

# EBRAAM

THE EXTRAORDINARY  
LOVE STORY OF  
AYE AYE AND FEDOR

*- AFTER ANA ISABEL ORDONEZ' BOOK -*

MUSIC COMPOSED BY

**MICHIEL BRAAM**



**1. AYE AYE AT WORK**

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**WRITTEN AUTUMN 2014 TO BE PLAYED IN A PERFORMANCE ON NATURE INCLUDING ART, CHOREOGRAPHY, MUSIC, VIDEO AND NARRATION.**

+/- 3'07"

# AYE AYE AT WORK

MICHEL BRAAM

♩ = 218 (DRUMS & RHODES) (INTRO)

4 x's      4 x's      Am      D7      Am      G      Am      D7      Em      D7

**A**

Am      D      G      E7      Am      Am      Em      D7      G

DRUMS: TIME.

**B**

Am      Bm      Em      G      C      F      D      G      Am      Em/A

**A**

Am      D      G      E7      Am      Am      Em      D7      G

**C**

C      F      D      G      C      Bm      Am      G

**FINE (INTERLUDE)**      4 x's (PLAY WRITTEN NOTES ONLY 1ST AND 2ND TIME)

F      Em      Dm      Bb7(9,#11)      Am      D7      Am      G      Am      D7      Em      D7

1ST X AS WRITTEN  
2ND X ABAC AND INTERLUDE RHODES IMPRO OVER CHORDS  
3RD X ABAC UNTIL FINE AS WRITTEN.

+/- 1'52"

# SMALL MEETS BIG

MICHEL BRAAM

♩=119 (INTRO) (A) (HAMMOND) 8 X's

(BGT)

(B) 16 X's (C)

Am A7(b5) D

HAMMOND SOLO "DRUMS" SMALL STUPID SOUNDS

(D)

F

+/- 3'09"

# PRISON VS DREAMY FREEDOM

MICHIEL BRAAM

$\text{♩} = 64$  (A) (FLUTE)

Musical staff for section A, flute part. Treble clef, 5/4 time signature. The melody consists of eighth and quarter notes with various accidentals.

Musical staff for section B, flute part. Treble clef, 5/4 time signature. The melody continues with eighth and quarter notes.

Musical staff for section B, bass guitar part. Bass clef, 5/4 time signature. The bass line features eighth and quarter notes with accidentals.

Musical staff for section B, drums part. Drum clef, 5/4 time signature. The drum part consists of a steady eighth-note pattern.

Musical staff for section C, flute part. Treble clef, 5/4 time signature. The melody continues with eighth and quarter notes.

Musical staff for section C, bass guitar part. Bass clef, 5/4 time signature. The bass line continues with eighth and quarter notes.

Musical staff for section C, drums part. Drum clef, 5/4 time signature. The drum part continues with a steady eighth-note pattern.

Musical staff for section C, flute part. Treble clef, 5/4 time signature. The melody concludes with a whole note chord.

Musical staff for section C, bass guitar part. Bass clef, 5/4 time signature. The bass line concludes with a whole note chord.

Musical staff for section C, drums part. Drum clef, 5/4 time signature. The drum part concludes with a whole note chord. A wavy line indicates a fade-out.

DRUMS: TACET TILL E

Musical staff for section D, bass guitar part. Bass clef, 5/4 time signature. The bass line features eighth and quarter notes with triplets.

Musical staff for section D, flute part. Treble clef, 5/4 time signature. The melody features eighth and quarter notes with triplets.

Musical staff for section D, bass guitar part. Bass clef, 5/4 time signature. The bass line continues with eighth and quarter notes.

Musical staff for section E, flute solo. Treble clef, 5/4 time signature. The flute solo consists of eighth and quarter notes.

Musical staff for section F, drums. Drum clef, 5/4 time signature. The drum part features eighth and quarter notes.

FLUTE SOLO

14 x's

DRUMS: "TIME"

+/- 3'13"

# RESTFUL PEACEFUL

MICHEL BRAAM

♩=89

**(A)**

CM FM G<sup>7</sup> CM C<sup>7</sup> FM B<sup>b7</sup> E<sup>b</sup> D<sup>7</sup>(#9) D<sup>b9</sup>

**(B)**

CM FM G<sup>7</sup> CM C<sup>7</sup> FM B<sup>b7</sup> E<sup>b</sup> D<sup>7</sup> D<sup>b</sup>

**(C)** *f*

A<sup>b7</sup> D<sup>b</sup>m<sup>6</sup> G<sup>b7</sup> B<sup>m6</sup>

E<sup>m</sup> C A G<sup>m</sup> E<sup>b</sup> C B<sup>b</sup>m G<sup>b</sup> E<sup>b</sup> D<sup>b</sup>m A G<sup>b</sup> G<sup>7</sup>

**(D)**

CM FM G<sup>7</sup> CM C<sup>7</sup> FM B<sup>b7</sup> E<sup>b</sup> D<sup>7</sup>(#9) D<sup>b9</sup>

**(E)**

CM FM G<sup>7</sup> CM C<sup>7</sup> FM B<sup>b7</sup> E<sup>b</sup> D<sup>7</sup> D<sup>b9</sup> *TO CODA*

**(F)**

**(G)**

BASS SOLO: CM A<sup>b</sup> F

RHODES SOLO: CM FM G<sup>7</sup> CM C<sup>7</sup> FM B<sup>b7</sup> E<sup>b</sup> D<sup>7</sup>(#9) D<sup>b9</sup>

*D.S. AL CODA*

+/- 2'49"

# BAD WEATHER

MICHEL BRAAM

**(A)** (RHODES)

$\text{♩} = 285$  15<sup>ma</sup> -----

**(B)** ... FOR BRUSHES ENTER THE ROOM

15<sup>ma</sup> -----

15<sup>ma</sup> -----

15<sup>ma</sup> -----

**(C)**

**(D)**

16 x's

**(E)**

16 x's

**(F)**

16 x's

**G** DRUMS & RHODES

System 1: Treble clef with vertical stems and accents. Bass clef with slash marks.

**H** 8<sup>va</sup>

System 2: Treble clef with triplets and accents. Bass clef with slash marks.

8<sup>va</sup>

System 3: Treble clef with a circled '1' and triplets. Bass clef with triplets.

System 4: Treble clef with triplets and accents. Bass clef with triplets.

System 5: Treble clef with chords and accents. Bass clef with notes and dynamics.

Rit.

System 6: Treble clef with notes and dynamics. Bass clef with notes and dynamics.

System 7: Treble clef with notes and dynamics. Bass clef with notes and dynamics.

+/- 2'35"

# ENCLOSURE TO ENCLOSURE

MICHEL BRAAM

(A) ♩=136 (HAMMOND)

DRUMS: TACET TILL B  
(SECOND TIME AROUND DON'T STOP)

(BGT)

(B)

DRUMS: LIGHT ROCKESQUE TIME

(C)

SMALL THINGS POSSIBLE (DRUMS CONT. TIME)

(D)

SMALL THINGS POSSIBLE (DRUMS CONT. TIME)

1.

2. **(E)** **(F)** 16 x's  
HAMMOND SOLO

**(G)**

**(H)**

**(I)**

**(J)**

+/- 3'22"

# ESCAPE

MICHEL BRAAM

**(A)**

♩=170

(HAMMOND) THEME FIRST AND LAST X ONLY, OTHER PASSES IMPRO!

Chords: Dm | / | / | / | Gm | / | A7(#9)

DRUMS: DOUBLE TIME HARD DRIVING JAZZZZ!  
BGT: OPEN ROCKY!

Chords: / | Dm | / | Bbm | / | E7 | Eb7

**(B)**

To CODA 5 X's

**(C)**

A7(#9) 7 X's D.C. AL CODA

SMALL PERCUSSIVE REMINDERS: "HEY, I'M HERE!"

+/- 2'23"

# HAPPY MARCH

MICHEL BRAAM

♩=164

**A**

**C**

8

DRUMS/BGT INTRO (NEW ORLEANESQUE)

**B**

(PLOPPY)

(BGT)

DRUMS CONT.

**C**



32

PLOPPY SOLO (COMPING BGT/DRS AD LIB)

**D**

DRUMS SOLO OVER BOTH PASSES

+/- 2'29"

# LOVE

MICHEL BRAAM

**(A)** (FLUTE & BGT)  $C^7$   $Fm6$   $C^7$   $Fm6$   $F^7$   $Bbm$   $Bb^7$   $Eb$   $Ab$   $F\sharp$   $G^7(b5)$

RUBATO

$C^7$   $Fm6$   $C^7$   $Fm6$   $F^7$   $Bbm$   $Db^7$   $C^7$   $Fm6$   $G^7(b5)/D\sharp$   $C^7(b5)$

**(B)**  $\text{♩} = 78$  (RHODES)

**(C)**

(BGT)  $Fm6$   $C^7$   $Fm6$   $C^7$   $C^7$   $Fm6$   $C^7$

DRUMS JUST ENTERED THE BUILDING

**(D)**

$Fm6$   $F^7$   $Bbm$   $Bb^7$   $Eb$   $Ab$   $F\sharp$   $G^7(b5)$   $C^7$   $D\flat$   $C^7$   $C^7$   $Fm6$

**(E)**

$C^7$   $Fm6$   $F^7$   $Bbm$   $Bb^7$   $Eb$   $Ab$   $F\sharp$   $G^7(b5)$   $C^7$   $Fm$   $C^7$   $F$

$Gm$   $D^7$   $Gm$   $E^7$   $F$   $Bb$   $G$   $C^7$   $Bb$   $F$   $Bb$   $Db$

**(F)**

$Ebm$   $Bb^7$   $Ebm$   $C^7$   $Db$   $Gb$   $Eb$   $Ab^7$   $Gb$   $Db$   $Gb$   $Db$

**2**

$C^7$   $Fm$   $C^7$