

MAJESTY

"YOUR LOVING DOESN'T KNOW ITS MAJESTY
UNTIL IT KNOWS ITS HELPLESSNESS"
J. RUMI

S. ZAI (June 2010)

♩ = 60

Soprano

Alto

Bansuri

Trumpet in B \flat

Violin I

Violin II

Violoncello

Guitar 1

Guitar 2

Piano

Contrabass

Timpani

f *sfz*

pp *mp*

4

S.
A.
Ban.
Tpt.
Vln. I
Vln. II
Vc.
Gtr. 1
Gtr. 2
Pno.
Cb.
Timp.

sfz

tr

7

S.

A.

Ban.

Tpt.

Vln. I

Vln. II

Vc.

Gtr. 1

Gtr. 2

Pno.

Cb.

Timp.

10

S. *mf* on "la"

A. *mf* on "la"

Ban.

Tpt.

Vln. I *f* *sfz*

Vln. II

Vc. *arco*

Gtr. 1

Gtr. 2

Pno.

Cb.

Timp.

12

S.
A.
Ban.
Tpt.
Vln. I
Vln. II
Vc.
Gtr. 1
Gtr. 2
Pno.
Cb.
Timp.

sfz

trm trm trm

trm trm

15

S.
A.
Ban.
Tpt.
Vln. I
Vln. II
Vc.
Gtr. 1
Gtr. 2
Pno.
Cb.
Timp.

mf
sfz
mp
ff
p

G# F#m A

Detailed description: This page of a musical score covers measures 15, 16, and 17. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts (Soprano and Alto) have simple melodic lines. The Banjo part features a rhythmic pattern of eighth notes starting in measure 16, marked *mf*. The Violin I and II parts play a complex, fast-moving eighth-note pattern in measure 15, marked *sfz*. The Viola part has a similar pattern. The Viola part also includes a *sfz* marking. The Guitar 1 part has a chordal accompaniment with a *mp* marking. The Guitar 2 part has a simple bass line. The Piano part has a complex, fast-moving eighth-note pattern in measure 15, marked *sfz*. The Cello part has a simple melodic line. The Timpani part has a rhythmic pattern of eighth notes starting in measure 16, marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

19

S.
A.
Ban.
Tpt.
Vln. I
Vln. II
Vc.
Gtr. 1
Gtr. 2
Pno.
Cb.
Timp.

Ma jes ty
f
Ma jes ty
f

Chord diagrams for Gtr. 1:
G# (x02333)
F# (x02332)
G# (x02333)
F# (x02332)
F#m (x02331)
G# (x02333)

Detailed description: This page of a musical score covers measures 19, 20, and 21. The key signature is three sharps (F#, C#, G#). The vocal parts (Soprano and Alto) enter in measure 20 with the lyrics "Ma jes ty" in a forte (*f*) dynamic. The Banjo part features a complex rhythmic pattern with slurs and accents. The string section (Violins I and II, Viola, and Guitar 1) provides harmonic support, with the guitar part including specific chord diagrams for G#, F#, G#, F#, and F#m. The Piano, Contrabass, and Timpani parts are also present, with the timpani playing a steady eighth-note pattern.

22

S. Help less ness Ma jes ty Ma jes ty

A. Help less ness Ma jes ty Ma jes ty

Ban.

Tpt.

Vln. I

Vln. II

Vc.

Gtr. 1

Gtr. 2

Pno.

Cb.

Timp.

25

S. Ma jes ty

A. Ma jes ty

Ban.

Tpt.

Vln. I

Vln. II

Vc.

Gtr.1

Gtr.2

Pno.

Cb.

Timp.

mf

ff

f

Tune down

28

S. on "la" *mf*

A. on "la" *mf*

Ban. *mf*

Tpt.

Vln. I solo

Vln. II *p* solo

Vc. *p* *mf*

Gtr.1 *mp*

Gtr.2 *mp*

Pno. *mp*

Cb.

Timp.

31

S.
A.
Ban.
Tpt.
Vln. I
Vln. II
Vc.
Gtr. 1
Gtr. 2
Pno.
Cb.
Timp.

Chord diagrams for Gtr. 1 and Gtr. 2:

- G#
- A
- F#m
- Amaj7

34

S. Ma jes ty

A. Ma jes ty

Ban.

Tpt.

Vln. I

Vln. II

Vc.

Gtr. 1

Gtr. 2

Pno.

Cb.

Timp.

mp

38

S. *mp* *f*

A. *mp* *f*
Ma jes ty
Ma jes ty

Ban.

Tpt. *mf*

Vln. I

Vln. II

Vc. *ff*

Gtr.1

Gtr.2

Pno.

Cb. *f*

Timp. *p* *f*

43 *f*

S. Ma jes

A. Ma jes

Ban. *mf*

Tpt. *f* tutti

Vln. I *ff* tutti

Vln. II *ff* tutti

Vc. *ff*

Gtr. 1

Gtr. 2

Pno. *ff*

Cb.

Timp.

45 *ff*

S. *ff* Ma

A. *ff* ty Ma

Ban. *f*

Tpt.

Vln. I

Vln. II

Vc.

Gtr.1

Gtr.2 *ff*

Pno.

Cb. *ff*

Timp. *ff*

47

S. *jes ty*

A. *jes ty*

Ban.

Tpt.

Vln. I

Vln. II

Vc.

Gtr. 1

Gtr. 2

Pno.

Cb.

Timp. *tr* *tr* **3**