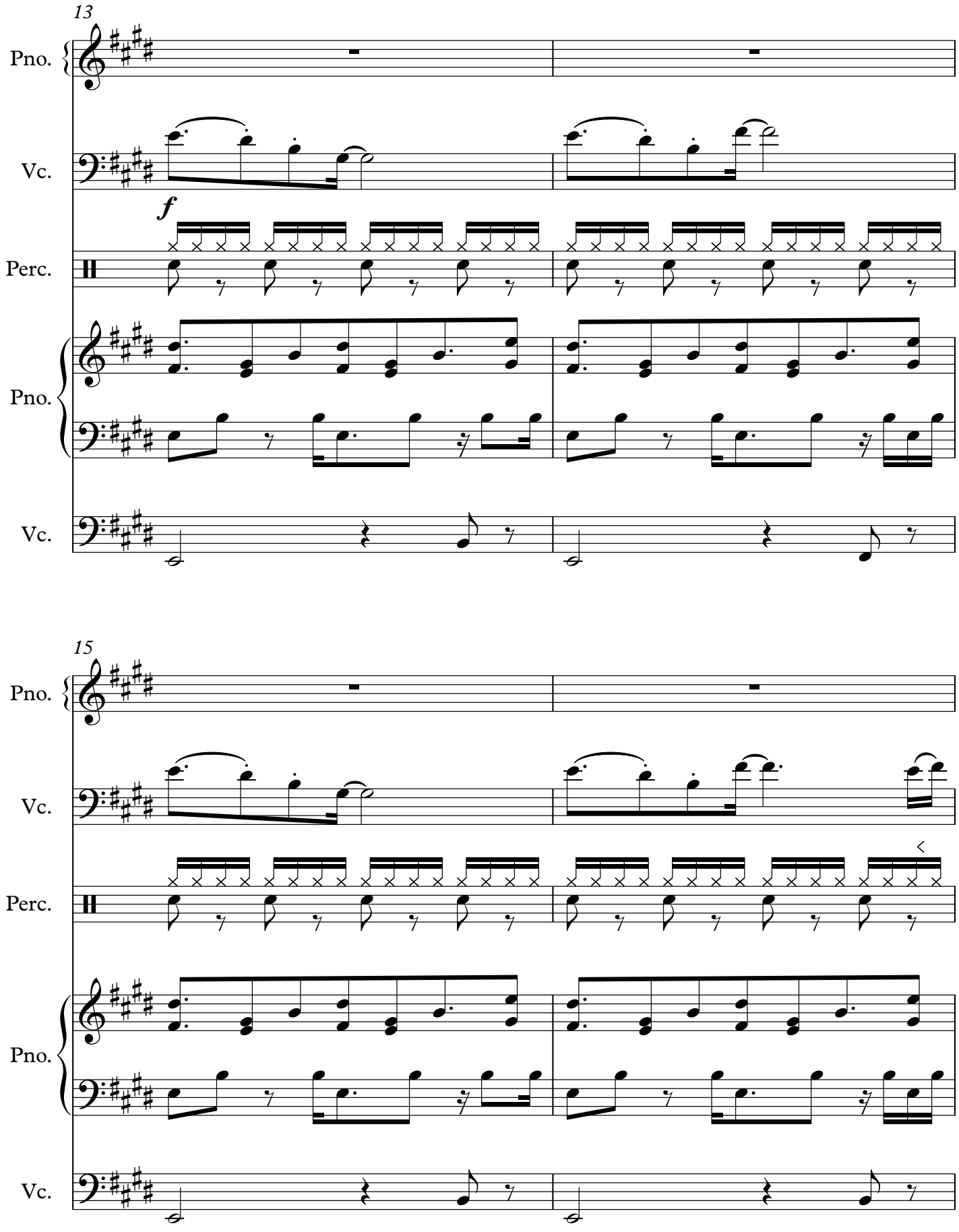
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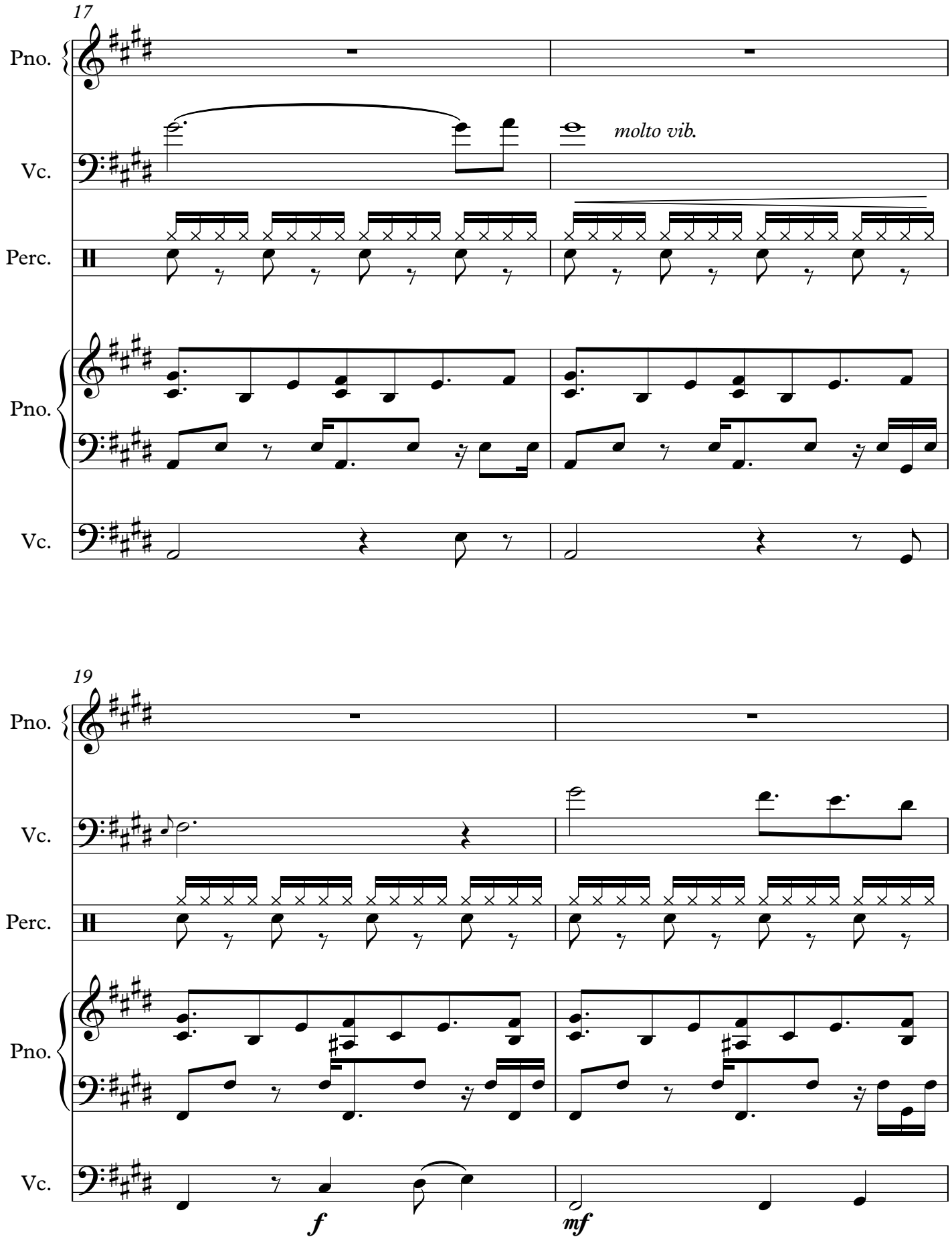
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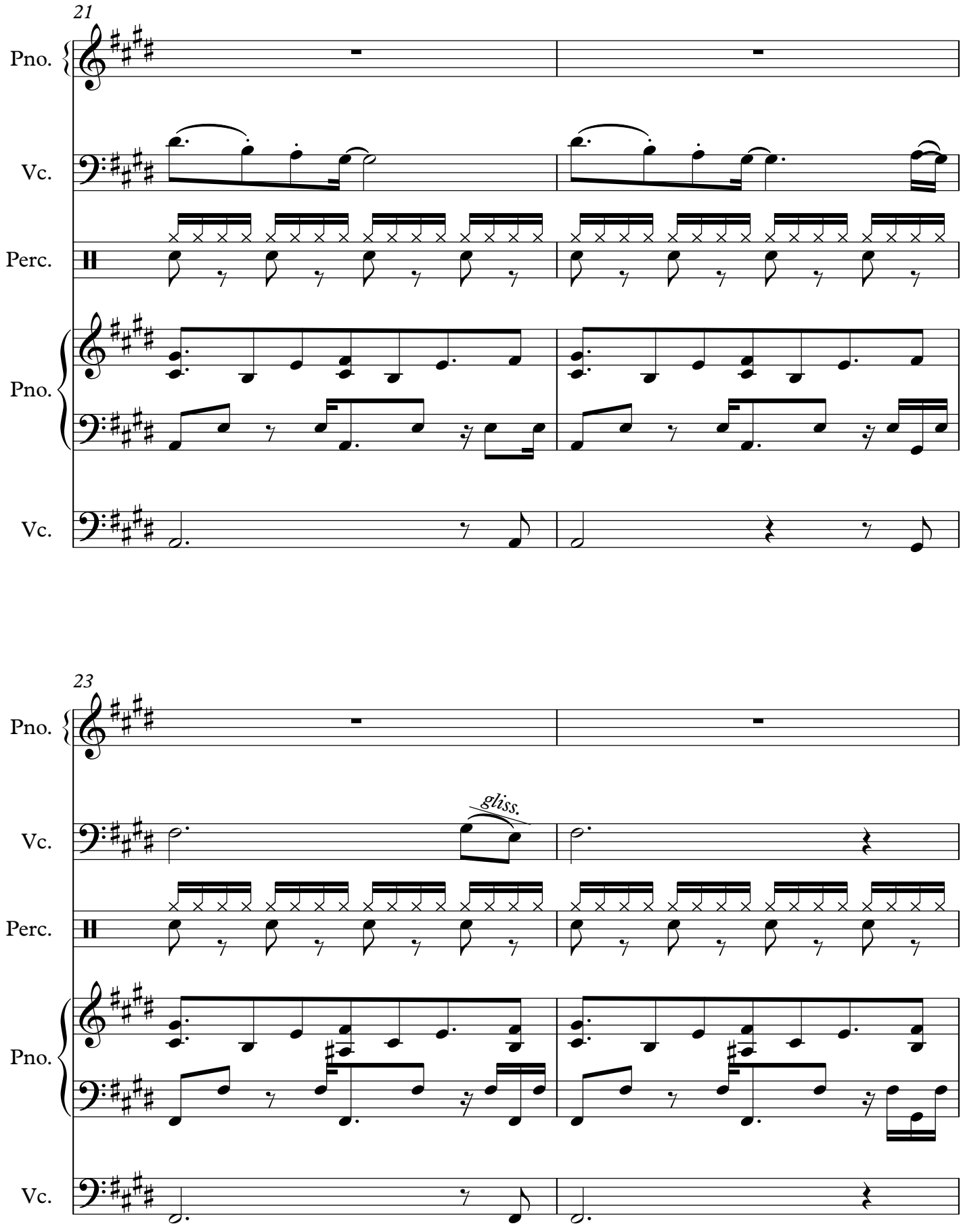
f
mf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23
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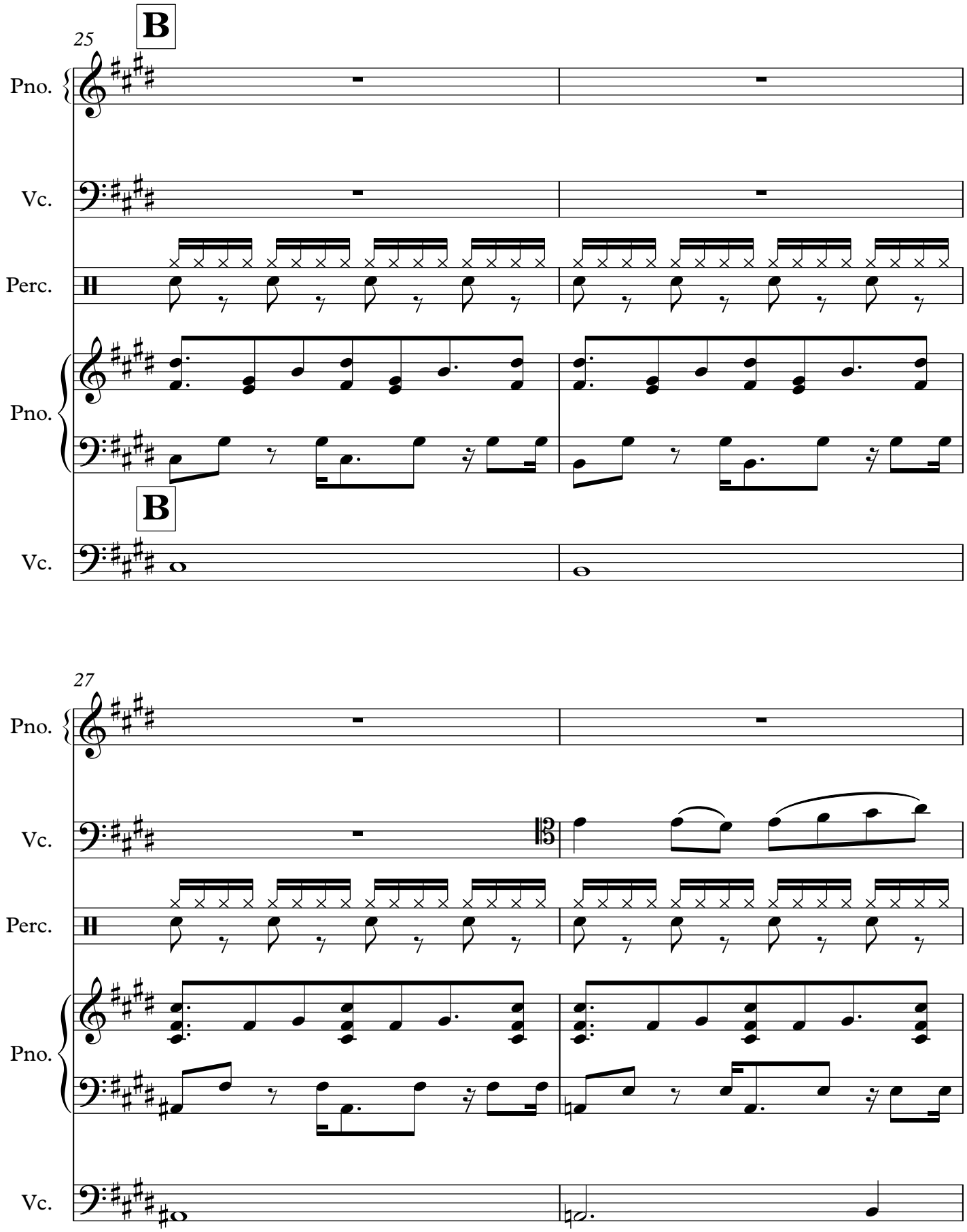
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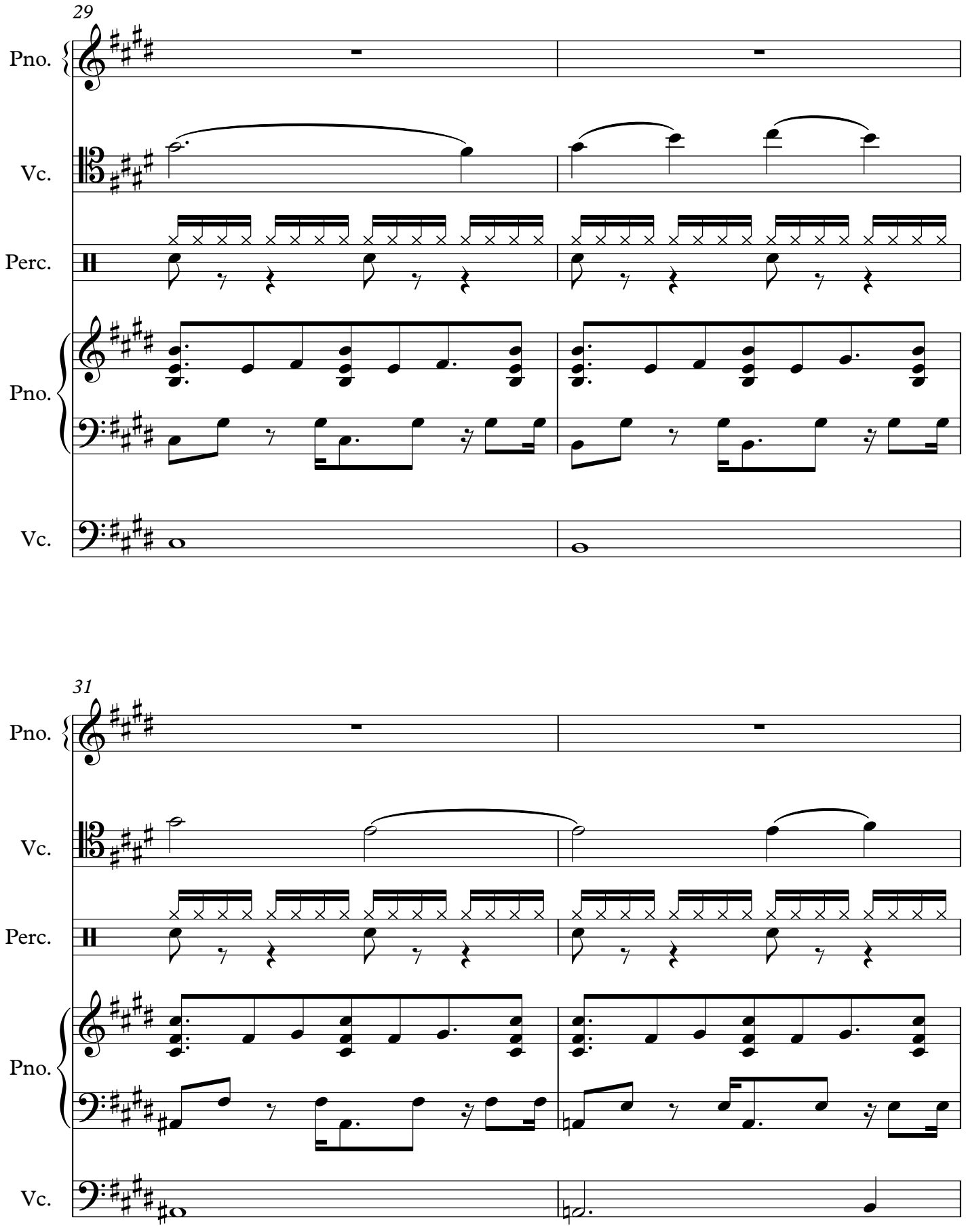
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31
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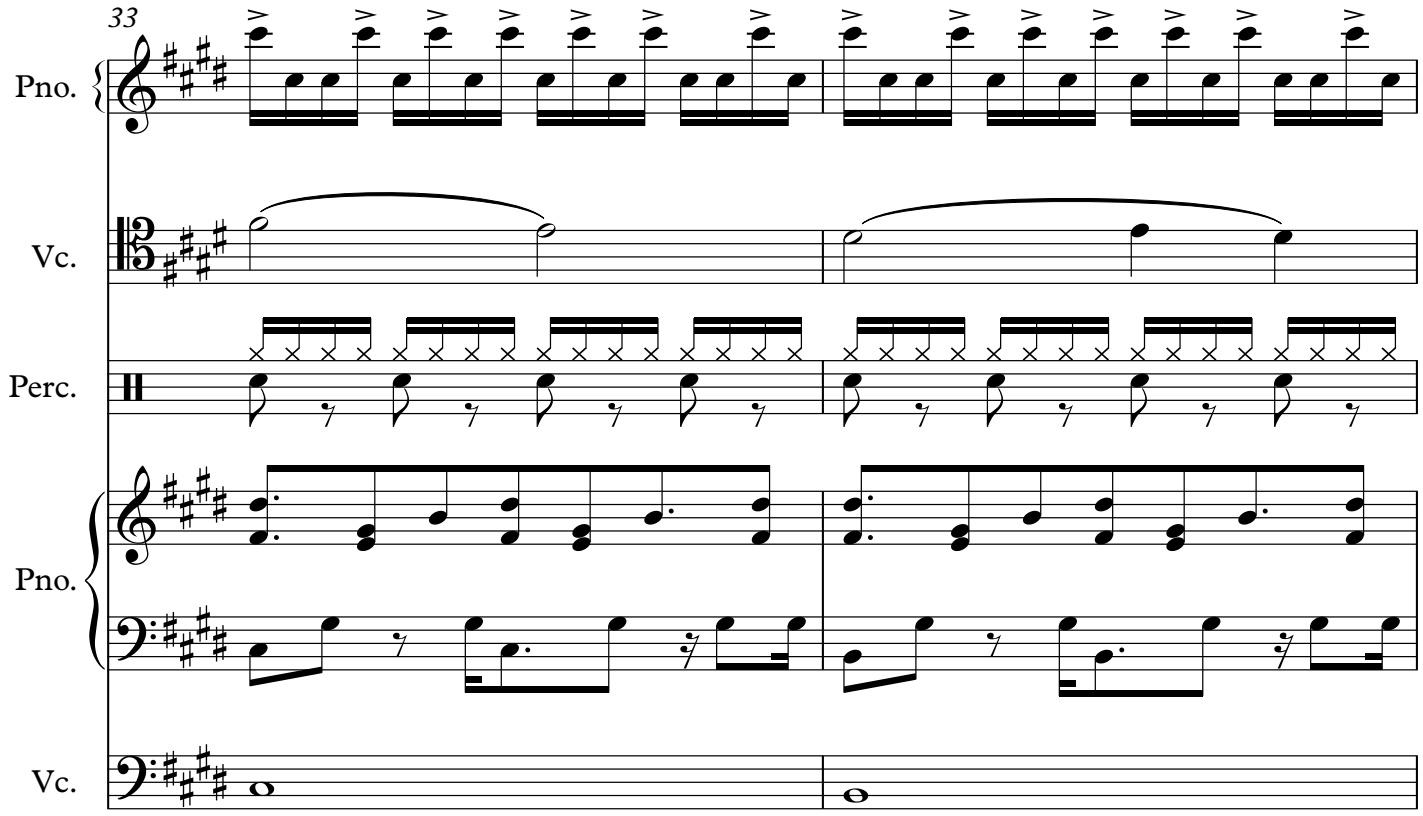
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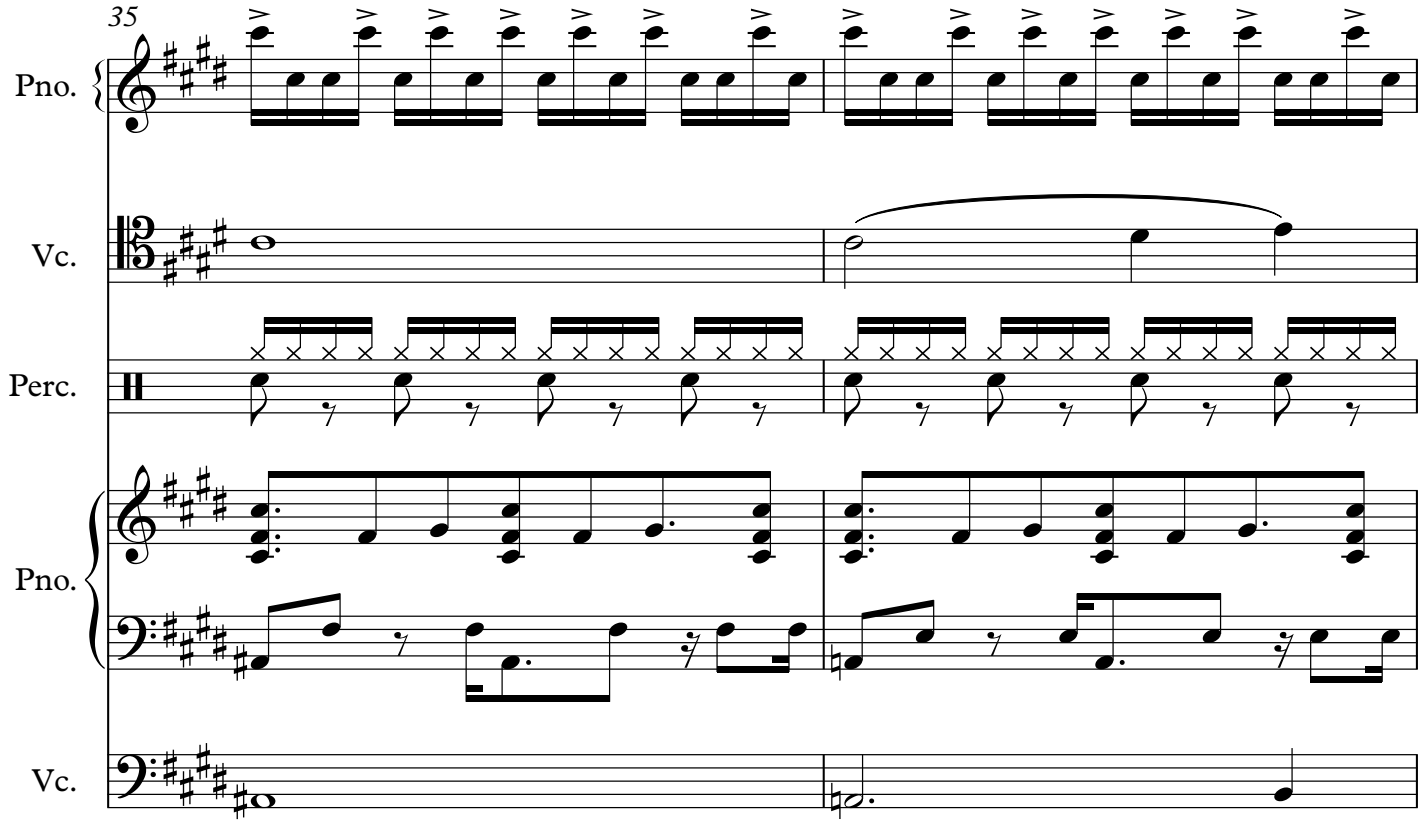
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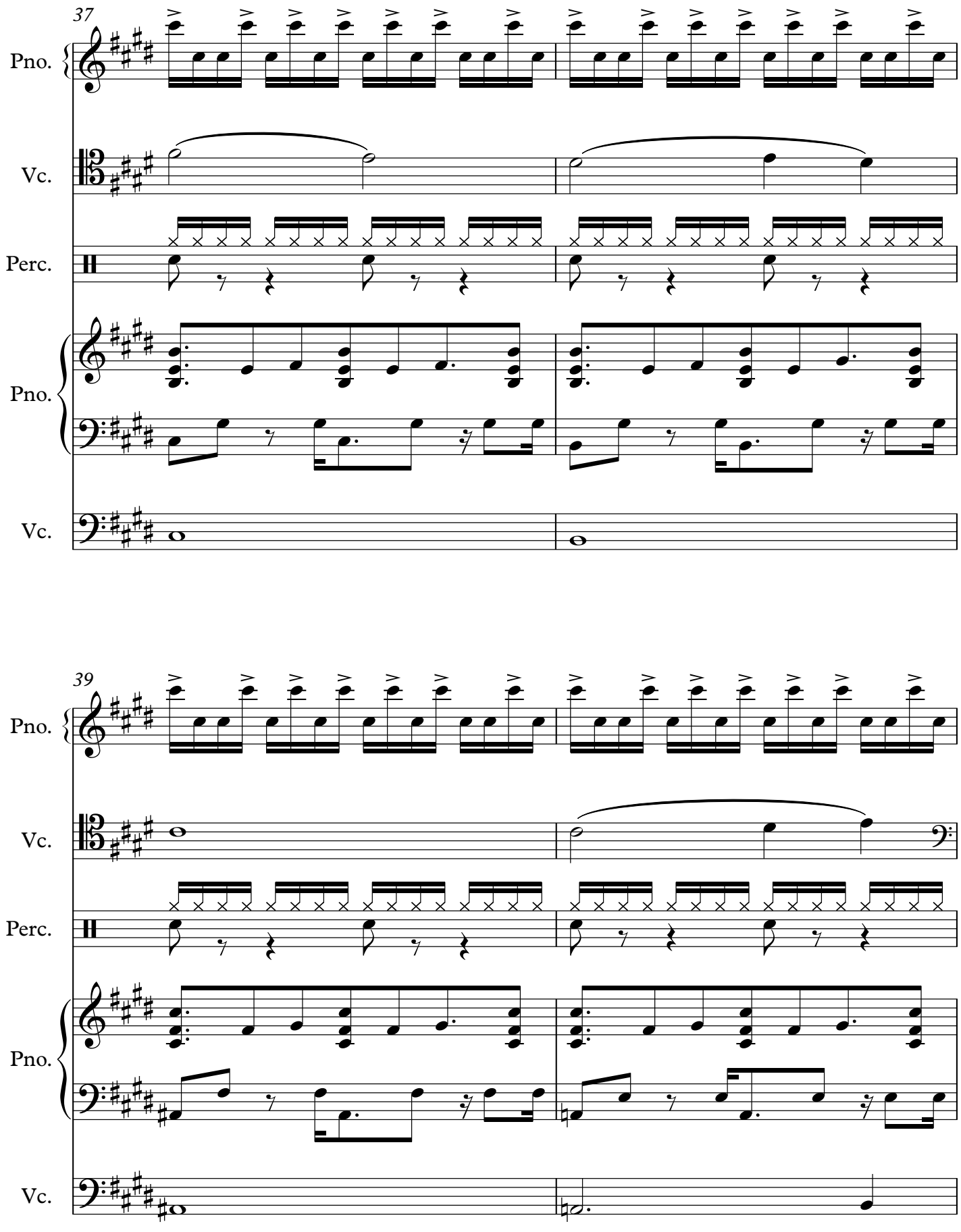
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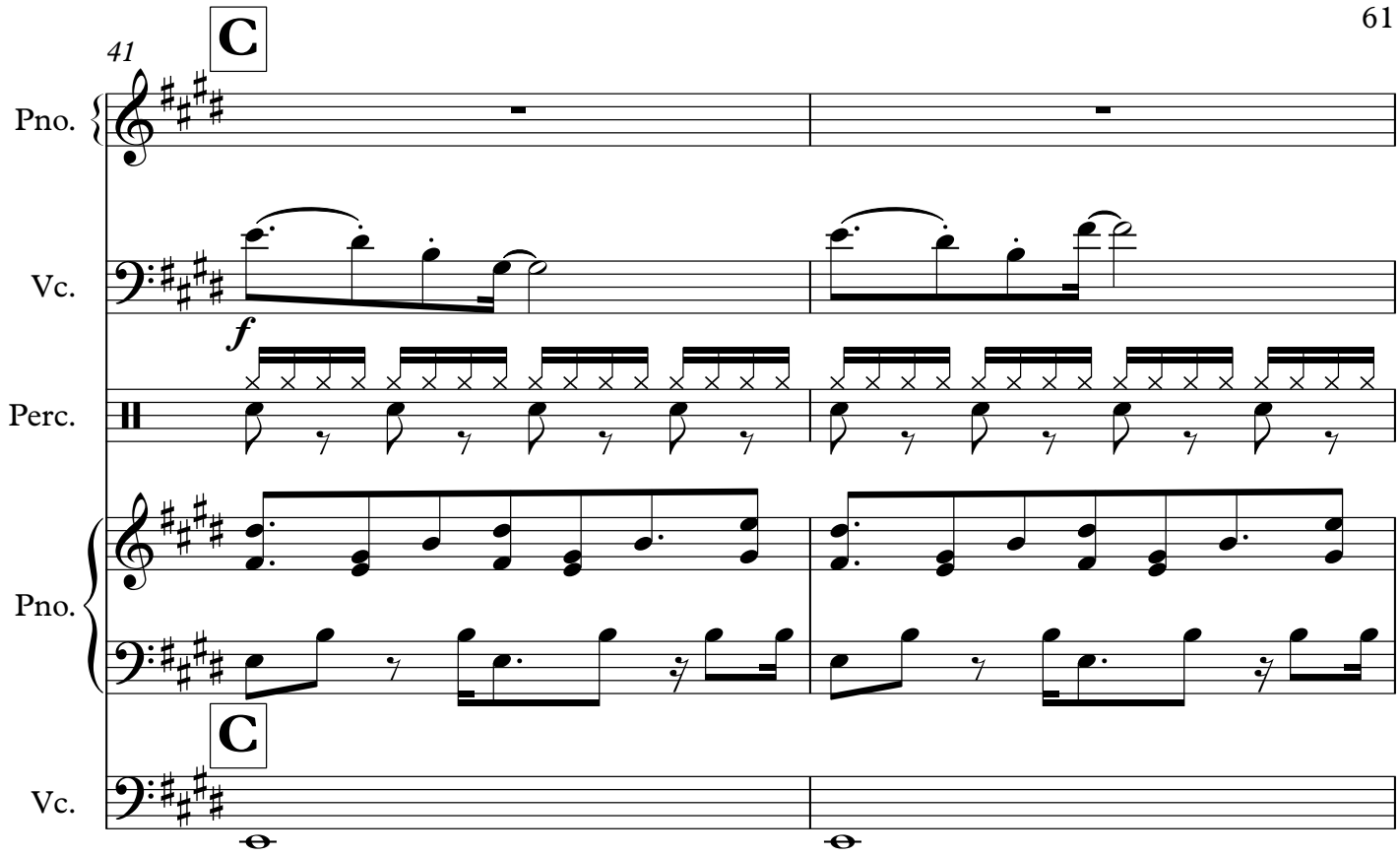
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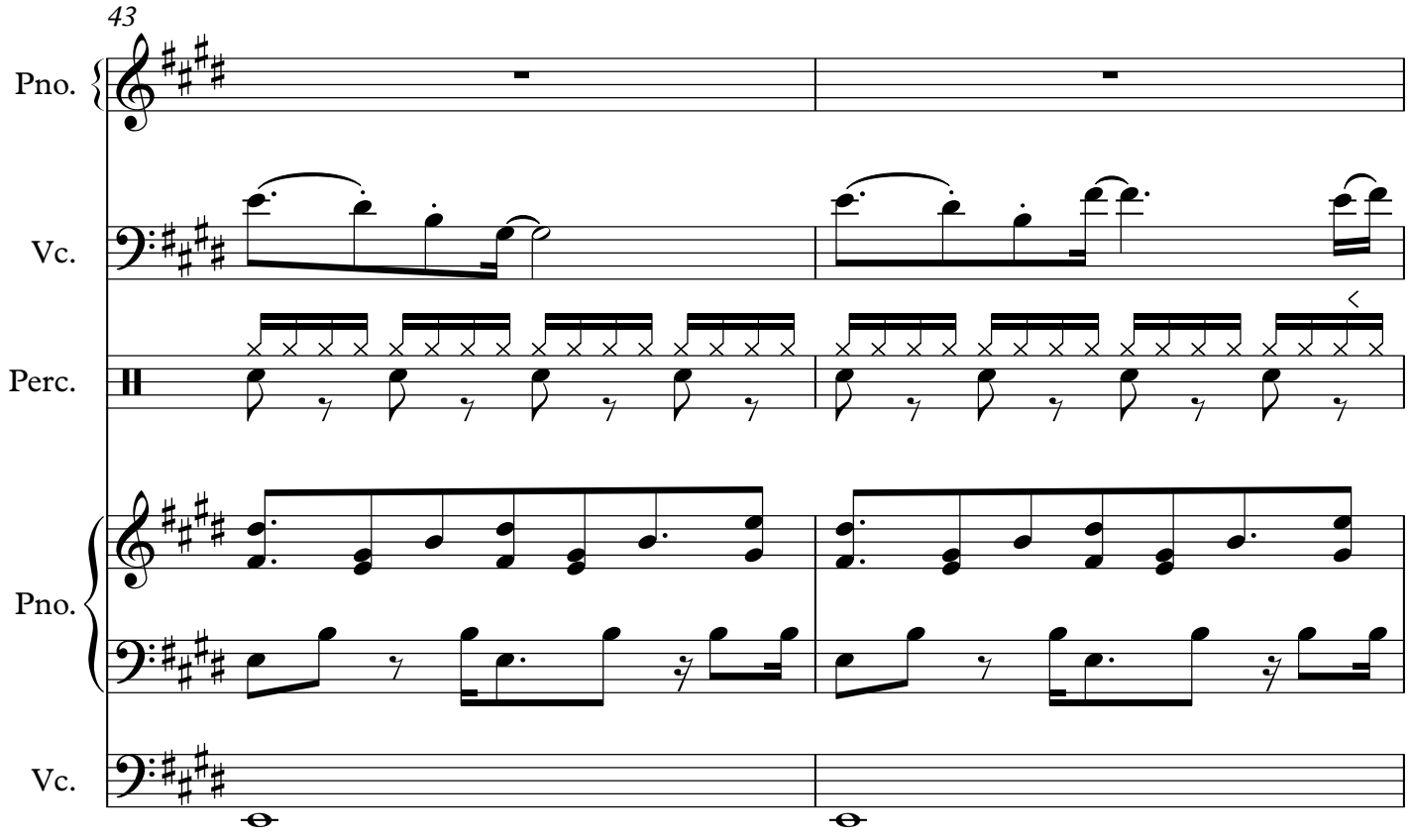
C
Vc.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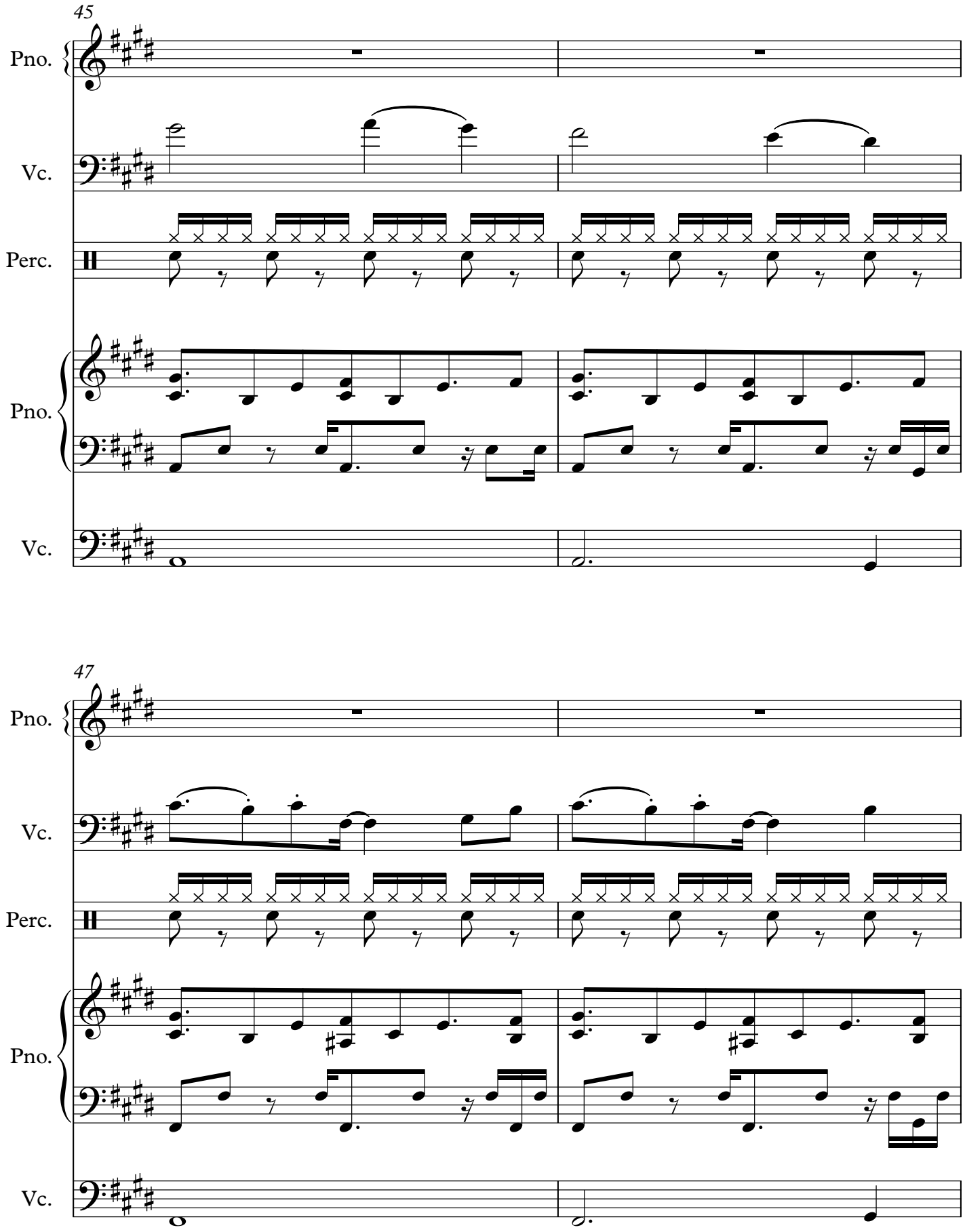
Vc.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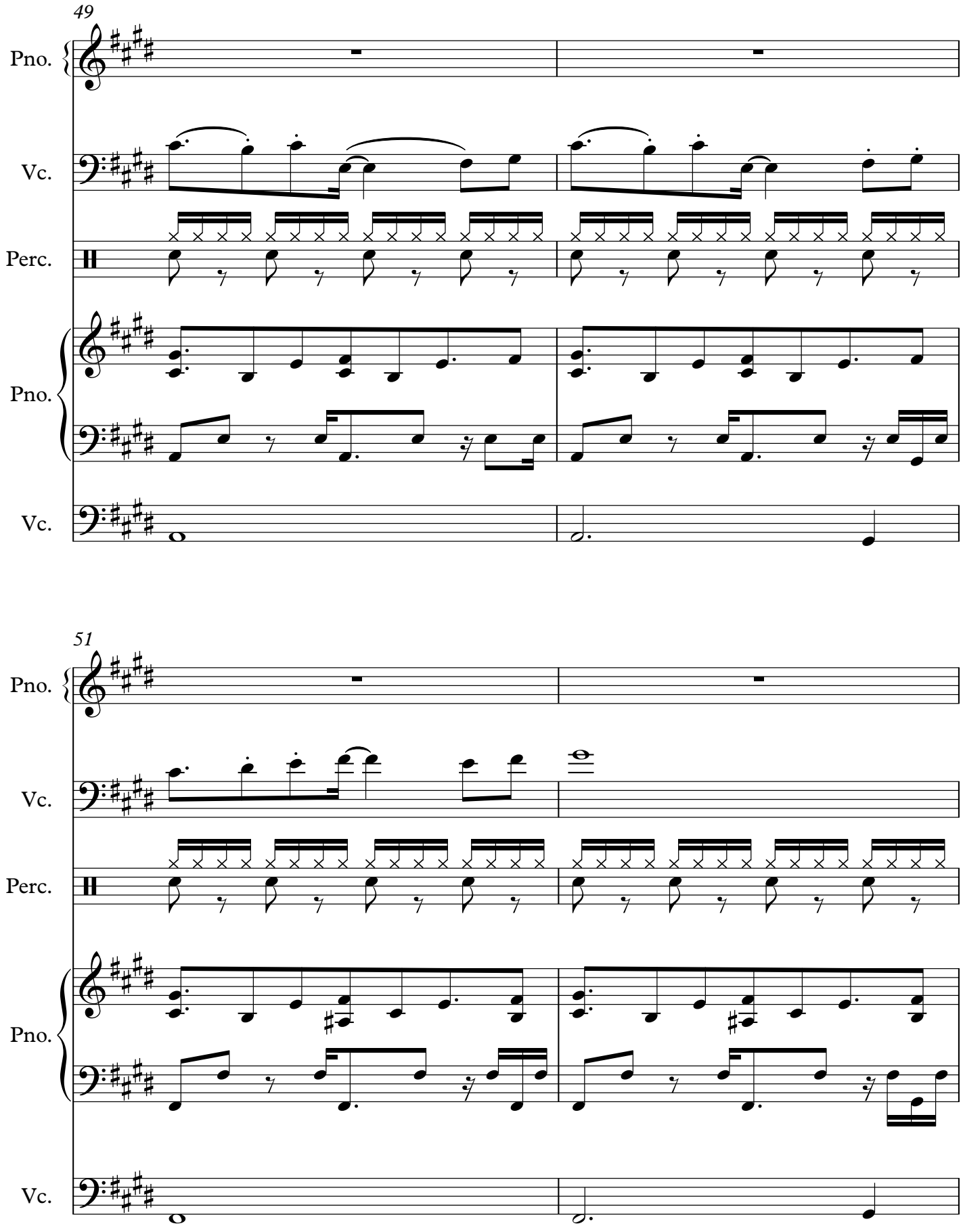
Perc.
Pno.
Vc.
47
Pno.
Vc.
Perc.
Pno.
Vc.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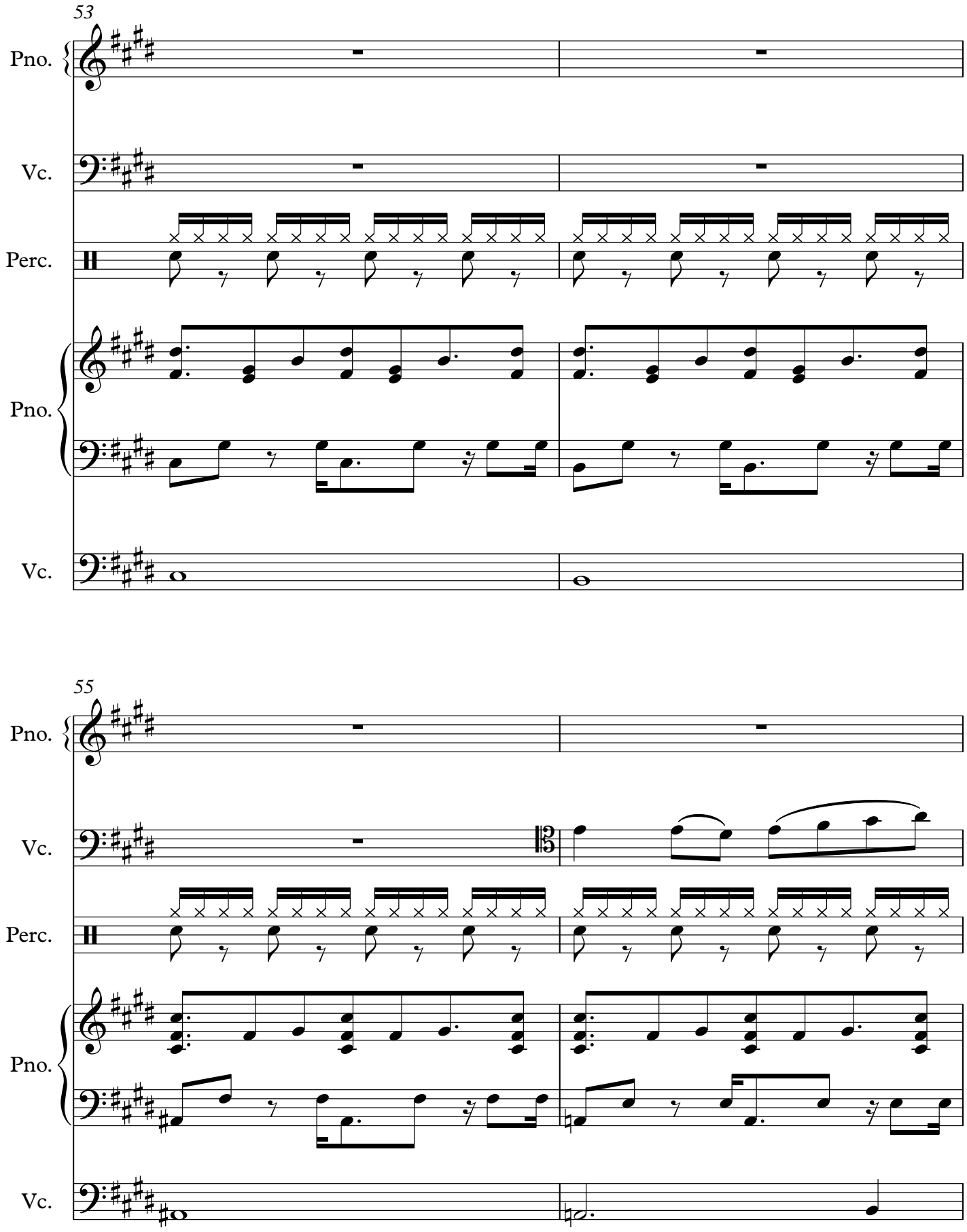
Perc.
Pno.
Vc.
51
Pno.
Vc.
Perc.
Pno.
Vc.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Vc.
55
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Vc.
Perc.
Pno.
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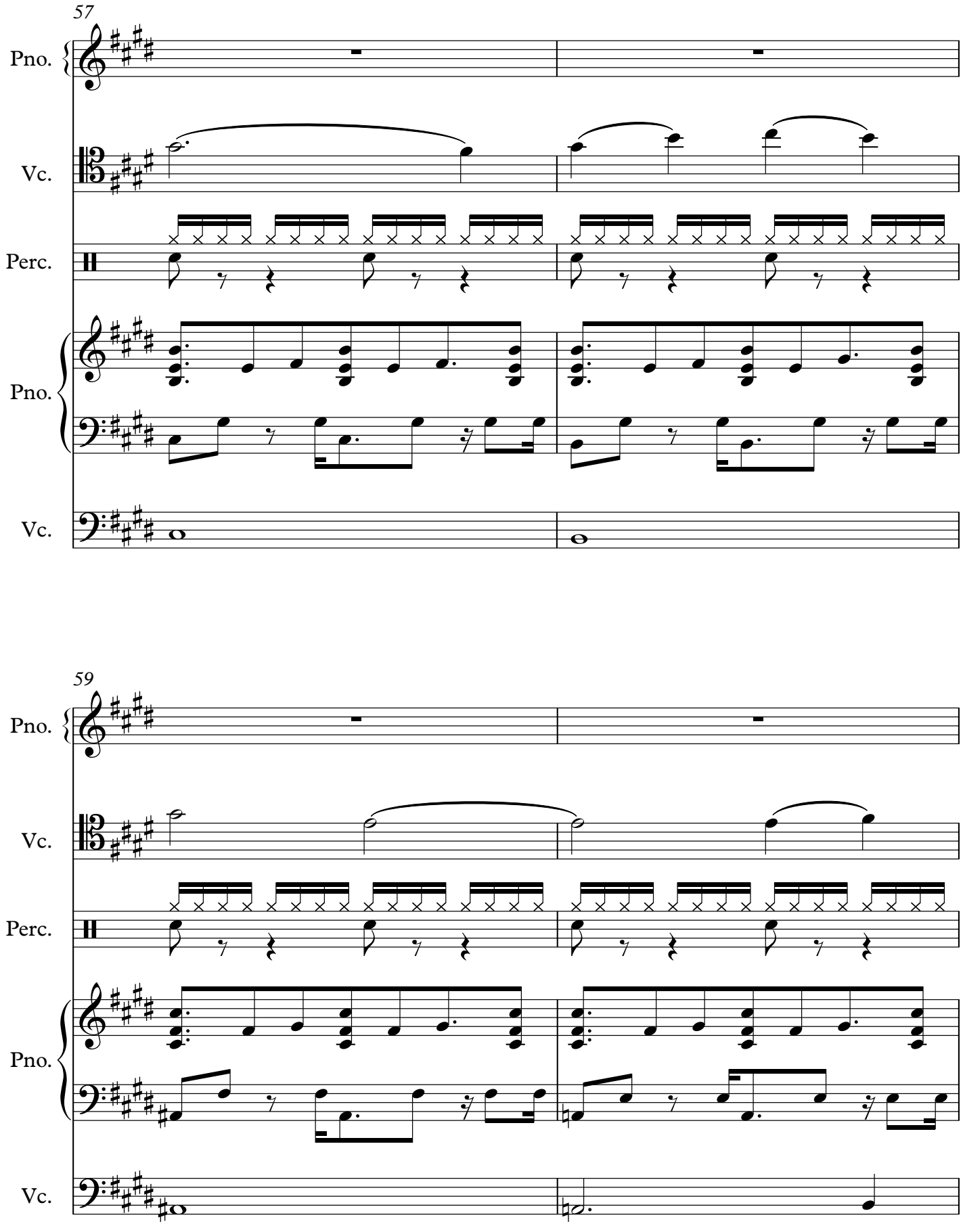
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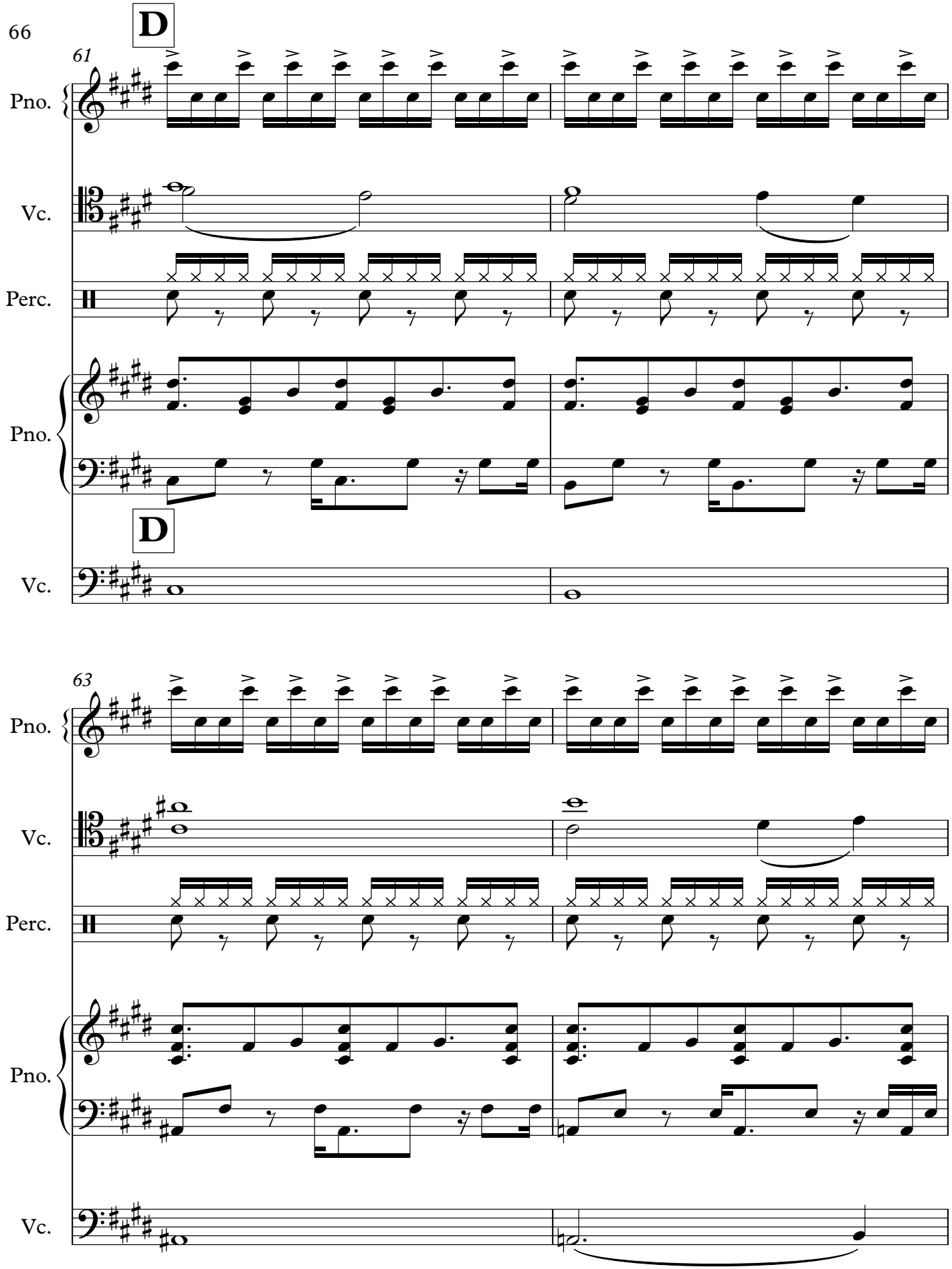
Perc.
Pno.
Vc.
59
Pno.
Vc.
Perc.
Pno.
Vc.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61
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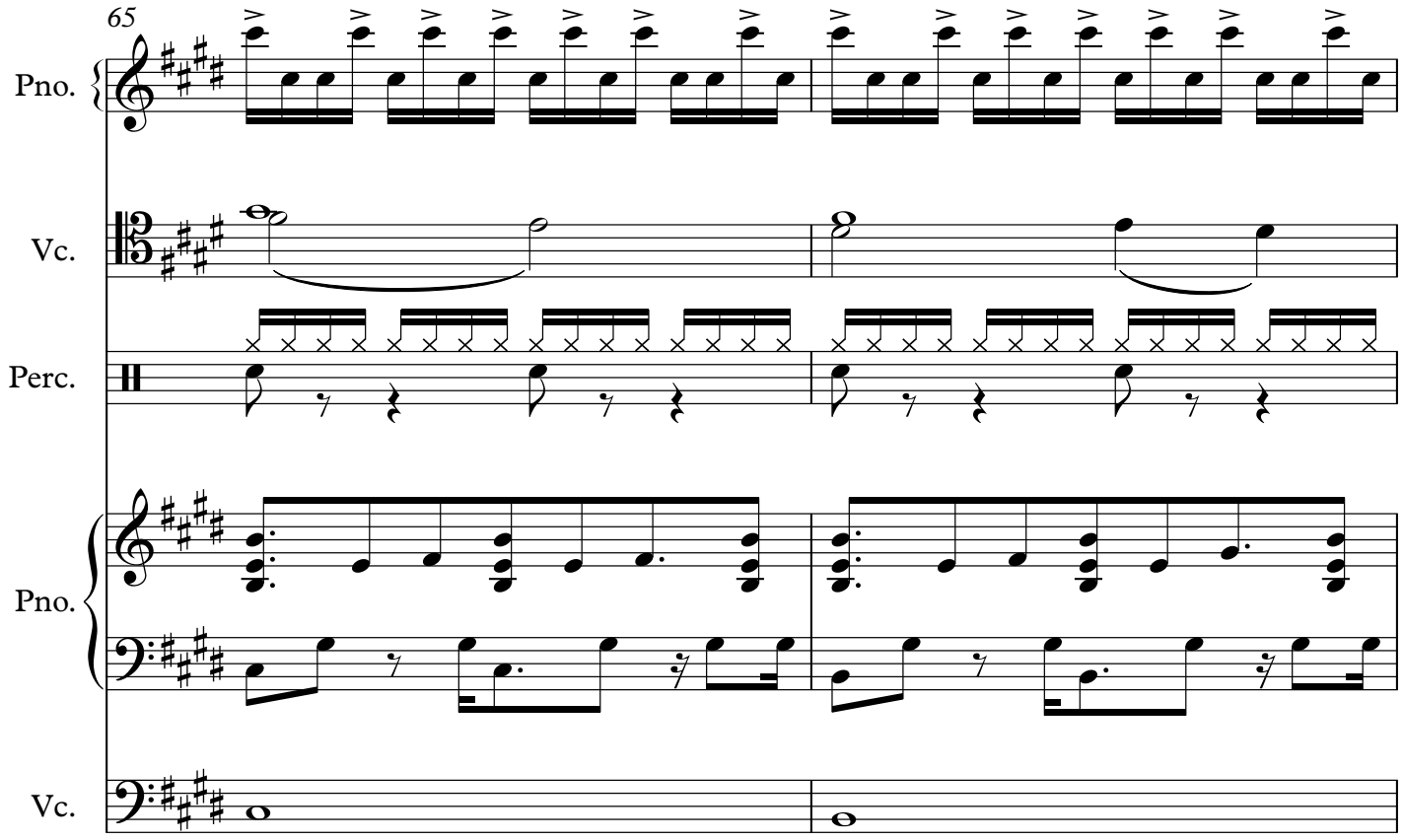
Perc.
Pno.
D
Vc.
63
Pno.
Vc.
Perc.
Pno.
Vc.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Perc.
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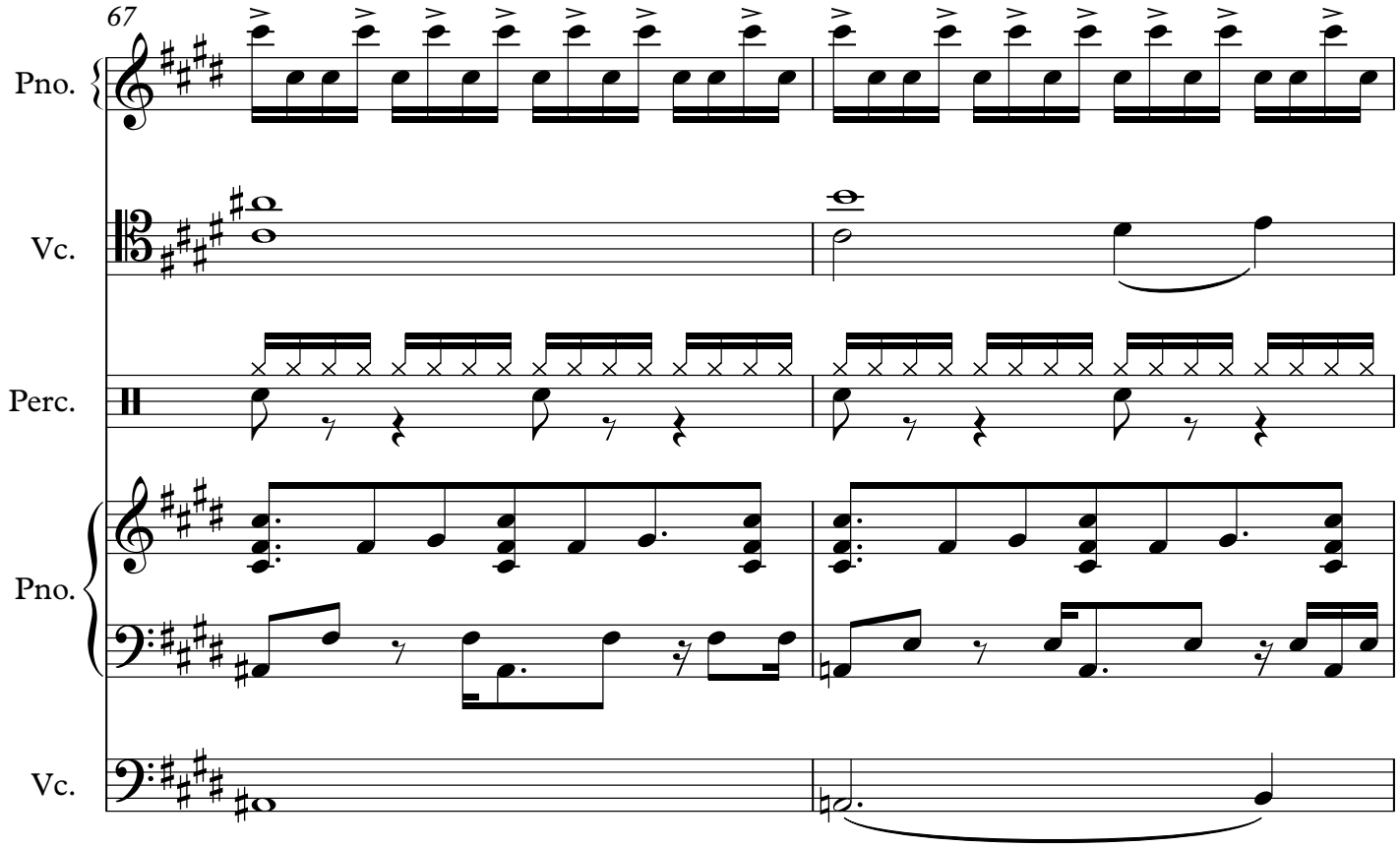
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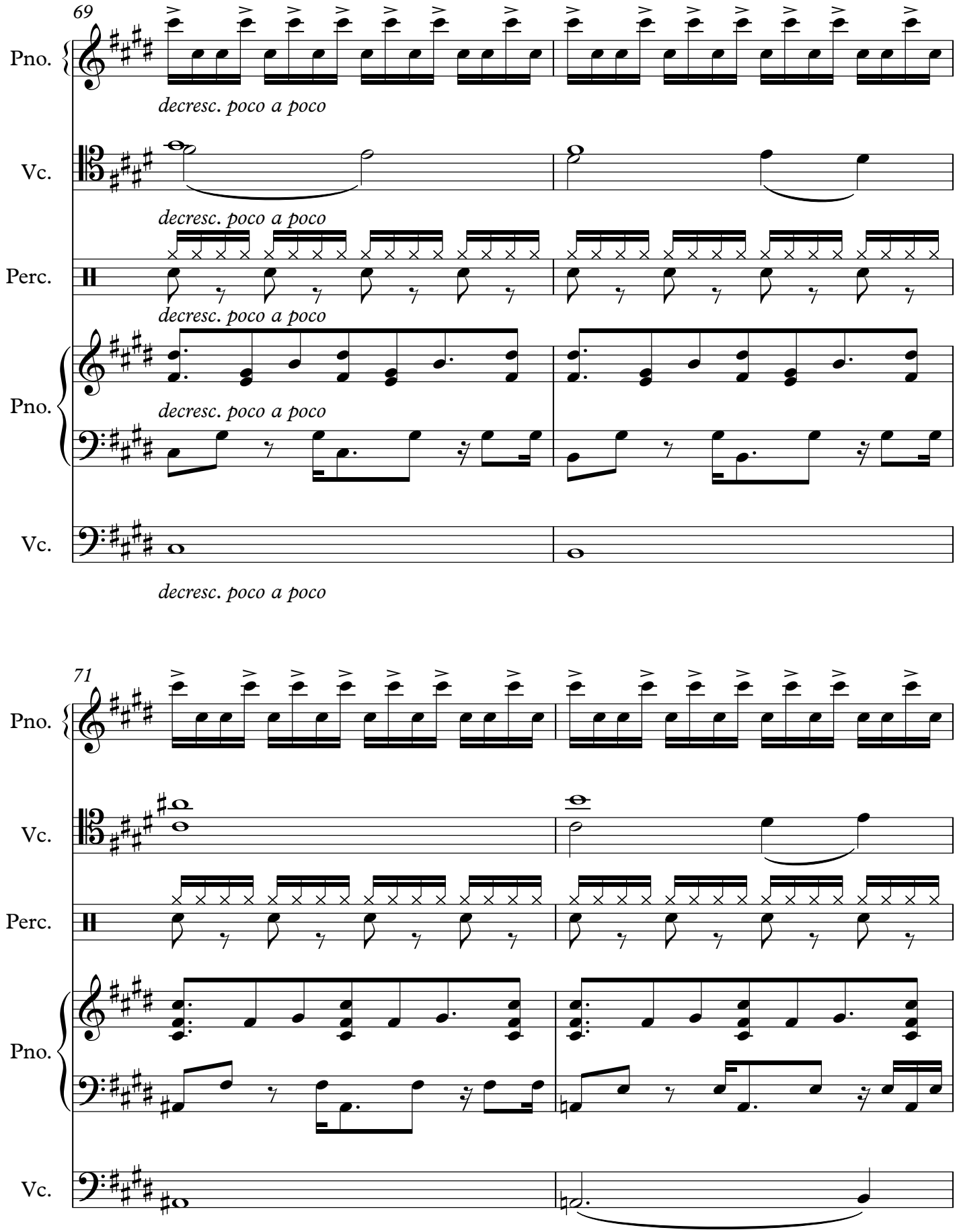
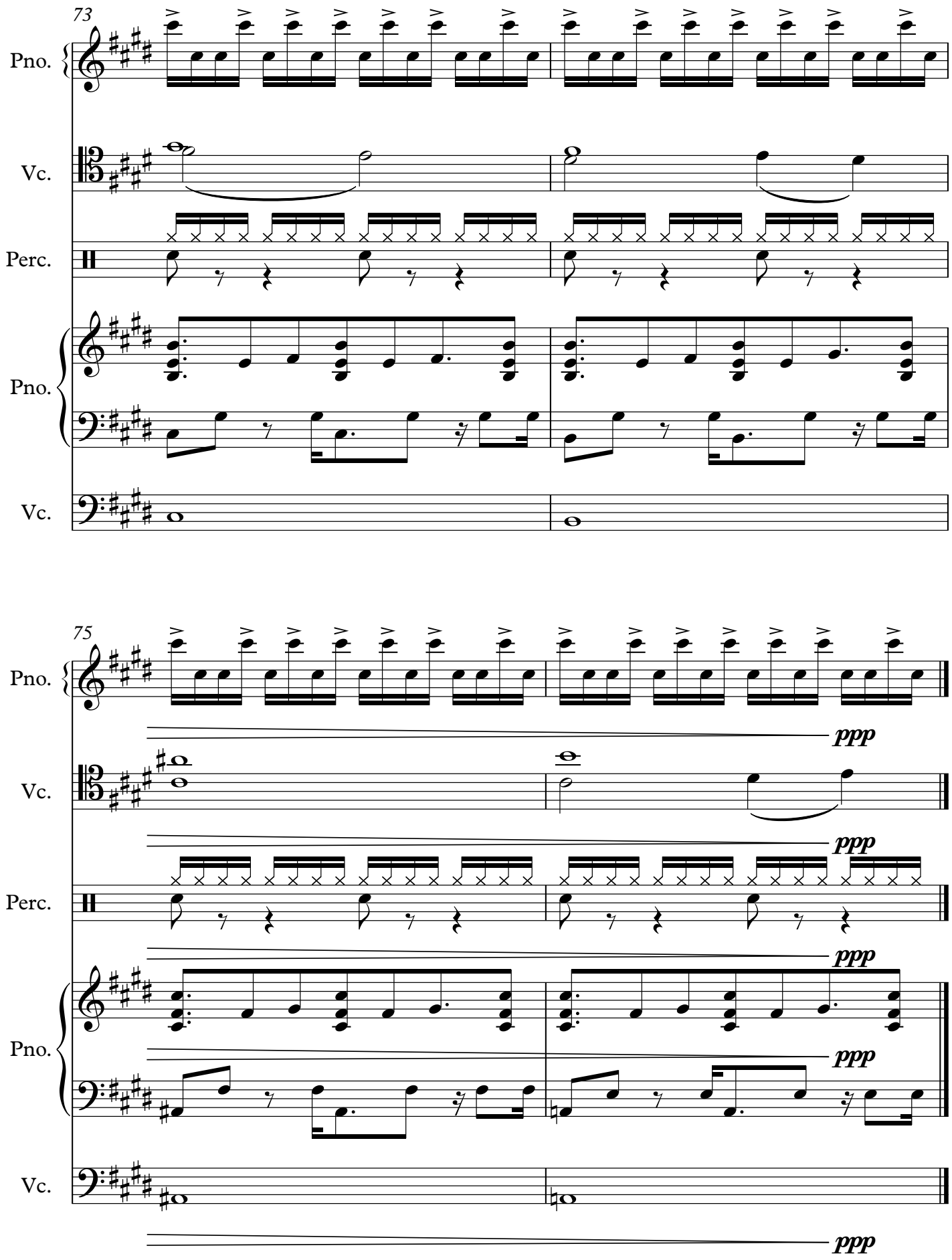
Perc.
Pno.
Vc.


69
Pno.
decresc. poco a poco
Vc.
decresc. poco a poco
Perc.
decresc. poco a poco
Pno.
decresc. poco a poco
Vc.
decresc. poco a poco
71
Pno.
Vc.
Perc.
Pno.
Vc.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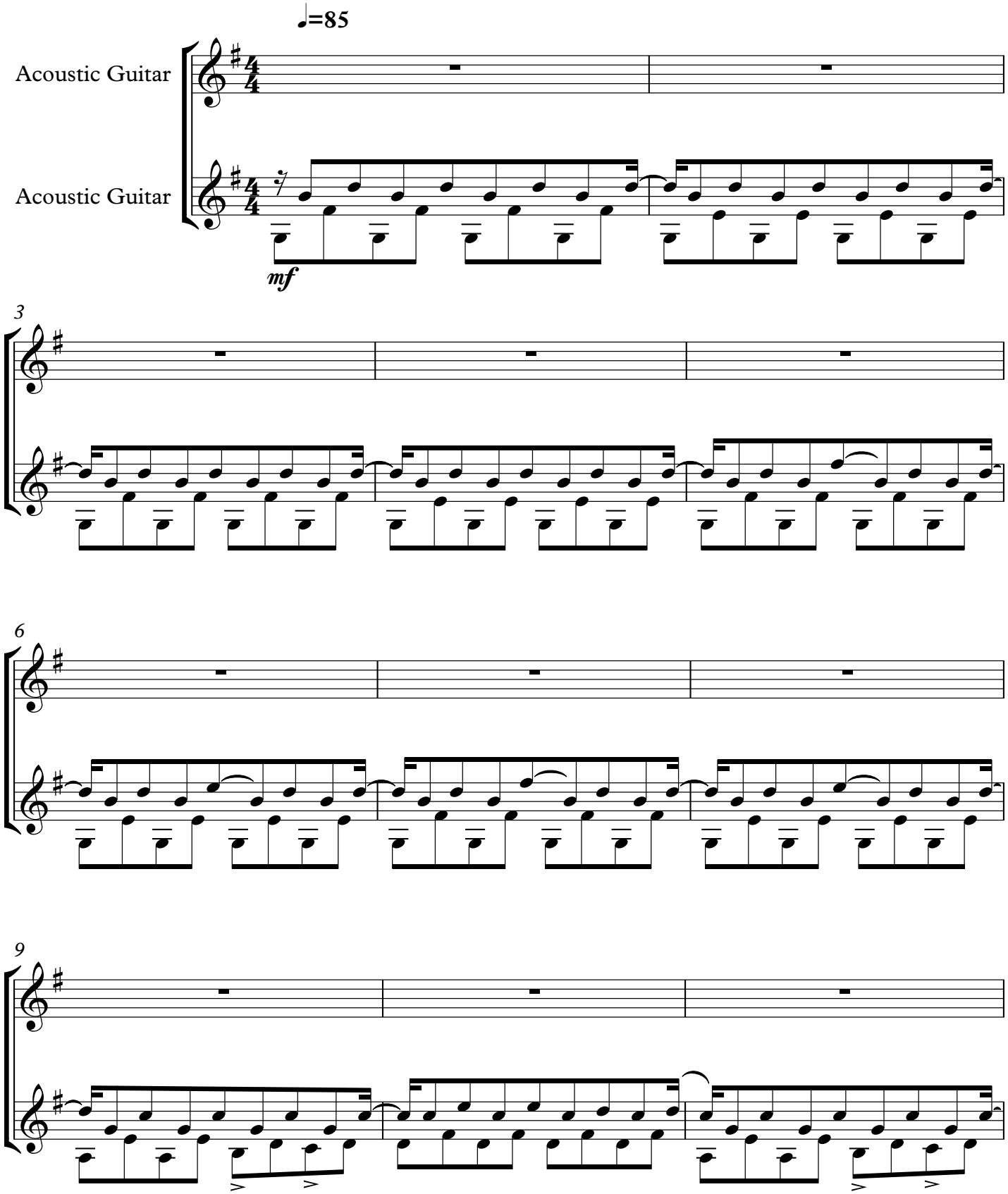
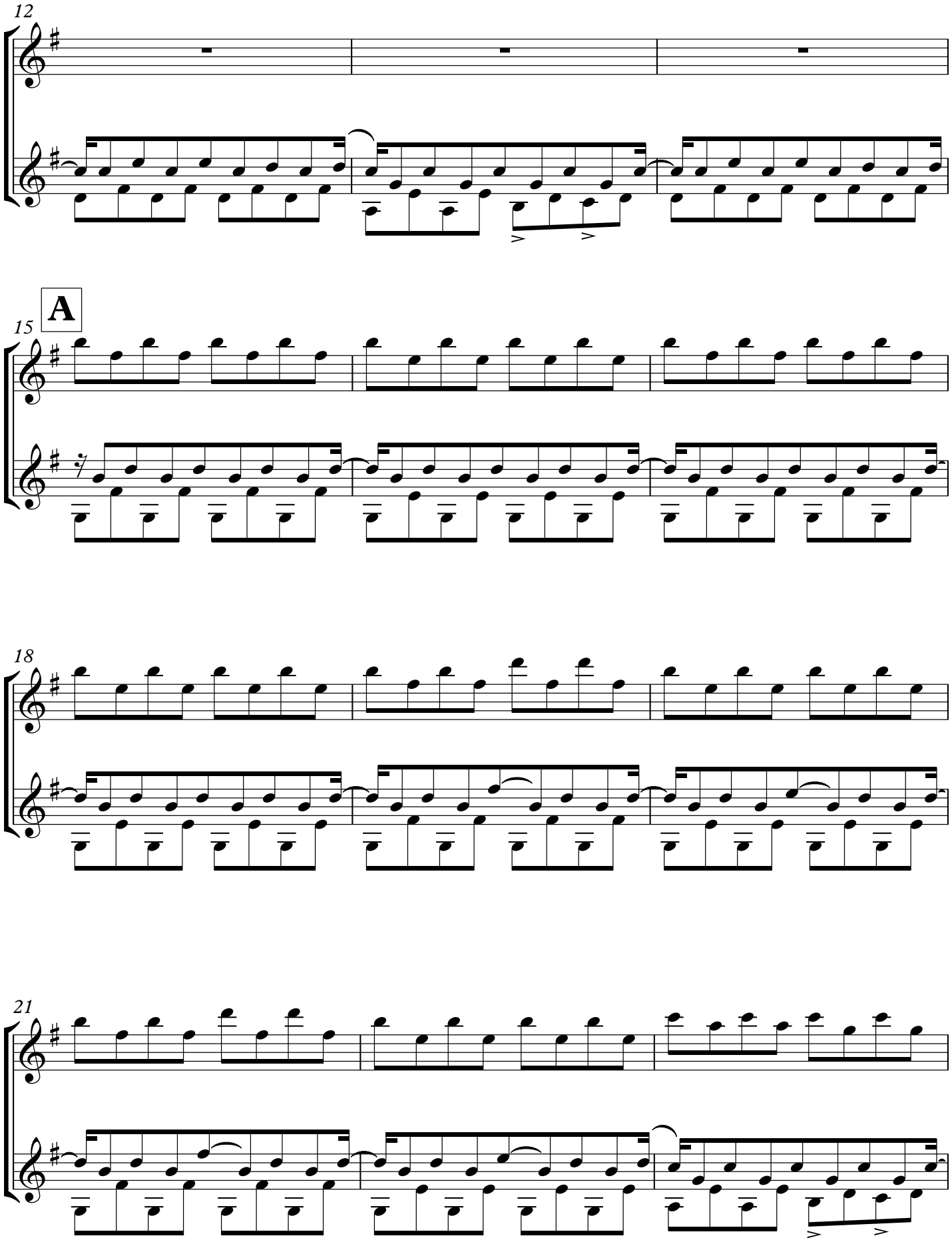
Vc.
Perc.
Pno.
Vc.
75
Pno.
ppp
Vc.
ppp
Perc.
ppp
Pno.
ppp
Vc.
ppp

III - 1: Guitar Picking (G)

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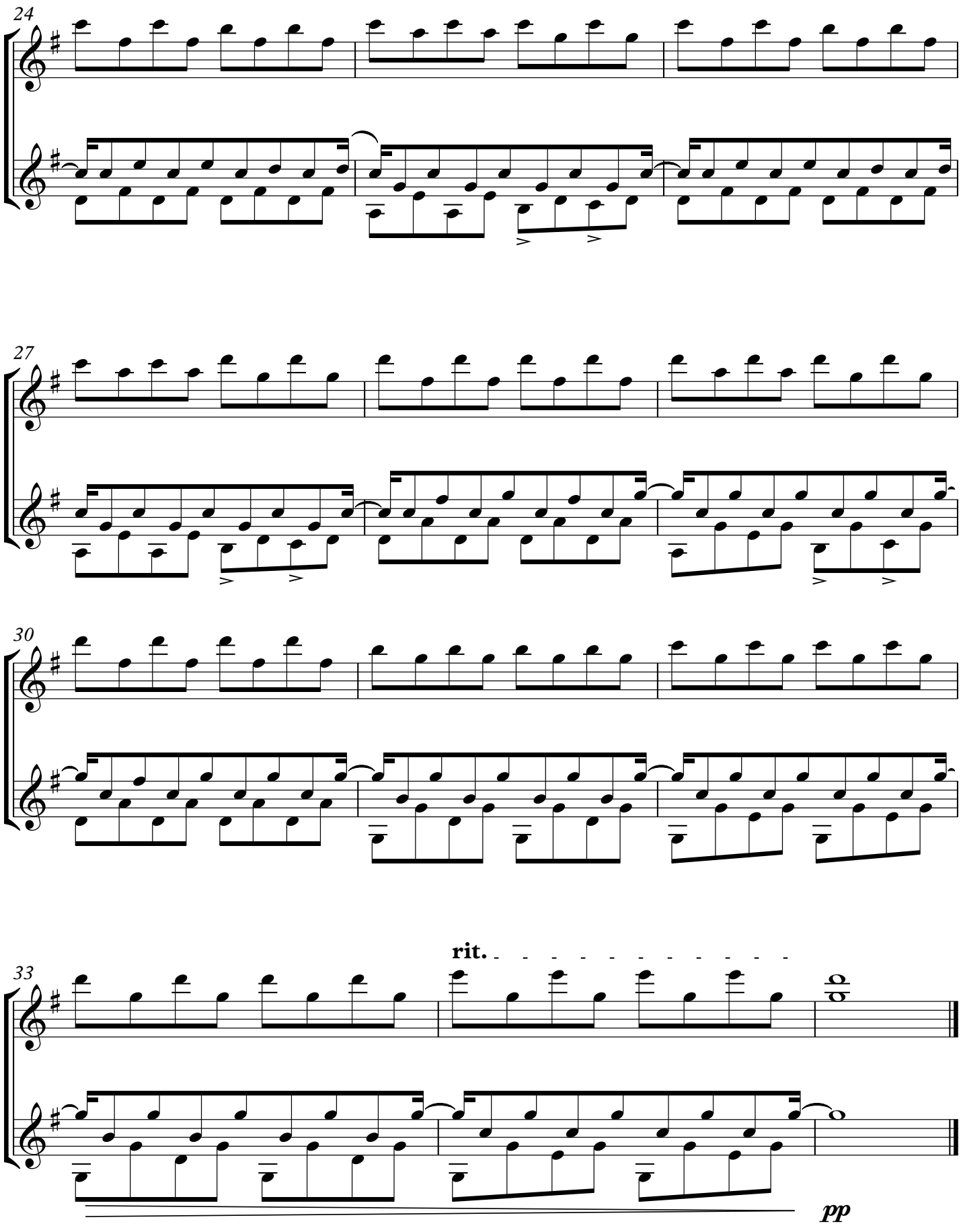
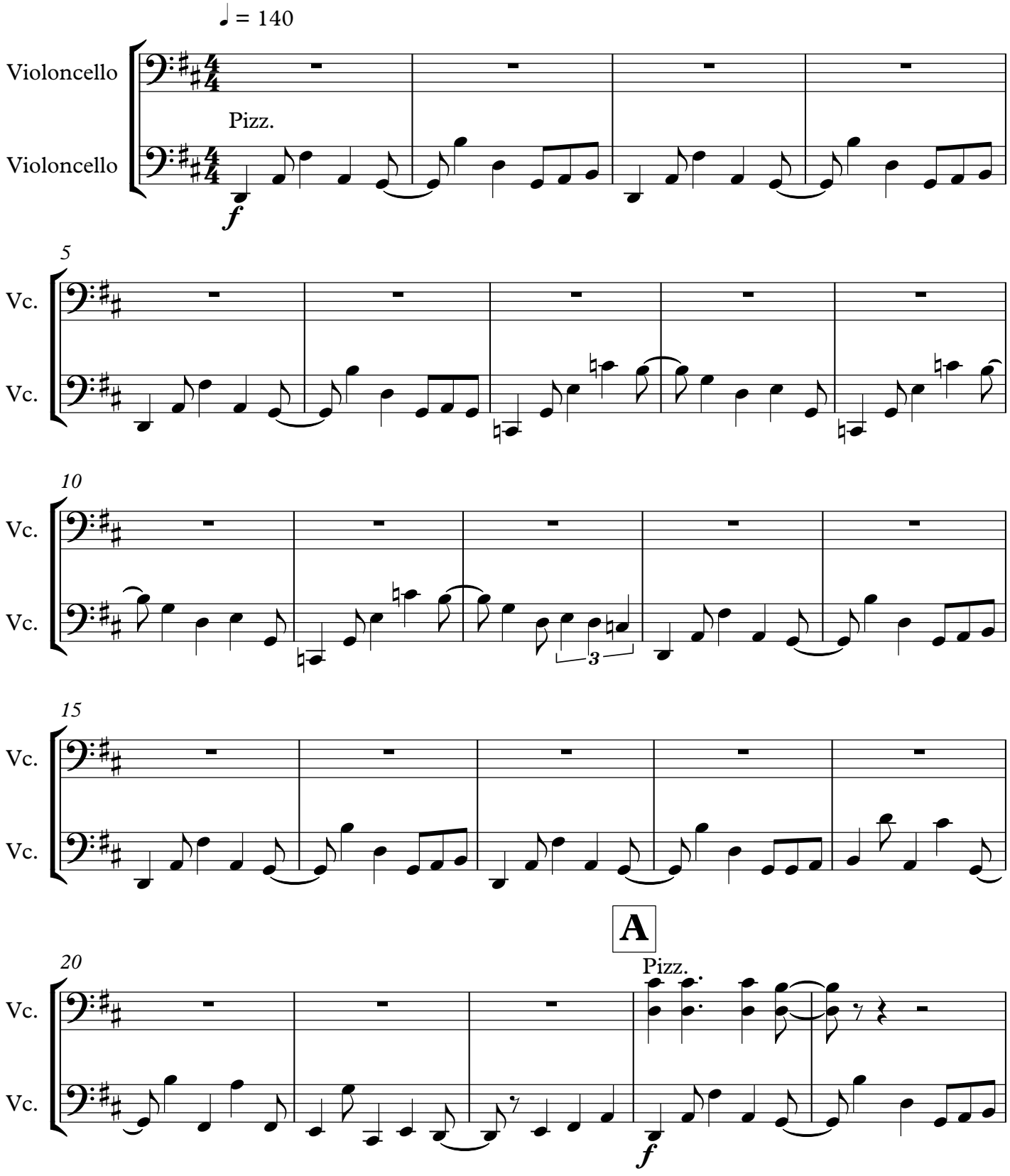
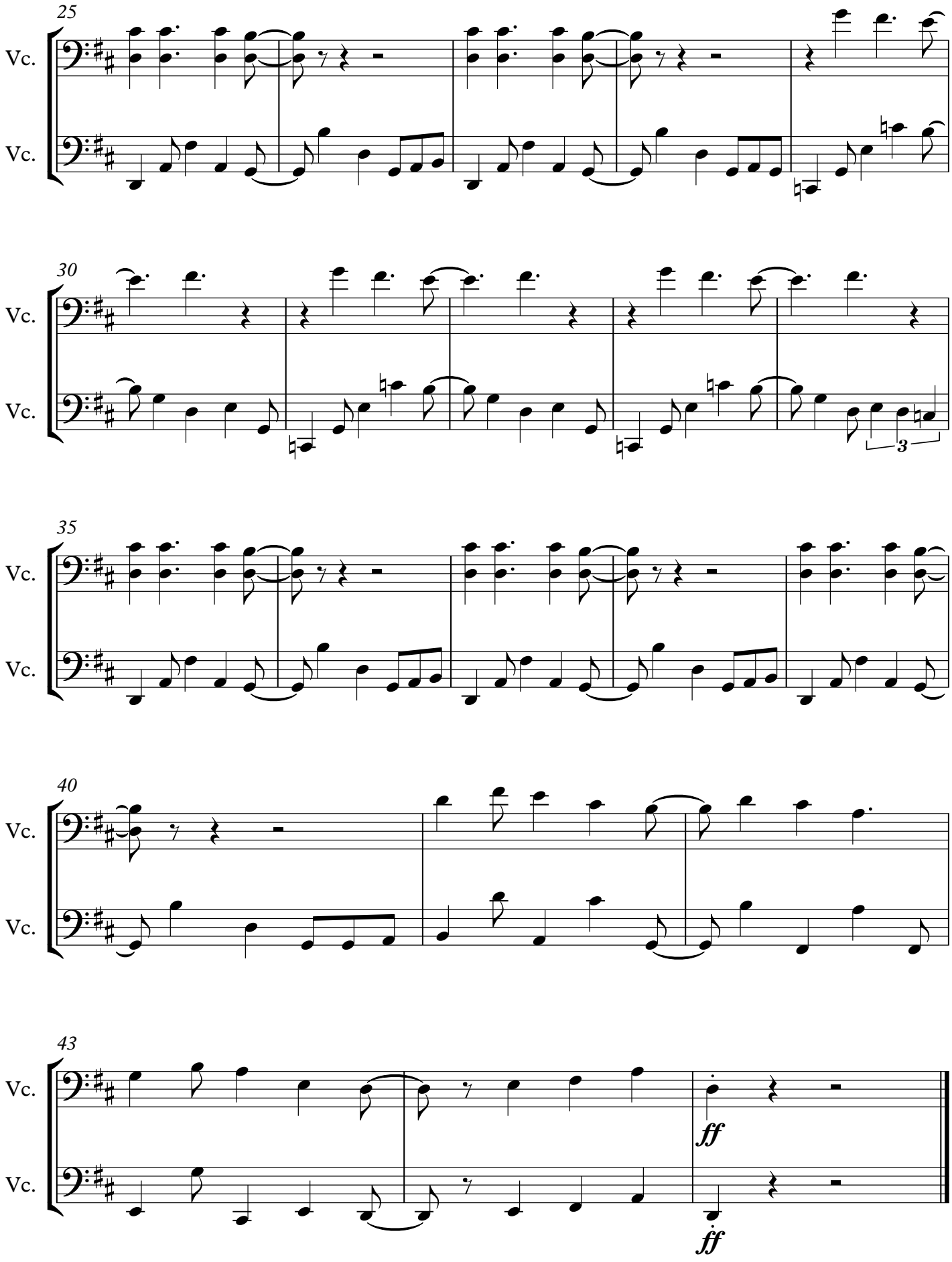
15
A
18
21

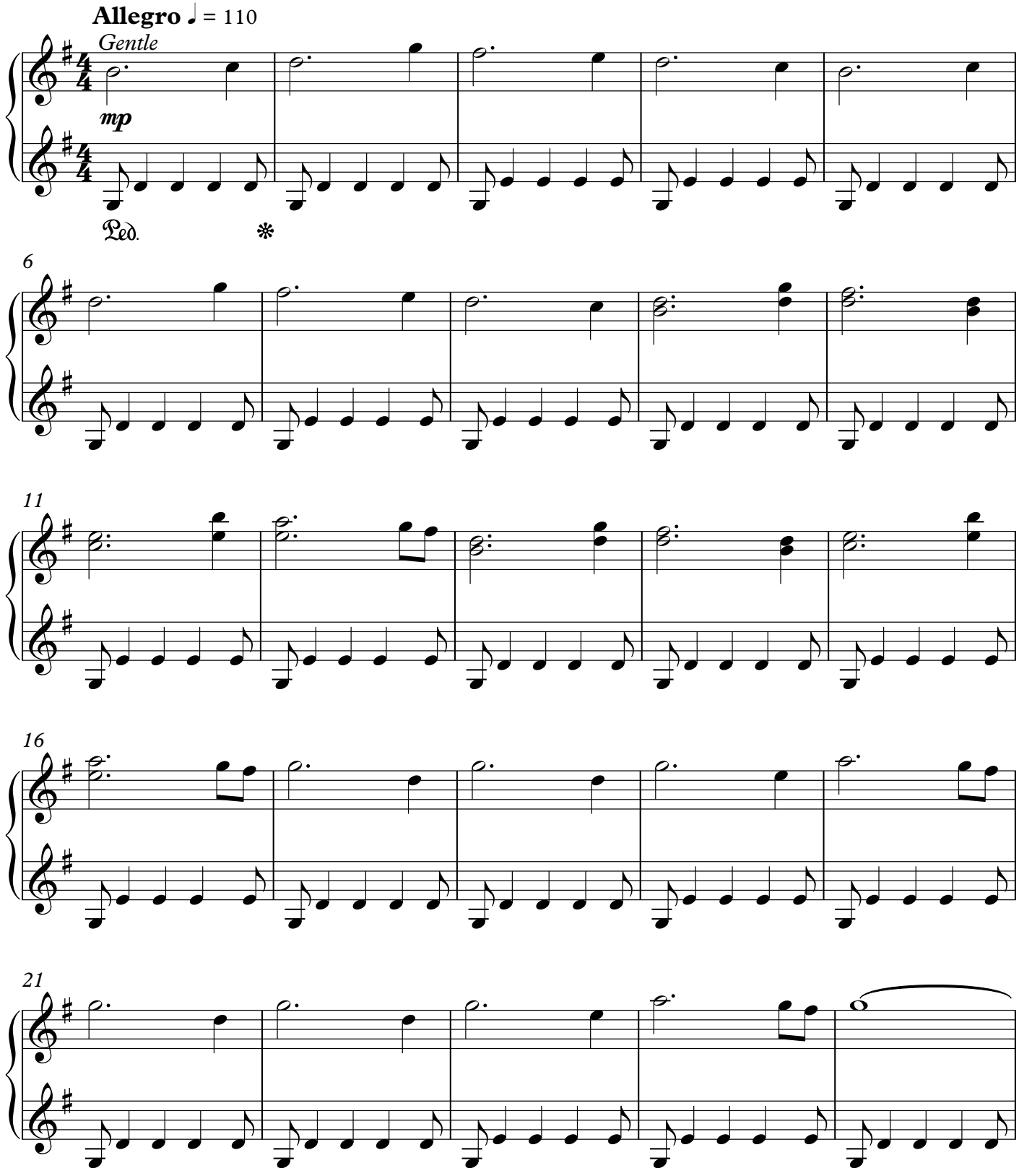

24
27
30
33
rit.
pp

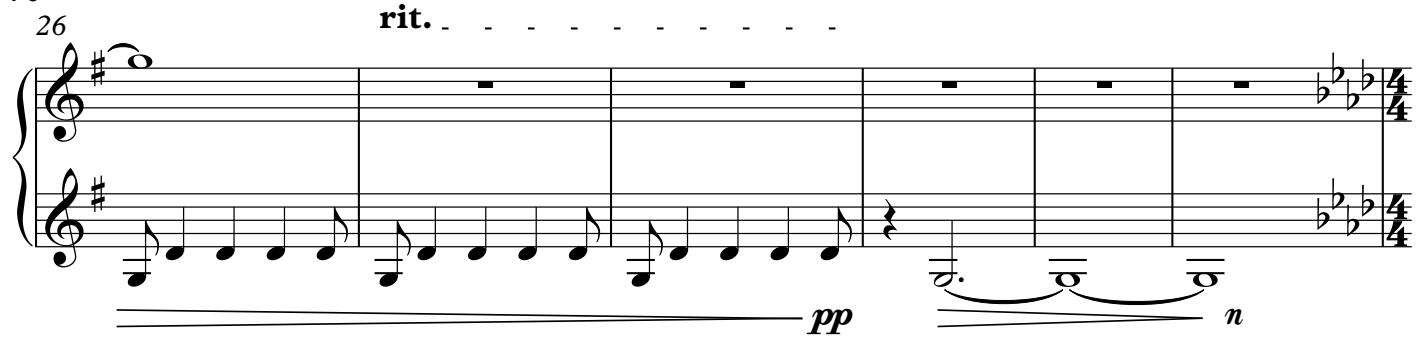
III - 2: Happy Pizzicato



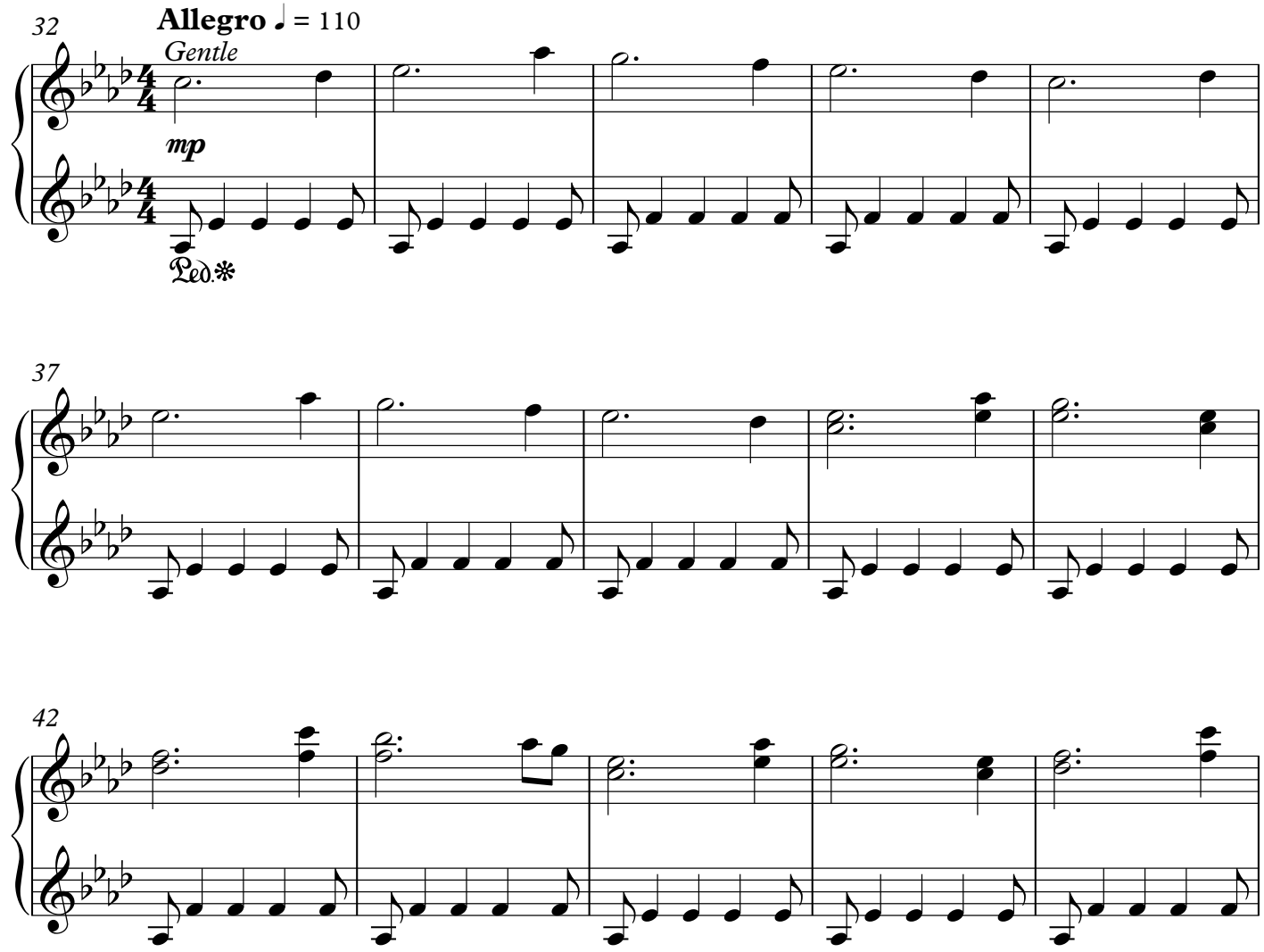

25
Vc.
Vc.
30
Vc.
Vc.
3
35
Vc.
Vc.
40
Vc.
Vc.
43
Vc.
Vc.
ff
ff

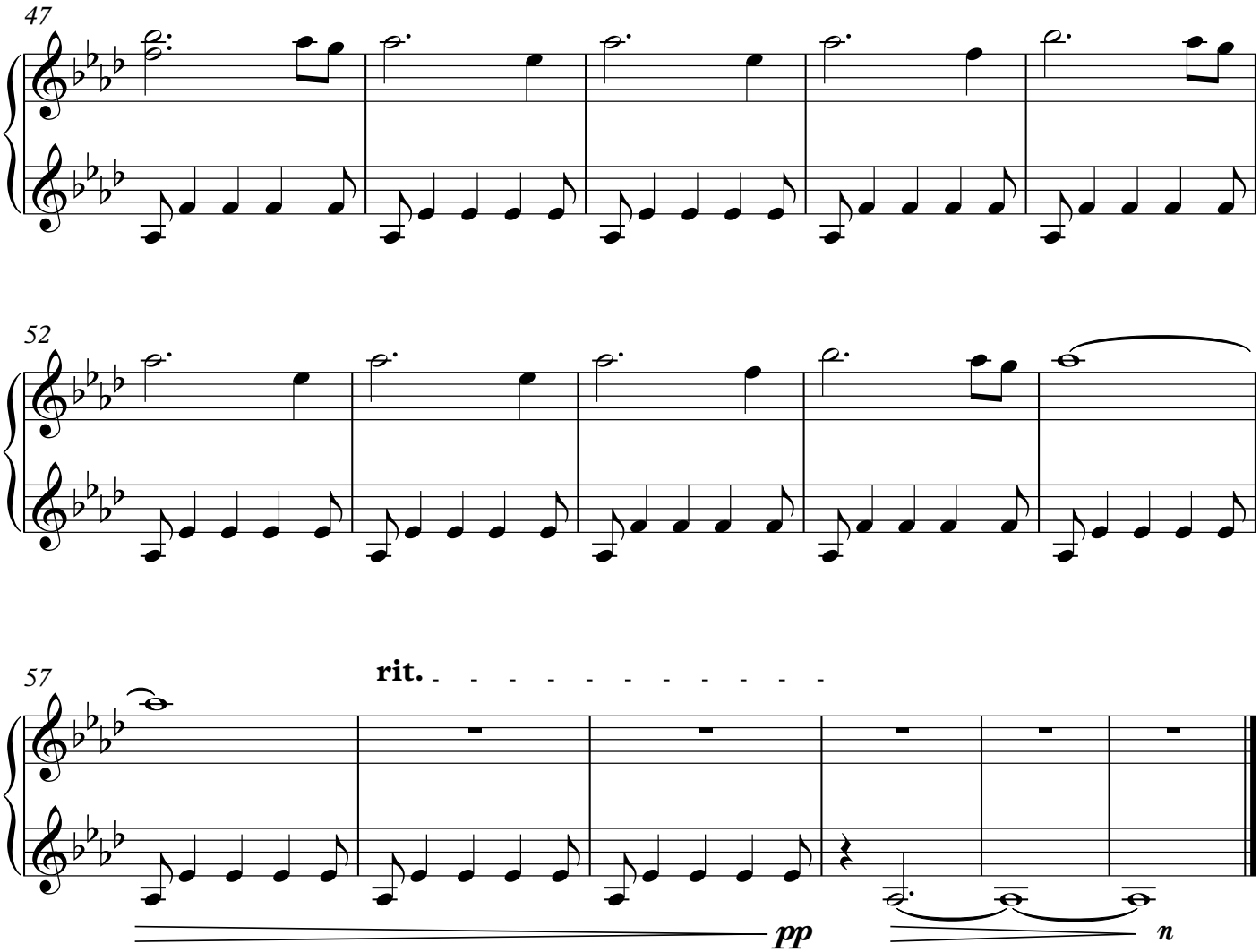
III - 3: Simple Piano (G)





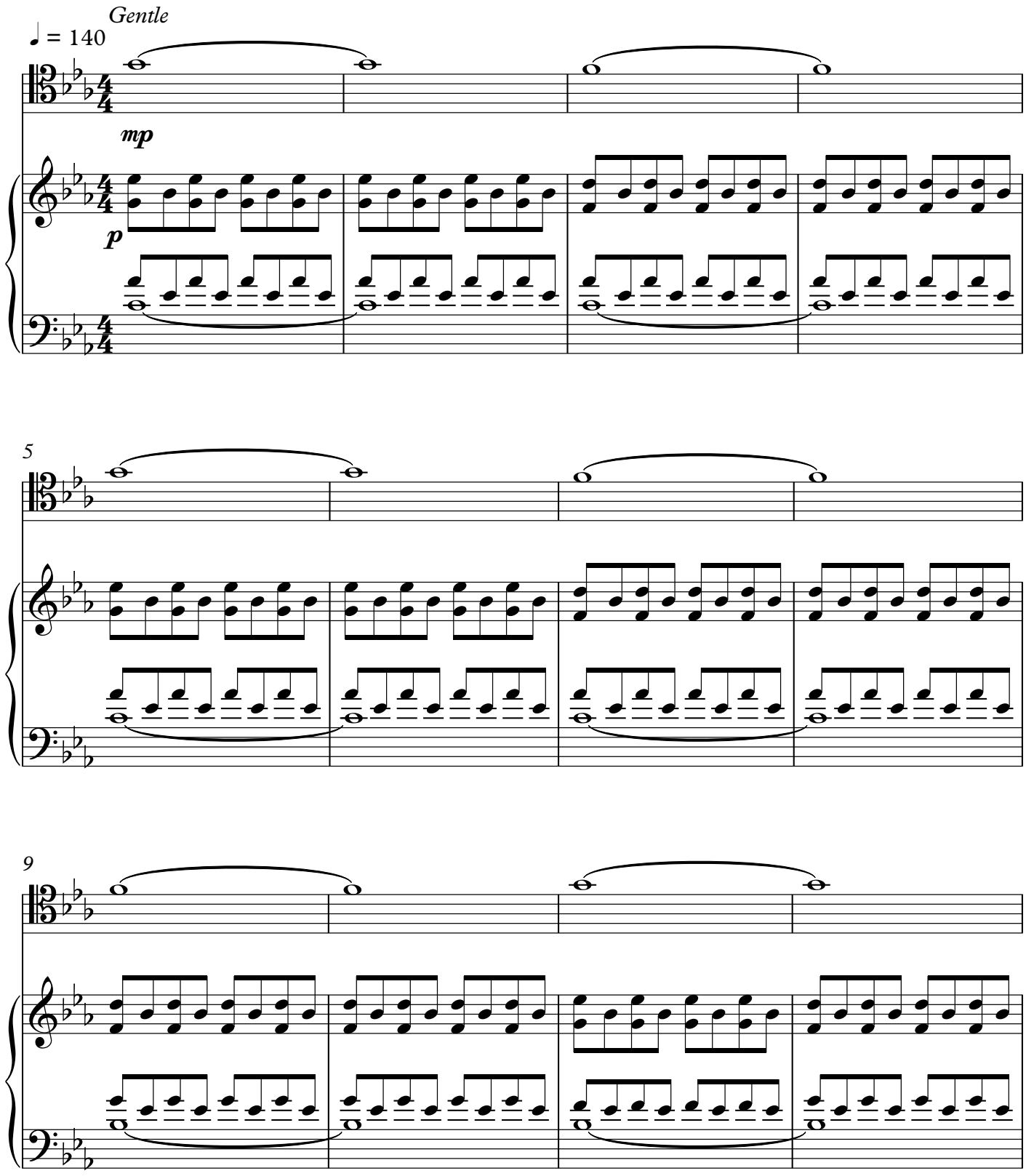
III - 4: Simple Piano (Ab)

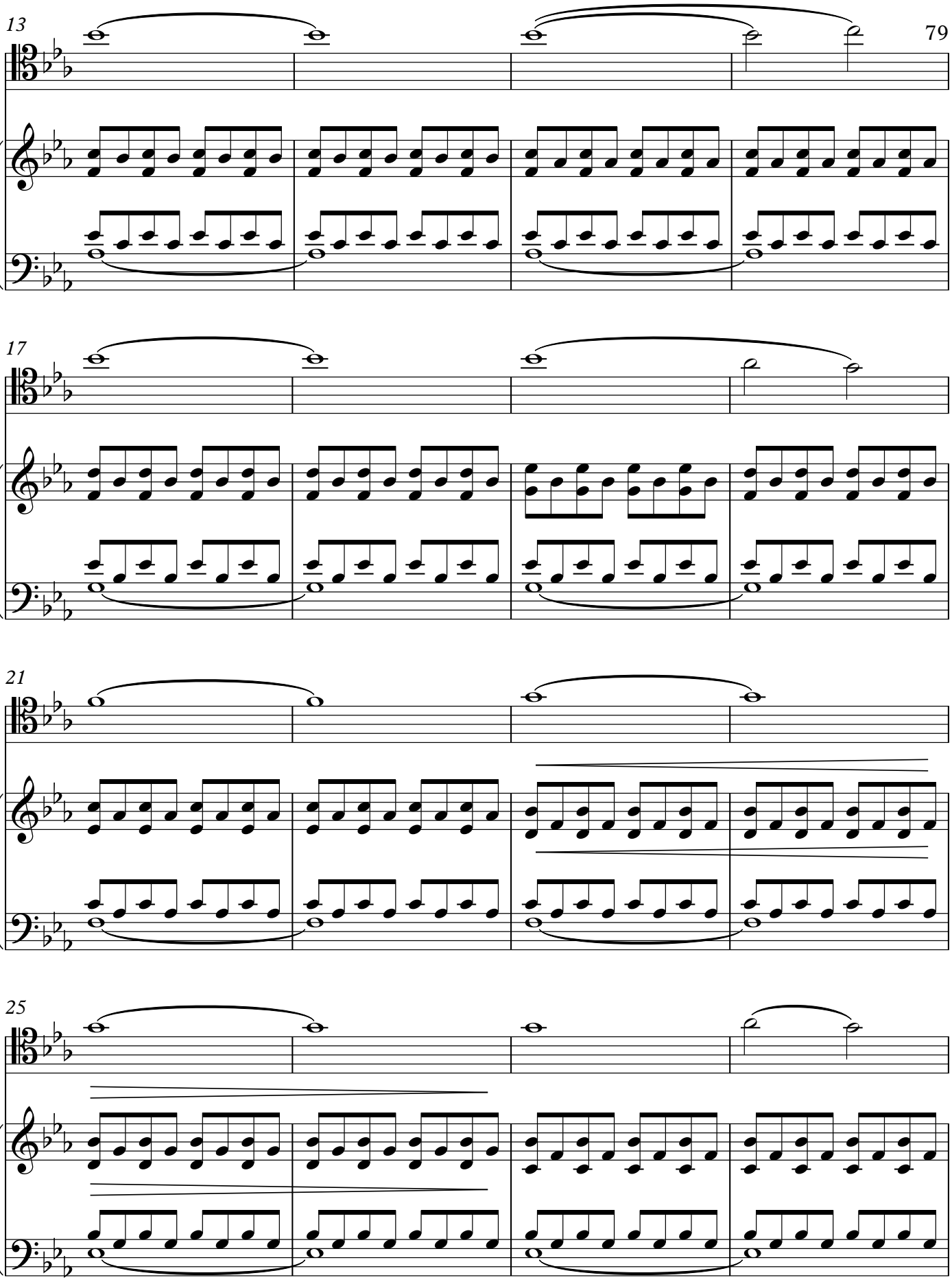



47
52
57
rit.
pp
n

III - 5: Contemplation

(Cello may be Omitted as Piano solo)

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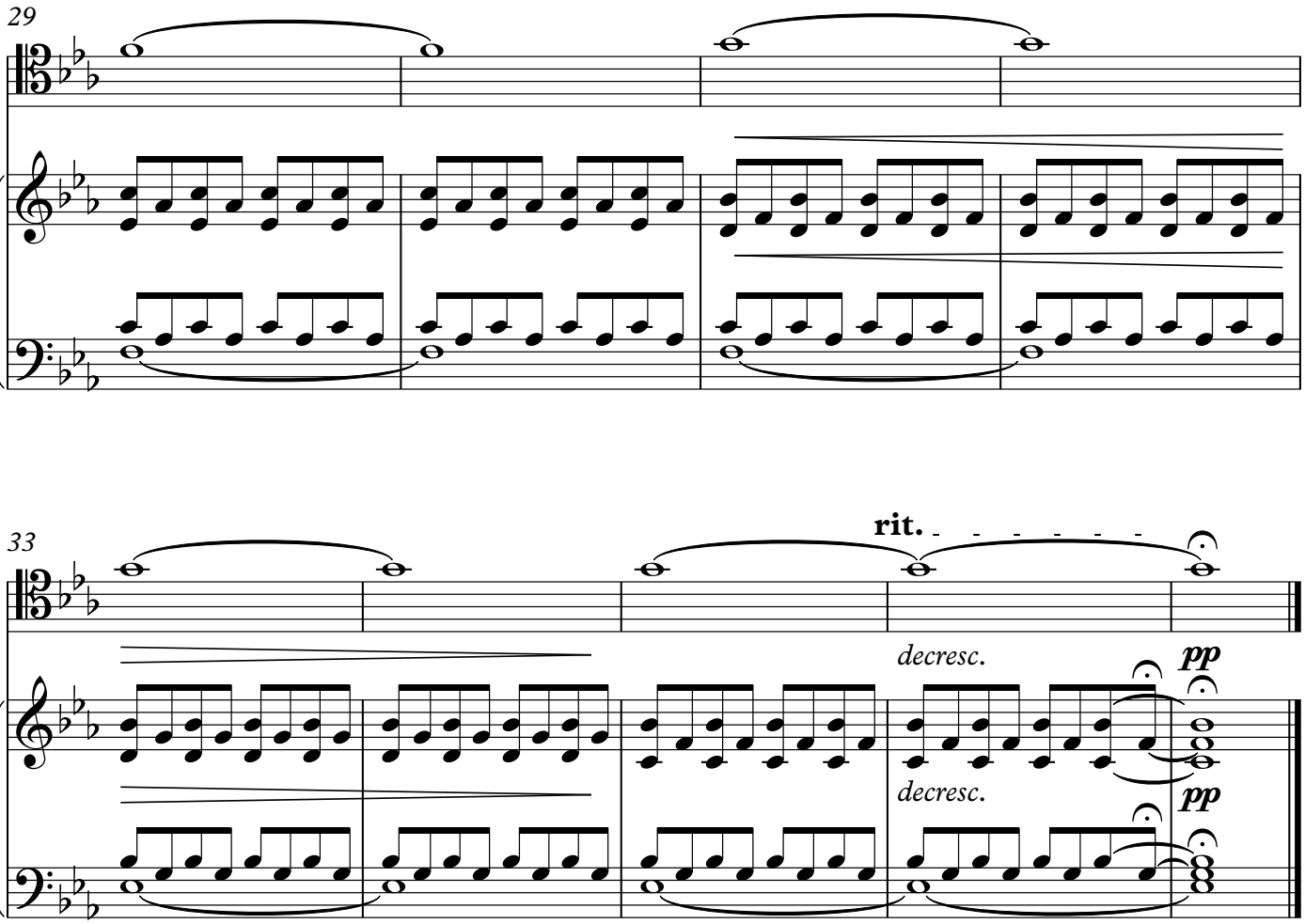
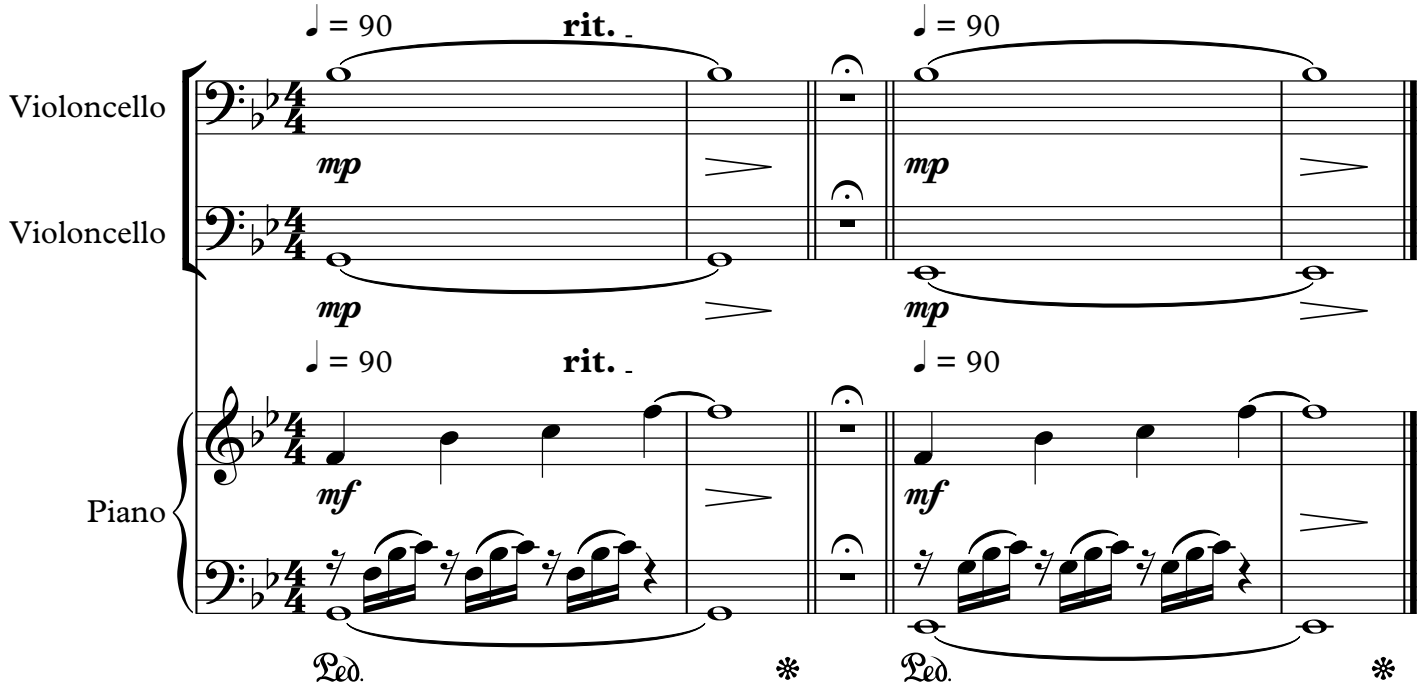

29
33
rit.
decresc.
decresc.
pp
pp

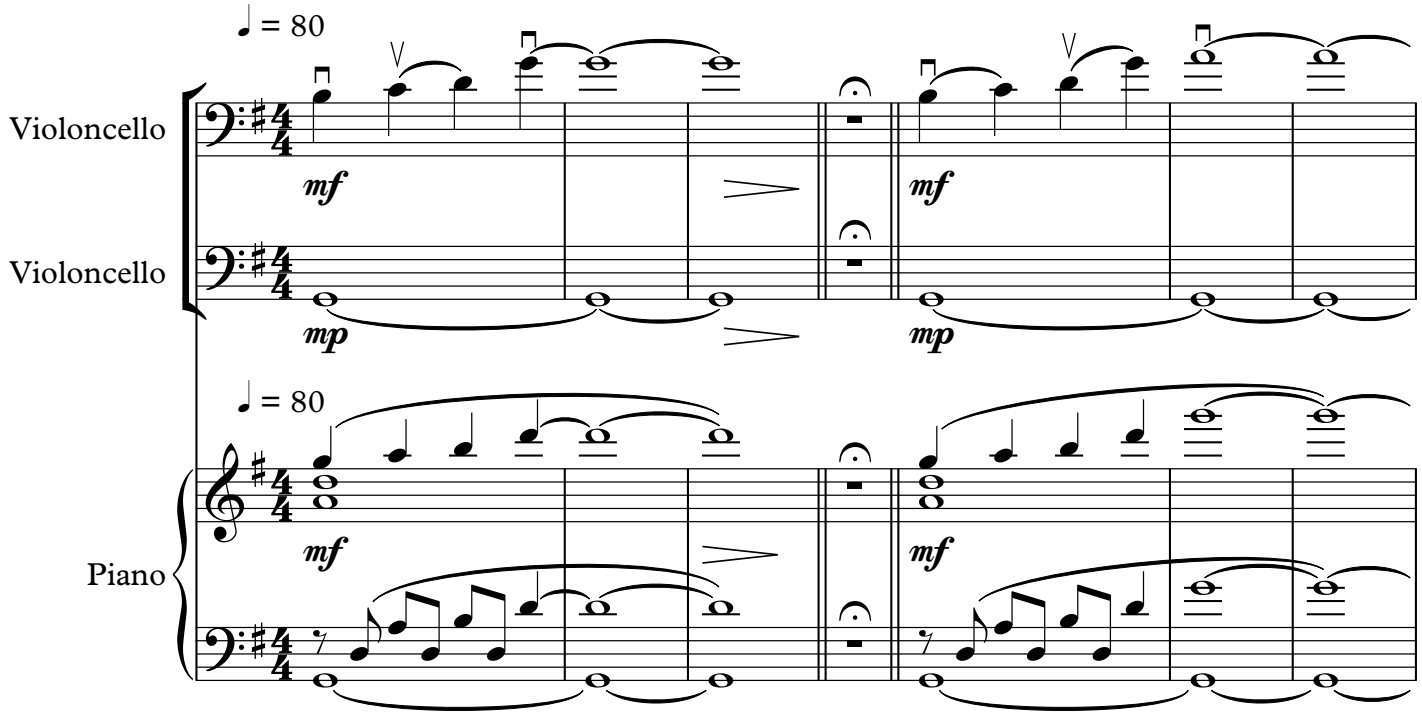
Stinger 1 (Bb)

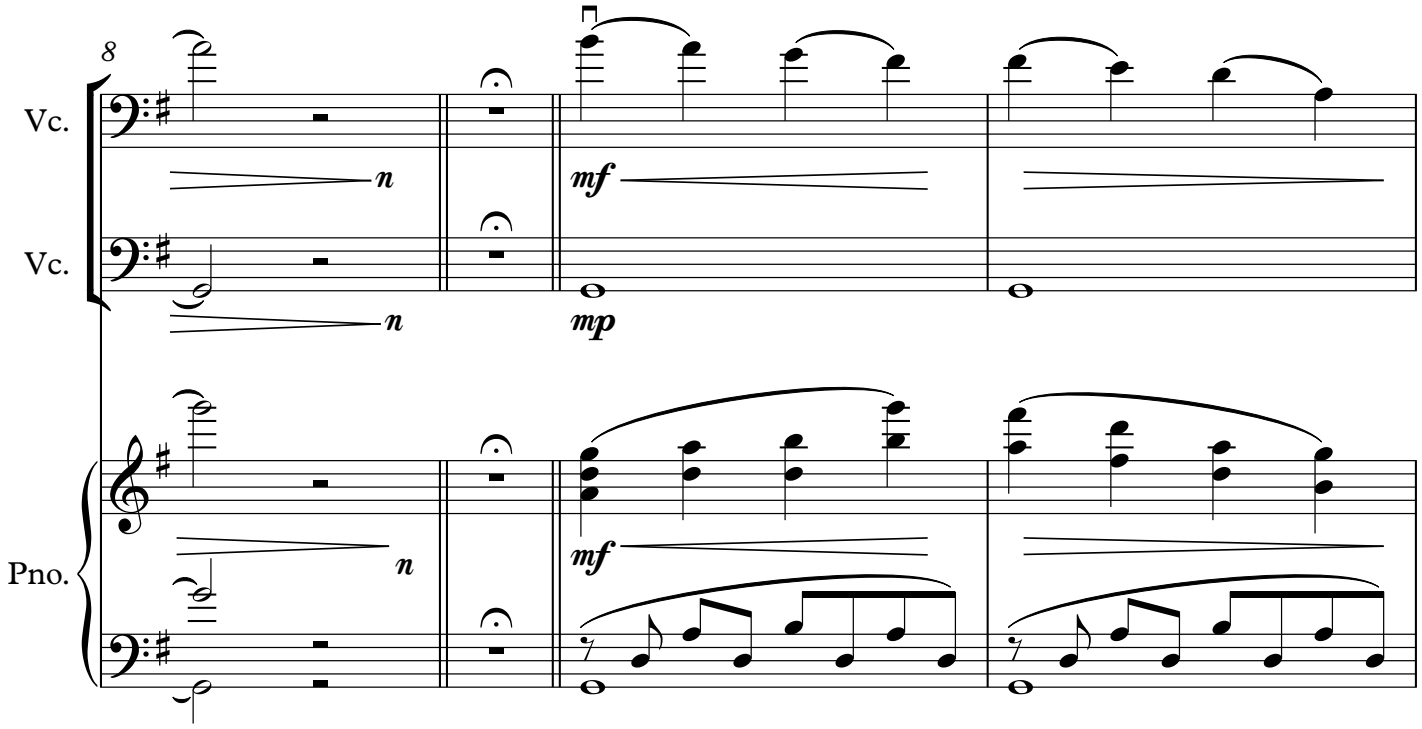
[2 options: Gm or Eb]

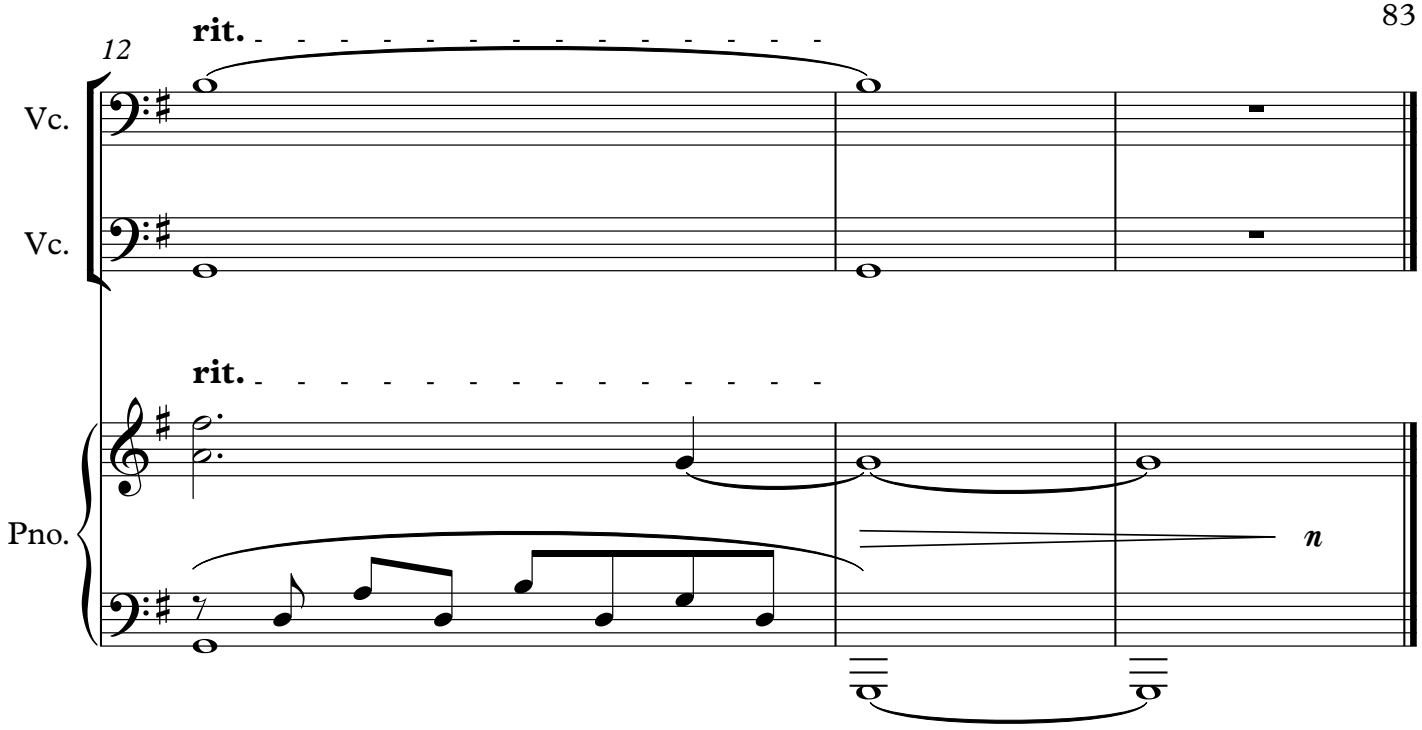


Stinger 2 (G)

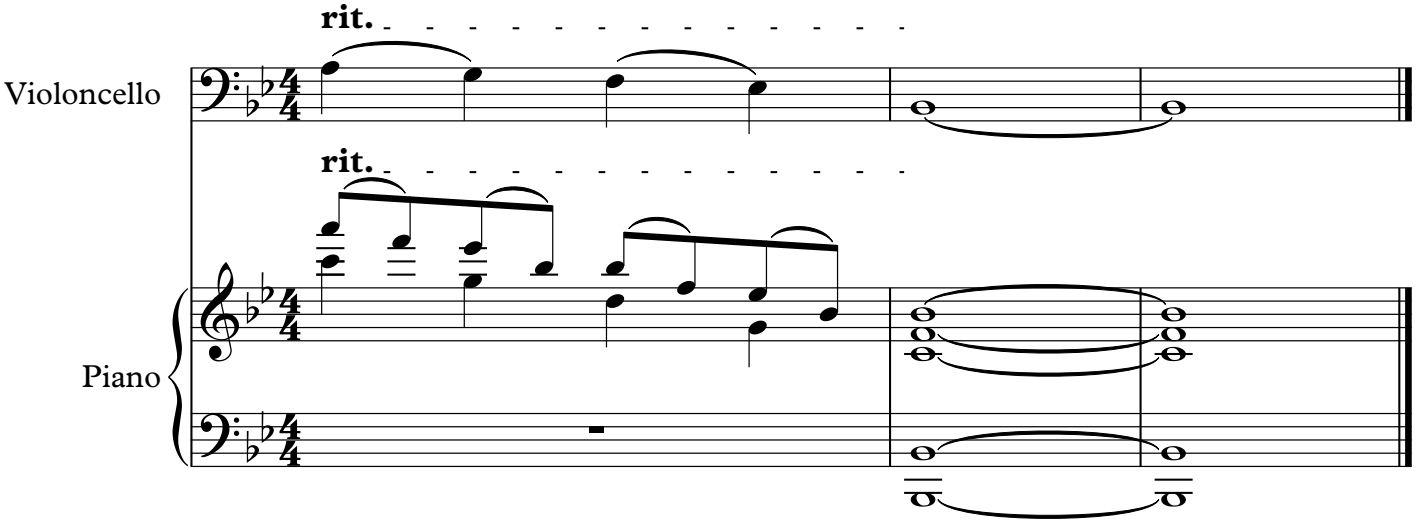
[3 Options]



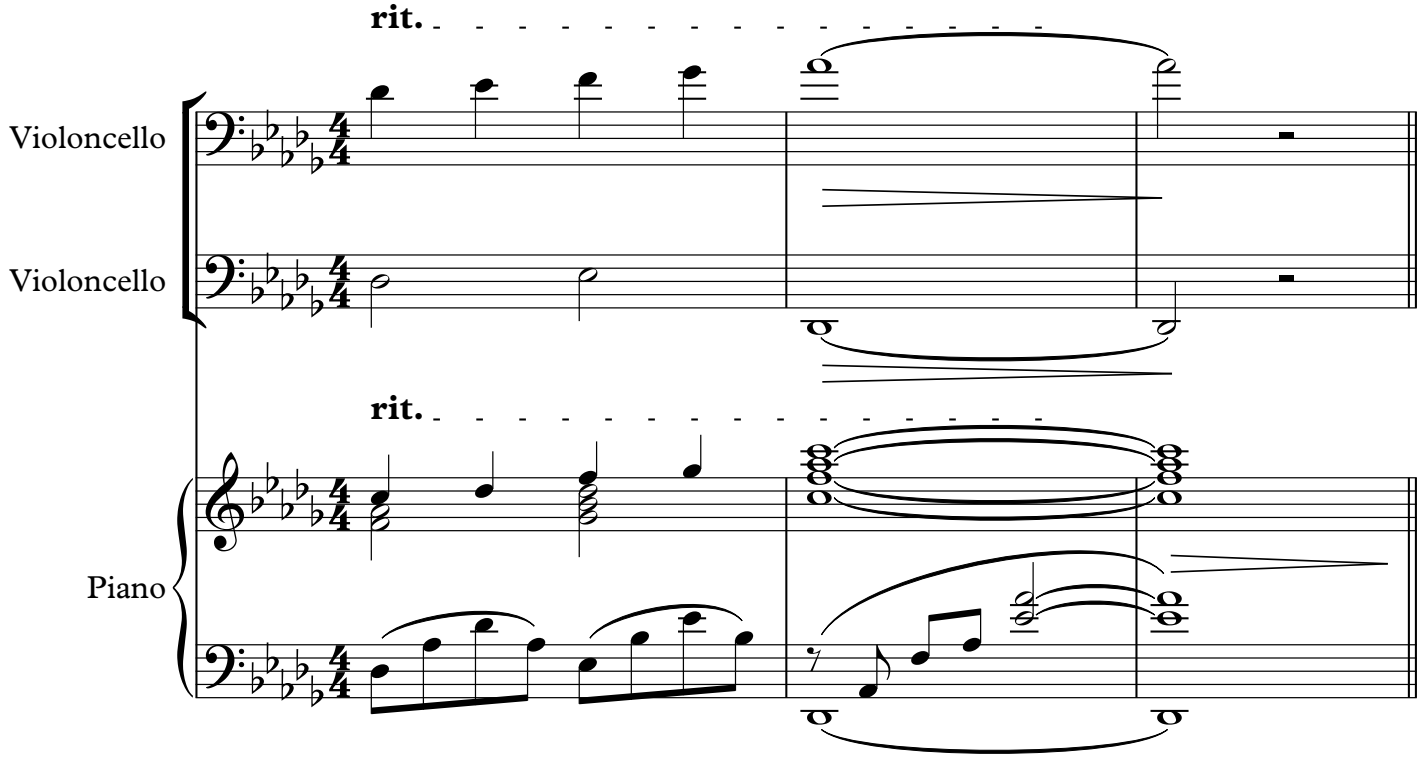


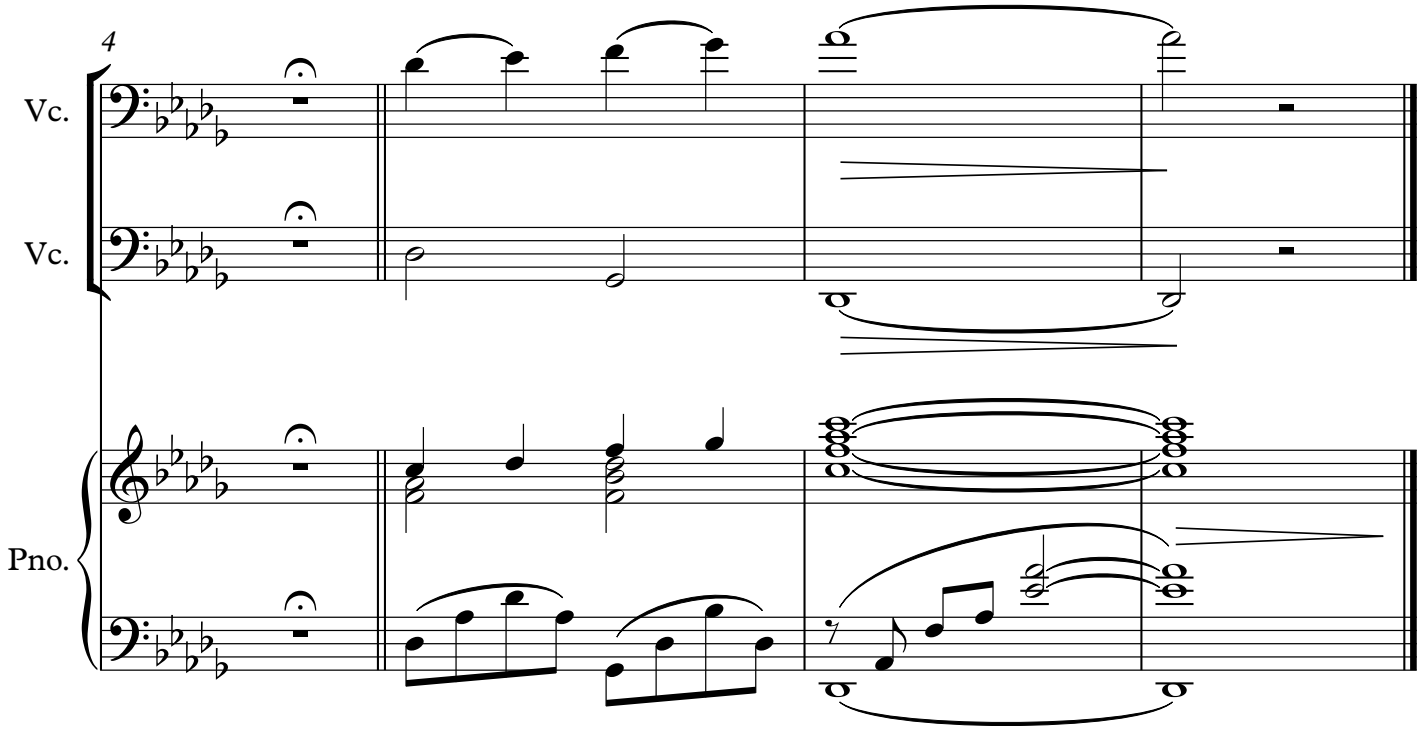

12
rit.
Vc.
Vc.
rit.
Pno.
n

Stinger 3 (Bb)

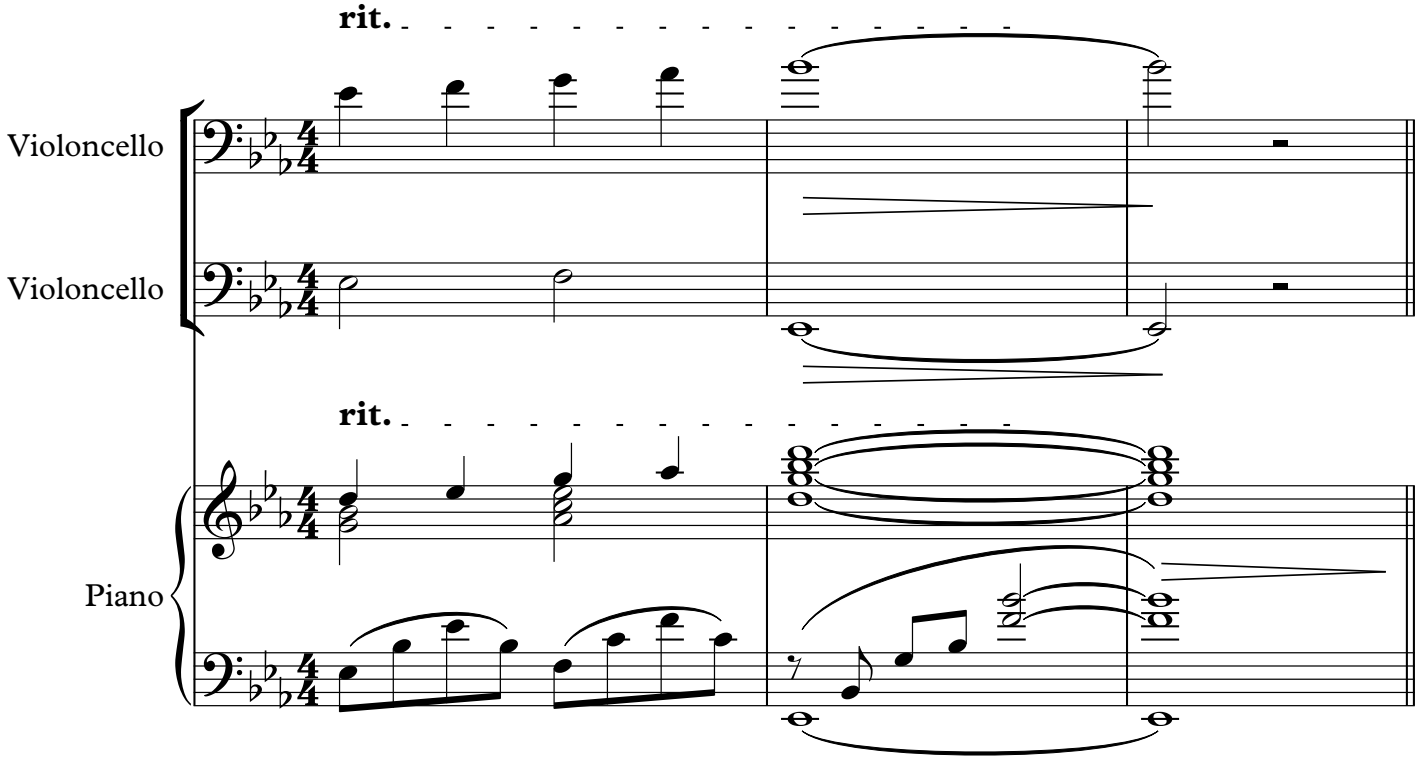


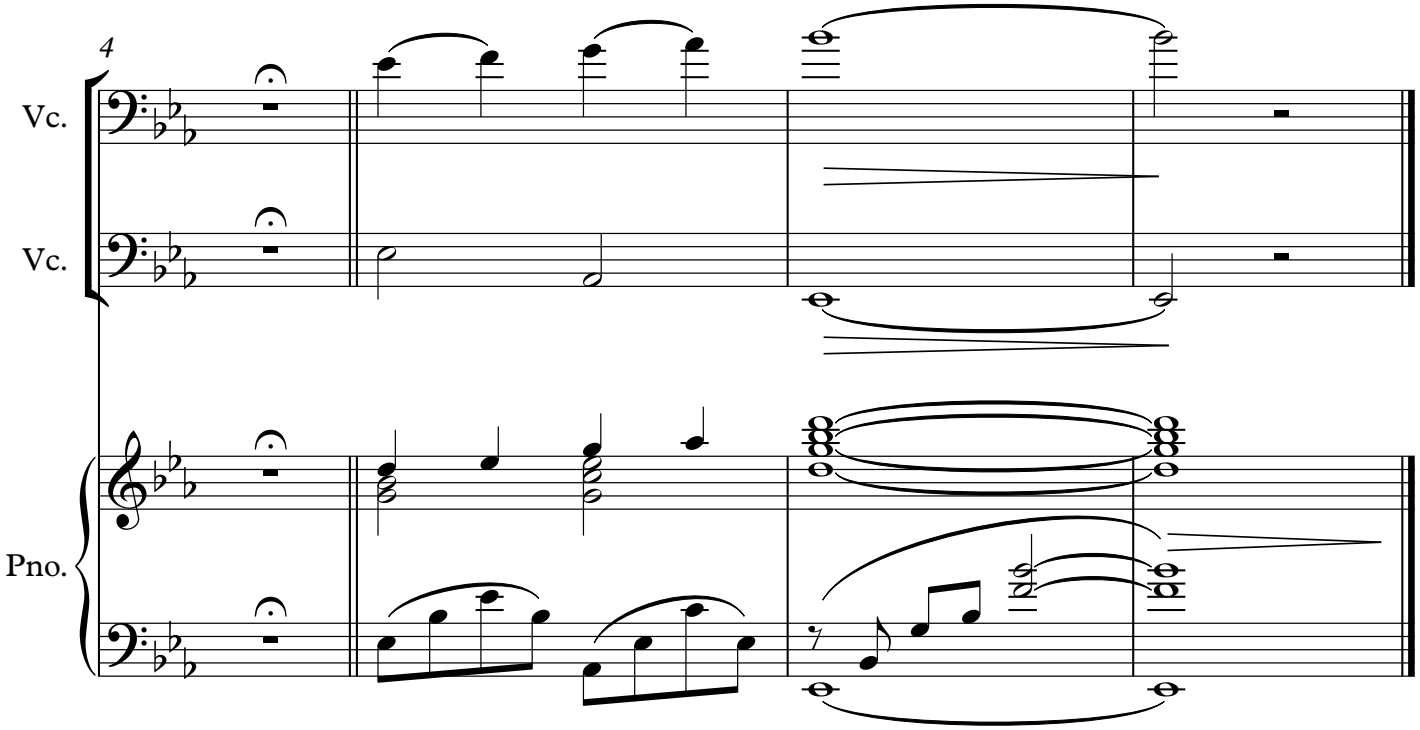
Stinger 4 (Db) [2 Options]



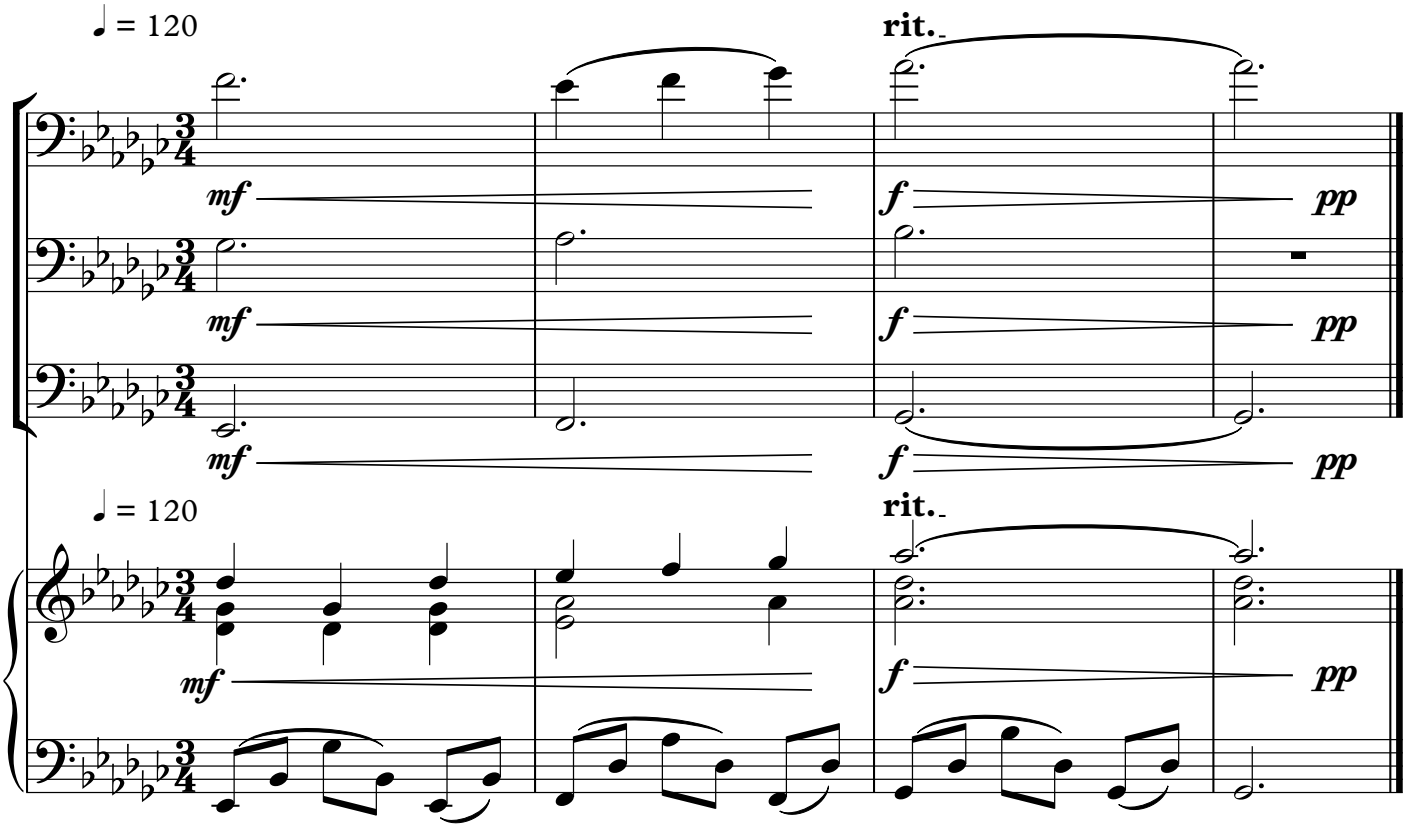


Stinger 4a (Eb) [2 Options]





Stinger 5 (Db)



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