

# #1 Terminal Song

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**Ethereal**

*J=60*

Piano

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## **More Anxious**

2

**A** =120

Jack      - - - - | *pp* I've arr-ived in Le - ba-non. I'm here in

Piano { *mf* | *pp*

Jack      START | *Le - ba-non. But where's* cou-sin E - lie. *Where are you where are you*

Piano { *g.* | *f.* | *b* | *b*

Jack      *at three El - ie you were to meet me!*

Piano { *f* | *f* | *f* | *f*

Jack      *Lost here in Le - ba-non. Lost a-lone and I don't und-er-stand The*

Piano { *p* | *fp*

rit.

3

27

Jack      lan-gage or the peo-ple or the sand or the coun-tr-y or the coff - ee. So much

Piano

a tempo

STOP

$\text{♩} = 120$

31

Jack      co - ffee.

Piano

freely

pp

break for dialogue

**B**

35

Soprano      *ff*      *f* 3

Alto

Tenor      *ff*      *f* 3

Bass      *ff*      *f* 3

Piano

Wel - come to Bei - rut.      A - ra - bi - a's pride.      Wel-come to

Wel - come to Bei - rut.      A - ra - bi - a's pride.      Wel-come to

Wel - come to Bei - rut.      A - ra - bi - a's pride.      Wel-come to

Wel - come to Bei - rut.      A - ra - bi - a's pride.      Wel-come to

39

Soprano cam-els and coff-ee and cream filled ka-tay-uf and dub-kee and dan-ces and ar - ak on ice yell-ah

Alto cam-els and coff-ee and cream filled ka-tay-uf and dub-kee and dan-ces and ar - ak on ice yell-ah  
(the B $\natural$  is supposed to clash)

Tenor cam-els and coff-ee and cream filled ka-tay-uf and dub-kee and dan-ces and ar - ak on ice yell-ah

Bass cam-els and coff-ee and cream filled ka-tay-uf and dub-kee and dan-ces and ar - ak on ice yell-ah

Stop Time

Piano  $f$

41

Soprano      *wel-come to Bei - rut.*      Wel-come to humm-os ta-bou-leh and ba-ba-ga-noush al-so

Alto      *wel-come to Bei - rut.*      Wel-come to humm-os ta-bou-leh and ba-ba-ga-noush al-so

Tenor      *wel-come to Bei - rut.*      Wel-come to humm-os ta-bou-leh and ba-ba-ga-noush al-so

Bass      *wel-come to Bei - rut.*      Wel-come to humm-os ta-bou-leh and ba-ba-ga-noush al-so

Piano      *ff*      *f*      Stop Time

44

Soprano  
chur ches and mosques and some sy - na-gogues too yell - ah      wel - come to Bei -

Alto  
chur ches and mosques and some sy - na-gogues too yell - ah      wel - come to Bei -

Tenor  
8 chur ches and mosques and some sy - na-gogues too yell - ah      wel - come to Bei -

Bass  
chur ches and mosques and some sy - na-gogues too yell - ah      wel - come to Bei -

Piano  
*gliss.*  
*ff*  
*v*

46

Soprano      rut.      It's A - ra - bi-a's pride.      Wel - come to Bei - rut.

Alto      rut.      It's A - ra - bi-a's pride.      Wel - come to Bei - rut.

Tenor      rut.      It's A - ra - bi-a's pride.      Wel - come to Bei - rut.

Bass      rut.      It's A - ra - bi-a's pride.      Wel - come to Bei - rut.

Piano      *ff*

**C** Still with Energy *p*

Jack

Piano      *p*

58

Jack

Piano      *p*

63

Soprano      *ff*

Alto      *ff*

Tenor      *ff*

Bass      *ff*

Piano      *ff*

Wel-come to Bei - rut.      Ye-llah wel- come      wel- come      wel - come

Wel-come to Bei - rut.      Ye-llah wel- come      wel- come      wel - come

Wel-come to Bei - rut.      Ye-llah wel- come      wel- come      wel - come

Wel-come to Bei - rut.      Ye-llah wel- come      wel- come      wel - come

Wel-come to Bei - rut.      Ye-llah wel- come      wel- come      wel - come

68

Soprano      *ff*

Alto      *ff*

Tenor      *ff*

Bass      *ff*

Piano      *ff*

to Bei - rut.      A - ra - bi - a'spride

to Bei - rut.      A - ra - bi - a'spride

to Bei - rut.      A - ra - bi - a'spride

to Bei - rut.      A - ra - bi - a'spride

D

10

73

Jack

Soprano

Alto

Tenor

Bass

Piano

*pp*

Wel - come to Bei- rut.

*pp*

A musical score page featuring five vocal parts (Jack, Soprano, Alto, Tenor, Bass) and a piano part. The vocal parts sing a simple melody consisting of eighth and sixteenth notes, with lyrics 'Wel - come to Bei- rut.' appearing under each. The piano part provides harmonic support with sustained chords and eighth-note patterns. Measure 73 begins with a dynamic of 8, followed by a measure of silence. The vocal entries start at measure 8, and the piano entries begin at measure 10. Measures 11-12 show the vocal parts singing, while the piano plays eighth-note chords. Measures 13-14 show the piano playing eighth-note chords, and measures 15-16 show the vocal parts singing again. The score concludes with a dynamic marking of *pp* (pianissimo).

1

78

Jack

Piano

Musical score for piano and voice. The piano part (bottom) consists of two staves: treble and bass. The treble staff has a treble clef, a key signature of one sharp, and a common time signature. The bass staff has a bass clef, a key signature of one sharp, and a common time signature. The vocal part (top) has a treble clef, a key signature of one sharp, and a common time signature. The vocal line starts with a sustained note on the first beat, followed by a melodic line with eighth-note pairs. The piano accompaniment features eighth-note chords in the bass staff and sixteenth-note patterns in the treble staff. Measure 1 ends with a fermata over the piano's eighth-note chord. Measure 2 begins with a dynamic marking *mf*. The vocal line continues with eighth-note pairs, and the piano accompaniment maintains its rhythmic pattern.

87

Jack

Piano



**E**

93

Jack

Wel - come to Bei - rut.

Soprano

Alto

Tenor

Bass

Piano

*mf*

*3*

Wel - come to Bei - rut.

ff

97

A musical score for five voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is one sharp. Measure 97 starts with Soprano, Alto, and Tenor playing eighth-note patterns in groups of three. Bass begins at the end of the first measure. The piano accompaniment consists of sustained chords in the bass and harmonic notes in the treble. Dynamics include *mf*, *mp*, and a triplet marking over the piano's eighth-note chords.

Soprano

Alto

Tenor

Bass

Piano

101 *f*

Soprano      Wel - come to Bei - rut.      Ye-llah wel- come      wel- come

Alto

Tenor

Bass

Piano

*f*

*f*

*f*

*f*

Ye-llah wel- come      wel- come

Ye-llah wel- come      wel- come

Ye-llah wel- come      wel- come

105

Soprano *wel - come to Bei - rut. rut.*

Alto *wel - come to Bei - rut.*

Tenor *wel - come to Bei - rut.*

Bass *wel - come to Bei - rut.*

Piano *f ff*

The musical score consists of five staves. The top four staves represent the vocal parts: Soprano, Alto, Tenor, and Bass, each with a treble or bass clef and a key signature of one sharp. The bottom staff represents the Piano, with a treble clef and a key signature of one sharp. Measure 105 starts with a forte dynamic (f) for the piano. The vocal parts enter with a rhythmic pattern of eighth notes: 'wel' (Soprano), 'come' (Alto), 'to' (Tenor), 'Bei' (Bass), 'rut.' (Soprano), 'rut.' (Alto), 'Be' (Tenor), 'i' (Bass). The piano part continues with eighth-note chords. Measure 106 begins with a forte dynamic (ff) for the piano. The vocal parts continue their pattern: 'com' (Soprano), 'e' (Alto), 'Bei' (Tenor), 'rut.' (Bass). Measure 107 starts with a forte dynamic (ff) for the piano. The vocal parts continue: 'e' (Soprano), 'Bei' (Alto), 'Be' (Tenor), 'i' (Bass). Measure 108 begins with a piano dynamic (f). The vocal parts continue: 'Bei' (Soprano), 'rut.' (Alto), 'Be' (Tenor), 'i' (Bass). Measure 109 begins with a piano dynamic (f). The vocal parts continue: 'Be' (Soprano), 'i' (Alto), 'Be' (Tenor), 'i' (Bass). Measure 110 begins with a piano dynamic (f). The vocal parts continue: 'i' (Soprano), 'Be' (Alto), 'Be' (Tenor), 'i' (Bass).

109

Soprano

Alto

Tenor

Bass

Piano

Wel - come to Bei - rut wel - come to Bei - rut wel - come to Bei - rut wel - come to

Wel - come to Bei - rut wel - come to Bei - rut wel - come to

*pp*

*p*

*pp*

*p*

**rit.**

**112** **p**

Soprano      Wel come to Bei - rut wel - come to Bei - rut wel - come to Bei - rut

Alto      to Bei - rut wel - come to Bei - rut wel -

Tenor      8 Bei - rut wel - come to Bei - rut wel - come to Bei - rut wel - come to Bei - rut wel -

Bass      come to Bei - rut wel - come to Bei - rut

Piano

## Exaggerated Swing Eighth Notes

♩ = 84

**F**

17

115

Elie

Soprano

Alto

Tenor

Bass

Piano

wel-come to Bei-rut wel-come to Bei - rut Come!  
 come to Bei - rut wel-come!

wel - come to Bei-rut wel-come to Bei - rut wel - come!

wel - come to Bei - rut Come!

**p**



120

Dialogue Break

Elie

Piano

**mp**

125

Elie

Soprano

Alto

Tenor

Bass

Piano

130

Elie

Soprano

Alto

Tenor

Bass

Piano

135

**G**

Elie      *p* *3*

Soprano

Alto

Tenor

Bass

Piano

19

**=**

140

Elie      *mf* *p* *6* *4*

Soprano      *mf* *p* *6* *4*

Alto      *mf* *p* *6* *4*

Tenor      *p* *mf* *p* *6* *4*

Bass      *p* *mf* *p* *6* *4*

Piano

145

Spoken: Welcome to Lebanon my cousin.