

Score

What the Chickpea Said to the Cook

Scott Good

For the Kitchener-Waterloo Symphony Orchestra
6:30

What the Chickpea Said to the Cook

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5:30

Instrumentation

PiccoloFlute
Flute
2 Oboes
Bb Clarinet
Bb Bass Clarinet
2 Bassoon

4 Horns in F
2 C Trumpets
2 Tenor Trombones
Bass Trombone
Tuba

Percussion (2-3 players)

Vibraphone, Xylophone
Flexitone, Sus Cymbal, 2 bass drums, Tambourine, High Hat

Harp

Strings

Performance Notes:

Figures inside boxes should be repeated for the duration of the line following
- ad lib - do not coordinate within section

A " / " through a figure means play as fast as possible

Stems without note-heads indicates approximate pitch - ad lib

Program Note:

This somewhat unusual title comes from a poem by the 13th-century Persian, Rumi: Chickpea to Cook. I was inspired by its florid, quirky nature, charged with boiling. The music is a tone poem of the Chickpea's transformation. I also heard it as a metaphor for classical music training and the relationship of student to teacher.

The music begins in a boiling chaos, and the chickpea leaps out in the winds - the bass drum "ladle" slaps the pea down, and sings his song with horn and cello. After this, a state of grace, a ride on an elephant and then the final boiling to its cooked conclusion.

Chickpea to Cook

Mawlānā Jalāl ad-Dīn Muḥammad Balkhī

مولانا جلال الدين محمد بلخي

Rūmī

Trans: Coleman Barks

A chickpea leaps almost over the rim of the pot
where it's being boiled.

"Why are you doing this to me?"

The cook knocks him down with the ladle.

"Don't you try to jump out.
You think I'm torturing you.
I'm giving you flavor,
so you can mix with spices and rice
and be the lovely vitality of a human being.

Remember when you drank rain in the garden.
That was for this."

Grace first. Sexual pleasure,
then a boiling new life begins,
and the Friend has something good to eat.

Eventually the chickpea
will say to the cook,
"Boil me some more.
Hit me with the skimming spoon.
I can't do this by myself.

I'm like an elephant that dreams of gardens
back in Hindustan and doesn't pay attention
to his driver. You're my cook, my driver,
my way into existence. I love your cooking."

The cook says,
"I was once like you,
fresh from the ground. Then I boiled in time,
and boiled in the body, two fierce boilings.

My animal soul grew powerful.
I controlled it with practices,
and boiled some more, and boiled
once beyond that,
and became your teacher

What the Chickpea Said to the Cook

Score

for the Kitchener-Waterloo Symphony Orchestra

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1 * all figures as fast as possible in bar 1

The score is written for a full symphony orchestra. It begins with a first-measure repeat sign and a tempo instruction: "* all figures as fast as possible in bar 1".

Flute/Picc(2): Features a "jet whistle" effect in the first measure, followed by a rapid sixteenth-note figure repeated three times, and a final melodic phrase in piano (*p*).

Oboe (2): Similar to the flutes, with a "jet whistle" effect and a rapid sixteenth-note figure repeated three times, followed by a melodic phrase in piano (*p*).

Clarinet in Bb / Bass Clarinet: Both parts have a melodic phrase in piano (*p*).

Bassoon (2): Features a rapid sixteenth-note figure in fortissimo (*ff*) that tapers to a melodic phrase in piano (*p*).

Horn in F (4): Four parts playing a melodic phrase in piano (*p*).

Trumpet in C (2): Two parts playing a melodic phrase in piano (*p*).

Trombone (3): Three parts playing a melodic phrase in piano (*p*).

Tuba: A melodic phrase in piano (*p*).

Percussion: Includes a "Vibraphone - motor fast" part and a "flexitone" part.

Harp: Features a "wild glissadi - up and down - withing this range" (4-6 sec.) in fortissimo (*ff*), followed by a melodic phrase in piano (*pp*).

Violin 1: Starts with a "wide vibrato glissando" in fortissimo (*ff*), followed by four melodic phrases in fortissimo (*f*), mezzo-forte (*mf*), and mezzo-piano (*mp*), and a final melodic phrase in piano (*p*).

Violin 2: Features a rapid sixteenth-note figure repeated three times in fortissimo (*ff*), followed by a melodic phrase in piano (*p*).

Viola: Features a rapid sixteenth-note figure repeated three times in fortissimo (*ff*), followed by a melodic phrase in piano (*p*).

Cello: Features a rapid sixteenth-note figure repeated three times in fortissimo (*ff*), followed by a melodic phrase in piano (*p*).

Bass: Features a rapid sixteenth-note figure repeated three times in fortissimo (*ff*), followed by melodic phrases in mezzo-forte (*mf*) and mezzo-piano (*mp*).

2 - on cue (right to left)
- continue with previous bar until cue

4/4 ♩ = 126

Pic. Fl/P.

Ob. 1

Ob. 2

Cl.B. erratic

B.Cl.

C. Tr. 1

Perc. Xylophone

Vln 1 pizz. - fast!

Vln 2 pizz. - fast!

Vla. pizz. - fast!

Cel. pizz. - fast!

Bs. pizz. - fast!

Piccolo

str. mute

tambourine

mf *p* *ff* *f* *p*

6

2/4 3/4 2/4 3/4 4/4 3/4

Pic. Fl/P.

Ob. 1

Ob. 2

C. Tr. 1

Perc.

Vln 1 arco

Vln 2 arco

Vla. arco

Cel. arco

ff *f* *fp* *f* *f* *f* *f* *f* *f* *f*



16 ♩ = 104



Piccolo

Fl/P.

Ob. 1
Ob. 2

Cl.B.

B.Cl.

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

C. Tr. 1
C. Tr. 2

Tbn. 2
Tbn. 3

Tba.

Perc.

Hp.

Vln 1

Vln 2

Vla.

Cel.

Bs.

do not coordinate grace notes

tutti - div.a2

arco

str. mute

harmon - stem in

Bass Drums (2)

D C₂ B - E F₂ G A₂

pp, p, mf, ff, sfz, str. mute, arco, pont., harmon - stem in

4/4

3/4

4/4

3/4

4/4

Ob. 1 *mf* *f* *n*

Ob. 2 *p* *f* *n*

Cl.B. *mp* *f* *n*

B.Cl. *f*

Bsn. 1 *sfz*

Bsn. 2 *mf* *f* *n*

Hn. 1 *pp*

Hn. 2 *sf*

Hn. 3 *sf*

Hn. 4 *pp*

C. Tr. 1 *mp* *sf* *sf*

C. Tr. 2 *sf*

Tbn. 1 *mf* *mp* *sf*

Tbn. 2 *pp*

Tbn. 3 *mf* *pp* *p* *f*

Tba. *f*

Hp.

Vln 1 *ord.* *sfz*

Vln 2 *ord.* *sfz*

Vla. *ord.* *sfz*

Cel. *v*

Bs. *ff* *arco* *mp* *ff*

4/4

3/4

4/4

6/4

4/4

1 Ob. 2 Ob.

Cl.B.

B.Cl.

1 Bsn. 2 Bsn.

Hn. 1

Tbn. 3

Perc.

Hp.

Vln 1

Vln 2

Vla.

Cel.

Bs.

p *fff* *f* *mp* *ff* *f* *mf* *mf* *p* *fff* *ff* *ff*

suspended cymbal

DCB - E F G A

III V IV V IV V IV V

5 6 6 7

6 6

24

molto rit.

$\frac{5}{4}$ 30 ♩ = 96

$\frac{3}{4}$

$\frac{4}{4}$

Piccolo

Fl/P.

1

Ob.

2

Cl.B.

B.Cl.

1

Bsn.

2

1

2

3

4

Hn.

1

2

C. Tr.

1

2

1

Tbn. 2

3

Tba.

Vibraphone

Perc.

Hp.

28

$D \ C_{\sharp} \ B - E \ F \ G_{\sharp} \ A$
continuous upward glissando in this range

downward glissando

Vln 1

Vln 2

Vla.

Cel.

Bs.

pp, *p*, *f*, *ff*, *mf*, *ord*, *hard pressure!*

4/4 5/4 rit. 3/4 4/4 ♩ = 82

Bsn. 1
Hn. 1
Vln 1
Vln 2
Vla.
Cel.
Bs.
36

Bsn.
Hp.
Vln 1
Vln 2
Vla.
Cel.
Bs.
pont.- very close to bridge
pp
pp
pp
pp
pp
pp
pp
pp

41 ♩ = 144

Cl.B. *pp*

Hn. 1 *pp* *mute*

Perc. *pp* *Vibraphone*

Hp. *pp* *L.V.*

Vln 1 *n* *V*

Cel.

Bs.

Cl.B.

Hn. 3 *pp* *3 mute*

Perc. *47*

Hp. *47*

Vln 1 *mp* *n* *mp*

Vln 2 *n* *mp* *n*

53

Cl.B. *p*

Hn. 1 *p*

C. Tr. 1 *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp*

C. Tr. 2 *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp*

Perc. *53*

Hp. *53*

Vln 1 *n* *mp* *n*

Vln 2 *mp* *n* *mp*

pic. *59* flute

Fl/P. *mp* *mp*

Cl.B.

Hn. 3

C. Tr. 1 *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp*

C. Tr. 2 *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp*

Perc. *59*

Hp. *59*

Vln 1 *mp* *n* *mp* *n*

Vln 2 *n* *mp* *n* *mp*

Vla. *n* *mp* *pp*

Cel. *pp* *mp* *pp*

65 flute

Fl/P.

Cl.B.

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

C. Tr. 1 *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp*

C. Tr. 2 *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp*

Perc.

Hp.

Vln 1 *mp* *n* *mp* *n*

Vln 2 *n* *mp* *n* *mp*

Vla. *pp* *mp* *pp*

Cel. *mp*

71 flute

Fl/P.

Cl.B.

B.Cl.

Bsn.

Hn.1

C. Tr.

1

2

1

Tbn.

2

Perc.

Hp.

Vln 1

Vln 2

Vla.

Cel.

Bs.

pp < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp*

pp < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp*

mp
cup mute

mp
cup mute

mp

mp

pp

pp

mp

n

n

p

n

n

n

pp

pp

pp

pizz.

pizz.

pp

pp

77 Piccolo

pic. *mf*

F1/P. *mf*

Cl.B. *mf*

B.Cl. *mf*

1 *mf*

2 *mf*

Bsn.

1 open *mp*

Hn. 3

4 open *mp*

77

1 *p < mf p < mf p < mf p < mf p < mf p < mf*

2 *p < mf p < mf p < mf p < mf p < mf p < mf*

C. Tr.

Perc. 77 *n n n n*
Vibraphone - motor fast

Hp. *mf*

Vln 1 *mp* 2 players *pp tutti* *pp*

Vln 2 *mp* 2 players *pp tutti* *n mp*

Vla. *mp* 2 players *pp tutti* *mp pp*

Cel. *mp*

Bs. *mp*

83 Piccolo

pic.

Fl/P.

1

Ob.

2

Cl.B.

B.Cl.

1

Bsn.

2

open

2

Hn. 3

4

83

1

C. Tr.

2

83

Perc.

83

Hp.

83

Vln 1

Vln 2

Vla.

Cel.

Bs.

pic. Piccolo

Fl/P.

1 p < mf p < mf p < mf p < mf p < mf p < mf

2 p < mf p < mf p < mf p < mf p < mf

Cl.B. *f*

B.Cl.

1 *mf*

2 *mf*

3 *mf*

4

C. Tr. 1 p < mf p < mf p < mf p < mf p < mf p < mf

2 p < mf p < mf p < mf p < mf p < mf p < mf p < mf

Perc. *mp* *n* *mp* *n* *mp* *n* *mp* *n* *mp* *n* *mf*

Hp. *f*

Vln 1 *f* *mp* *f* *mp*

Vln 2 *f* *mp* *f* *mp*

Vla. *mp* *f* *mp*

Cel. < *mf*

Bs. *mf*

This page of the musical score, titled "Chickpea - Score - pg.17", contains measures 25 through 95. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Piccolo, Flute/Piccolo (Fl/P.), Oboe (Ob.), Clarinet in B-flat (Cl.B.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C. Tr.), Percussion (Perc.), Harp (Hp.), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla.), Cello (Cel.), and Bass (Bs.). The score features a variety of musical notations, including dynamic markings such as *p*, *mf*, and *f*, and performance instructions like *pizz.* (pizzicato) for the Cello and Bass. The Piccolo part begins at measure 25. The Oboe and Trumpet parts have dynamic markings that change frequently, often indicated by slurs and hairpins. The Percussion part uses a notation with *n* for notes and dynamic markings. The Harp part consists of chords and arpeggios. The string parts (Violins, Viola, Cello, Bass) feature long, sustained notes with dynamic markings and some articulation marks like *v* (accents) and *pizz.* (pizzicato).

Ob. 1

Ob. 2

Cl.B. *f*

B.Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C. Tr. 1 *f*

C. Tr. 2 *f*

Tbn. 1 *f* open

Tbn. 2 *f*

Tbn. 3 *f*

Tba. *f*

Perc. *f* Bass Drums (2)

Vln 1 *fp* *ff* *< fp*

Vln 2 *fp* *ff* *fp*

Vla. *fp* *ff* *< fp*

Cel. *fp* *ff* *fp*

Bs. *f*

This page of the musical score for "Chickpea" includes the following parts and markings:

- Woodwinds:** Oboe (Ob.), Clarinet in B-flat (Cl.B.), Bass Clarinet (B.Cl.), Bassoon (Bsn.), Horns (Hn.), and Contrabass Trombone (C. Tr.).
- Brass:** Trombones (Tbn. 2, 3) and Tubas (Tba.).
- Percussion:** Perc. (Percussion).
- Strings:** Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla.), Cello (Cel.), and Bass (Bs.).

Key performance markings include *fp* (fortissimo piano), *f* (forte), and *ff* (fortissimo). The score also features various musical notations such as slurs, accents, and dynamic hairpins.

113

3/4

Piccolo

pic. *ff* *mp*

Fl/P. *ff* *mp*

1 *ff*

Ob. *ff*

2 *ff*

Cl.B. *ff*

B.Cl. *ff*

1 *ff* *mf*

Bsn. *ff* *mf*

2 *ff* *mf*

1 *fp* *f* *mp* *fp*

Hn. 2 *fp* *f* *mp* *fp*

3 *fp* *f* *mp* *fp*

4 *fp* *f* *mp* *fp*

1 *fp* *f*

C. Tr. 2 *fp* *f*

1 *f* *fp*

Tbn. 2 *f* *fp*

3 *f* *fp*

Tba. *f* *fp*

Perc. *p* *p*

Vibraphone - motor off

Hp. *p*

113 *ff* *pp*

Vln 1 *ff* *pp*

Vln 2 *ff*

Vla. *ff* *pizz.* *mp* *pizz.*

Cel. *ff* *mp*

Bs. *ff* *arco* *pizz.* *mp*

pic. 121

Fl/P.

Bsn. 1 2

Hn. 1 2 3 4

Tbn. 2 3

Perc.

Hp.

Vln 1 *mf* *pp* *mf* *p*

Vln 2 *pp* *mf* *pp* *mf*

Vla.

Cel.

Bs.

130 $\bullet = 104$

rit.

4/4

Ob.1 *p*

Perc. ¹³⁰ Xylophone *p* *f*

Vln 1 ¹³⁰ *fp* *mf* arco

Vln 2 *fp* arco *mf* arco

Vla. *fp* arco *mf* arco

Cel. *fp* *mf* arco

Bs. *mf*

4/4 143 **Faster** - $\bullet = 150+$

Ob. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Ob. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Cl. B. *pp* *mp* *p* *mp*

B. Cl. *mp* *pp* *p* *mp*

Perc. *p* *mp* *p* *mp* *p* *mp* *mp* *p* *mp*

Hp. *mp*

Vln 1 *p*

Vln 2 *p*

Vla. *p* *f* *p* *f*

Cel. *p*

Bs. *p*

149 Piccolo

Fl/P.

Ob. 1

Ob. 2

Cl.B.

B.Cl.

Bsn. 1

Bsn. 2

Perc.

Hp.

Vln 2

Vla.

Cel.

154

154

pic.

Fl/P.

Ob. 1

Ob. 2

Cl.B.

B.Cl.

Bsn. 1

Bsn. 2

Perc.

Hp.

Vln 1

Vln 2

Vla.

Cel.

Bs.

7 158 6 7 6 7

158

Fl/P.

Ob. 1 *f*

Ob. 2 *f*

Cl.B. *p* *f* *p* *mf* *f* *f*

B.Cl. *f* *p* *mf* *p* *f* *f*

Bsn. 1

Bsn. 2

Perc. *mf*

Hp.

Vln 1 *f* *p* *f* *sf*

Vln 2 *sf* *f* *f*

Vla. *p* *f* *p* *f*

Cel. *p* *f* *f* *sf*

Bs.

pont. *ord.*

162

pic.

Fl/P.

1

Ob.

2

Cl.B.

B.Cl.

1

Bsn.

2

1

Hn.

2

C. Tr. 1

162

Perc.

162

Hp.

162

Vln 1

Vln 2

Vla.

Cel.

Bs.

p

p

open

f

8va

sf

sf

sf

p *f* *p* *sf*

sf

f

f

tutti - div.a2

tutti - div.a2

166 **Faster** - ♩ = 156+

166

6

7

6

7

6

Flute
1
Ob.
2
Cl.B.
B.Cl.
Bsn.
1
2
Hn.
3
4
C. Tr.
1
2
Tbn.
1
2
Perc.
Vln 1
Vln 2
Vla.
Cel.
Bs.

ff
ff
ff
ff
ff
f
f
ff
ff
mf
mf
f
ff
ff
ff
ff
ff

suspended cymbal
suspended cymbal
suspended cymbal



171

F1/P. *f*

Ob. 1 *f*

Ob. 2 *f*

Cl.B. *f*

B.Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3

Hn. 4

C. Tr. 1 *f*

C. Tr. 2

Tbn. 1

Tbn. 2 *mf*

Tba. *mf*

Perc. *p* *f*

suspended cymbal

Vln 1 *tutti*

Vln 2 *tutti*

Vla. *tutti*

Cel. *arco*

Bs. *arco*

Piccolo *f*

7 6 183 7 6 7 4

182

pic.

Fl/P.

1

Ob.

2

Cl.B.

B.Cl.

1

Bsn.

2

1

mp

f

2

mp

f

3

mp

f

4

mp

f

182

1

C. Tr.

2

f

ff

1

f

ff

Tbn. 2

3

f

ff

Tba.

f

182

Perc.

182

Vln 1

Vln 2

Vla.

Cel.

Bs.

arco

4 6 7 6 7

pic.
Fl/P.
1
Ob.
2
Cl.B.
B.Cl.
1
Bsn.
2
1
Hn.
2
3
4
1
C. Tr.
2
1
Tbn.
2
3
Tba.
Perc.
Vln 1
Vln 2
Vla.
Cel.
Bs.

3/4

4/4 [205]

3/4

4/4

3/4

Musical score for measures 204-211. The score includes parts for Ob. 1, Bsn. 2, Tbn. 1, 2, and 3, Hp., Cel., and Bs. The time signatures are 3/4, 4/4, 3/4, 4/4, and 3/4. Dynamics include *p*, *mp*, and *tutti*. Performance instructions include *pizz.* and *mp*. Measure numbers 204 and 211 are indicated at the beginning and end of the section.

8/8

6/8

8/8

Musical score for measures 211-218. The score includes parts for Ob. 1, Hn. 1, 2, 3, and 4, Tbn. 1, 2, and 3, Perc., Hp., Vln 1, Vln 2, Vla., Cel., and Bs. The time signatures are 8/8, 6/8, and 8/8. Dynamics include *p* and *mp*. Performance instructions include *Vibraphone - motor fast*, *pizz. strum-bow down*, and *viv a4*. Measure numbers 211 and 218 are indicated at the beginning and end of the section.