

The Snake Charmer

for
Narrator, Clarinet, Guitar and Tabla

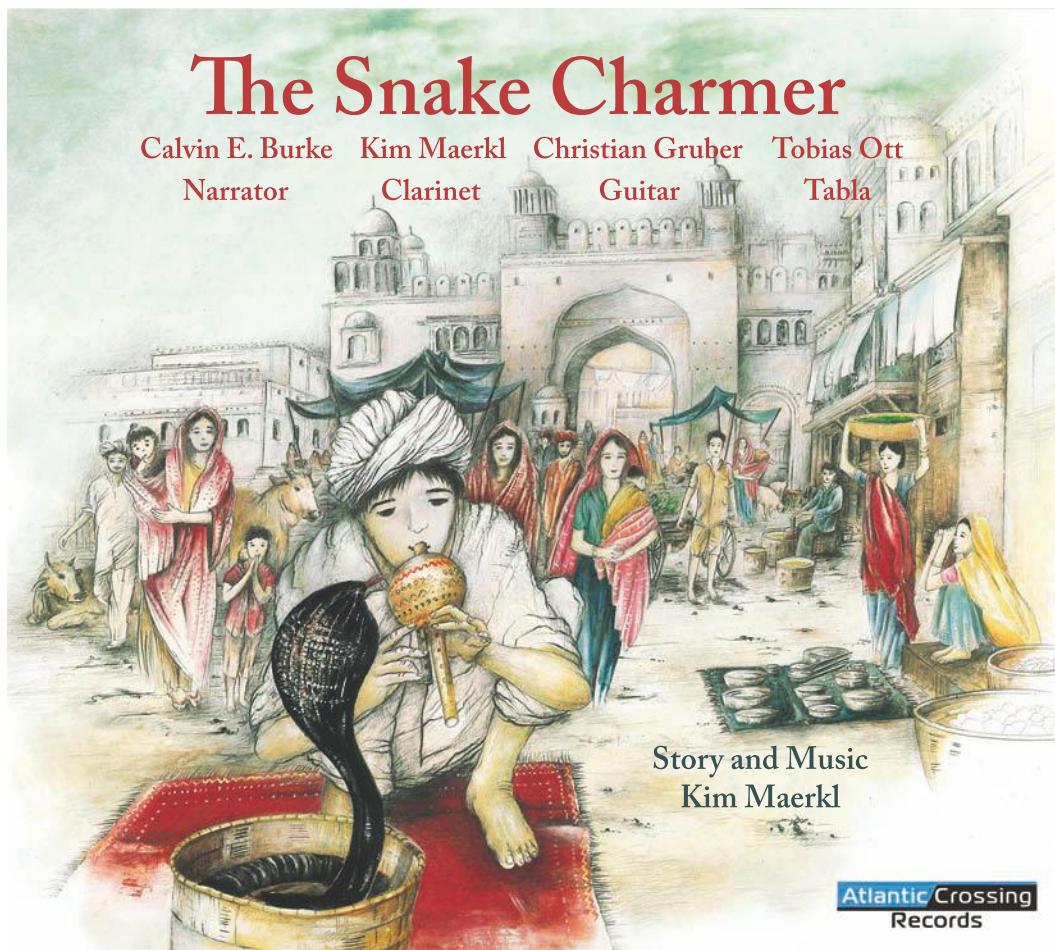
Story and Music

Kim Maerkl

- I The Snake Charmer
- II Bonji
- III Marketplace
- IV Moonlit Forest
- V Shiba and the Serpent
- VI Shiba's Song
- VII Taj Mahal

Narration Text

Teacher's Guide



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The Snake Charmer

Clarinet

for
Narrator, Clarinet, Guitar and Tabla

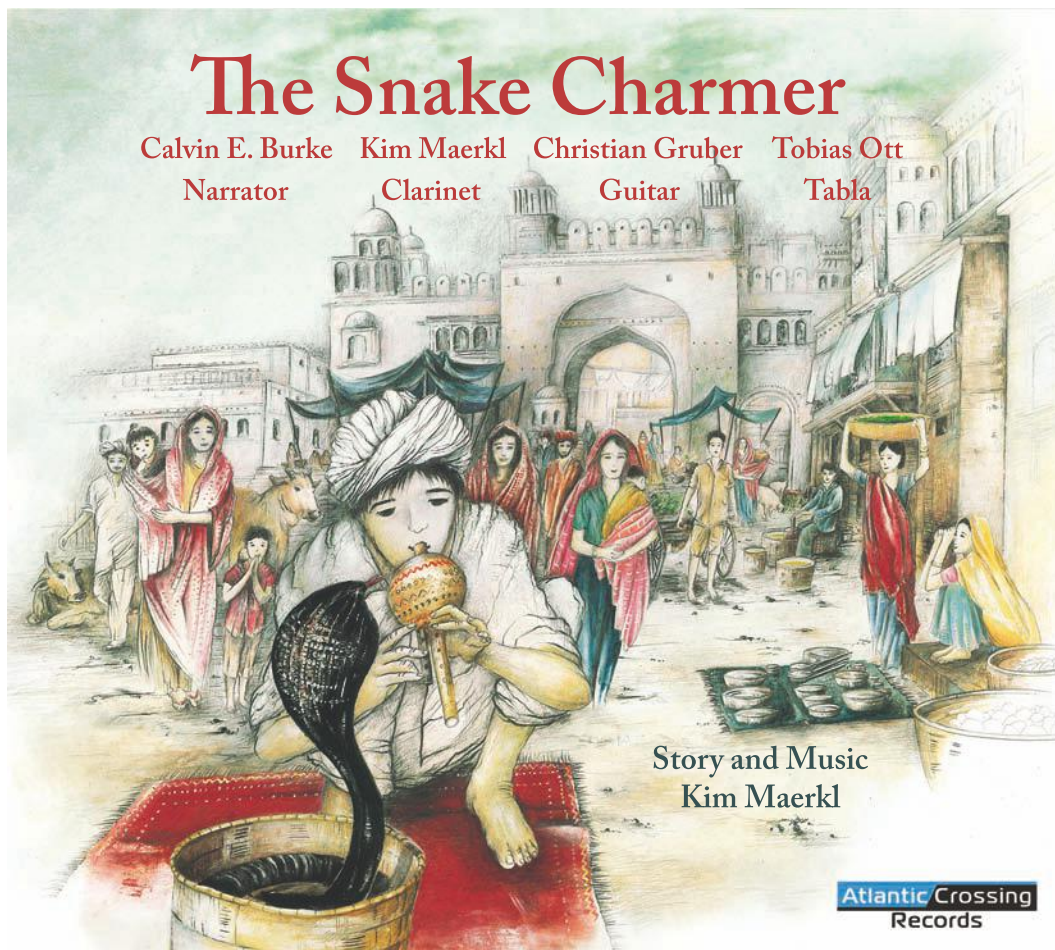
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The Snake Charmer

I

Kim Maerkl

Shiba sat under the canopy of branches and played his pungí. The forest listened.

Clarinet

Very free

right hand up and down

mp bend *mf* *mp*

7

bend 3

13

left hand B key right hand up and down

18

22

6 6 6 bend

27 *Allegro* ♩ = 152 *f* 3 5

31 3 *mp*

36

41 3 *mf*

45 *mp*

49 5 *mf*

53

57

61

65 *mp* *rit.*

68 *a tempo* *p*

71 *mp*

74 *ff*

77 *mf*

80 *pp* *mf* 5

Musical staff 80-82: Treble clef, key signature of two sharps (F# and C#). Measures 80-82 feature a melodic line with eighth-note patterns, slurs, and ties. Dynamics range from *pp* to *mf*. A measure number '5' is written at the end of the staff.

83 *a tempo* *rit.* *f* 3

Musical staff 83-86: Treble clef, key signature of two sharps. Measures 83-86 include a melodic line with slurs and ties. Dynamics include *a tempo*, *rit.*, and *f*. A measure number '3' is written below the staff.

87 3

Musical staff 87-90: Treble clef, key signature of two sharps. Measures 87-90 feature a melodic line with slurs and ties. A measure number '3' is written below the staff.

91 *mf*

Musical staff 91-94: Treble clef, key signature of two sharps. Measures 91-94 feature a melodic line with slurs and ties. Dynamics include *mf*.

95 *mp*

Musical staff 95-98: Treble clef, key signature of two sharps. Measures 95-98 feature a melodic line with slurs and ties. Dynamics include *mp*.

99 *p*

Musical staff 99-101: Treble clef, key signature of two sharps. Measures 99-101 feature a melodic line with slurs and ties. Dynamics include *p*.

102

Musical staff 102-104: Treble clef, key signature of two sharps. Measures 102-104 feature a melodic line with slurs and ties. Dynamics include *p*.

The Snake Charmer

BONJI

II

The boy loved playing the pungí and he adored his snake Bonjí, a stunning black and white cobra.

Allegro con fuoco ♩ = 160

Kim Maerkl

Clarinet

The musical score for Clarinet is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegro con fuoco' with a quarter note equal to 160 beats per minute. The score consists of seven staves of music, numbered 1 through 28. Measure 1 begins with a dynamic marking of *f* (forte) and a breath mark. Measures 4, 7, 10, 13, 17, 21, and 25 contain various musical notations including slurs, trills, and triplets. Dynamic markings include *f*, *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The word 'flutter' is written above measures 10, 13, and 17. The score concludes with a triplet in measure 28.

27 *subito p* *f*

29

31

33 *tr* flutter

37 ♩ = 120 *f*

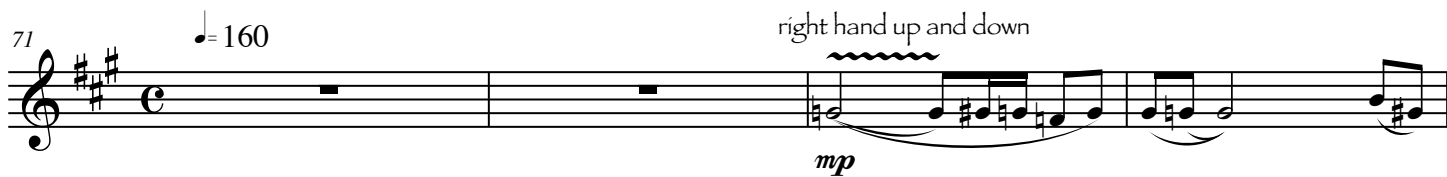
43 *mf* *mp*

49 *mf* *f* right hand up and down

55 *mf*

61 
mp

67 
f

71 $\text{♩} = 160$ right hand up and down 
mp

75 right hand up and down 
mf

79 
f

82 

85 

88 
pp *accel.* *f*

The Snake Charmer Marketplace III

A few curious shoppers gathered around him as he stretched out his arms and circled above the dark opening with his pungli.

Kim Maerkl

Clarinet

Freely, very expressive

A rainbow of sound captivated his listeners, and the movement of the pungli intrigued the snake.

4

Bonji peeked his head out of the hole
and his tongue juttod out of his mouth.

Although poison was in the snake's fangs,
it was the slithering tongue that was terrifying.

9

Bonji uncoiled himself and rose up ever so slowly. The boy, and his snake swayed from side to side.

14

dance like

16

19

People flocked to see the spectacle. Like an ancient dragon Bonji surged forward and the skin behind his head flared.

22

Moderato (♩ = c. 108)

The serpent twisted and turned as he lunged at the sun.

26

29 *mf*

32 *f* 3

35 *mf* 3

38 Cadenza 3

41

44 Allegro *f*

46 3

48

52 *p* 3

56 *mf* 6 3

60 Presto

64 *pp*

68 *f* *mp*

71 *f*

74

77

80

82 *tr* *mp*

85 *tr*

88 *f*

The Snake Charmer

Moonlit Forest

IV

Then, too excited to sleep he strolled through the moonlit forest, sat under his favorite tree and played his pungi.

Kim Maerkl

Floating $\text{♩} = 80$

Clarinet in Bb

mp *sempre legato*

Piano

mp

7

13

Musical score for piano and voice, measures 17-34. The score is written in treble and bass clefs. It includes a vocal line and piano accompaniment. The piano part features complex textures, including arpeggiated chords and a dense texture in the right hand. The vocal line consists of a melodic line with various ornaments and phrasing. The score is marked with *mf* (mezzo-forte) and includes a crescendo hairpin. Measure numbers 17, 23, 29, and 34 are indicated at the start of their respective systems.

This musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single treble clef. Measure numbers 39, 44, 49, and 56 are indicated at the start of each system. The score includes various musical notations such as slurs, ties, and dynamic markings. A *pp* (pianissimo) marking is present in the piano part of the final system, starting at measure 56. The key signature has one sharp (F#) and the time signature is 4/4.

The Snake Charmer

Shiba and the Serpent

V

...he swallowed his fear and gave a performance that had been waiting patiently in his soul.

Kim Maerkl

Clarinet

$\text{♩} = 100$

mf

Shiba hovered above the snake, coaxing and seducing the cobra.

4

7

Bonji emerged from his basket and Shiba allowed the serpent's tongue to lick his face.

7

a tempo

7 *rit.*

The music floated on the scent of a thousand flowers and the snake writhed out of his

12

7

hiding place and slithered across the stage.

17

7

Shiba's music sparkled like jewels and crawled beneath the skin of the emperor and his family.

22

7

27

7 *rit.*

The boy and his snake danced a slow and deliberate ballet, and stunned their viewers into breathless silence

33

Cadenza

7

♩ = 96

37 *mf* *p*

40 *mf*

43 *mp*

45 *f* *mp* **Presto**

50 *p*

55 *mf*

61

69 *mp*

74 *f*

80

85 *mp*

90 *ff* //

96 *Moderato* *mp*

100

104

107

Allegro ♩ = 132

115

119 *pp*

123 *mf*

127

131 *rit.*

♩ = 116

135 *mf* *mp*

138 13 13

139 *mf* *mp*

141

143 *mf* *f*

145

147

149 *p* *f*

The Snake Charmer

Shiba's Song

VI

The boy played his pungí, and the song was so full of sorrow that even the guards hung their heads.

Expressive ♩ = 80

Kim Maerkl

Clarinet
in Bb

Clarinet staff with notes and rests, starting with a whole rest.

mp

Piano

Piano accompaniment for the first system, including treble and bass staves.

mf

p

Clarinet staff for measures 6-7.

Piano accompaniment for measures 6-7.

Clarinet staff for measures 11-12.

Piano accompaniment for measures 11-12.

Musical score for piano and voice, measures 17-31. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is arranged in three systems, each with a vocal line and a piano accompaniment consisting of two staves (treble and bass clef).

Measure 17: The vocal line begins with a half note B-flat, followed by a half note A-flat, and a half note G. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Measure 21: The vocal line continues with a half note F, a half note E, and a half note D. The piano accompaniment maintains the rhythmic pattern.

Measure 26: The vocal line features a half note C, a half note B-flat, and a half note A-flat. The piano accompaniment includes some rests in the right hand.

Measure 31: The vocal line concludes with a half note G, a half note F, and a half note E. The piano accompaniment ends with a final chord in the left hand.

The Snake Charmer

Taj Mahal

VII

"I would be honored, your majesty."

Kim Maerkl

Cadenza

Clarinet

Shiba played his pungi weaving the brilliant colors of India, and the sorrow and joy of life into the music.

Years later, when the Emperor's beloved wife Mumtaz Mahal passed away, her beauty and wisdom inspired him to create one of the most magnificent buildings in the world, the Taj Mahal

This magical place would be a monument to her life, and a tomb for her final rest. In the year 1666, Emperor Shah Jahan joined her inside the Taj Mahal, where they could be together for eternity.

The Taj Mahal shimmers like a pearl in the light of the setting sun. Every evening Shiba climbs the hilltop to enjoy its beauty. Then, he plays his pungi for Emperor Jahan and Mumtaz Mahal who remain alive in his heart.

Allegro halbe=92

24

*mf*³ 3

28

3 *mp*³

31

3

34

f 9 9

38

9 *tr*

42

3 3 3 left hand B key

46

3 3 3 left hand B key

50

3

52

3

55

Musical staff 55: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with a slur over the first four notes, a quarter rest, and another slur over the next four notes. A dynamic hairpin is at the end.

58

Musical staff 58: Treble clef, key signature of two sharps. The staff contains a melodic line with three triplet markings (3) under groups of three notes, all under a slur. A dynamic hairpin is at the end.

61

left hand B key

Musical staff 61: Treble clef, key signature of two sharps. The staff contains a melodic line with a slur over the first four notes, a quarter rest, and another slur over the next four notes. A wavy line above the first note is labeled "left hand B key". Triplet markings (3) are under the last two notes of each slur. A dynamic hairpin is at the end.

64

left hand B key

Musical staff 64: Treble clef, key signature of two sharps. The staff contains a melodic line with a slur over the first four notes, a quarter rest, and another slur over the next four notes. A wavy line above the first note is labeled "left hand B key". Triplet markings (3) are under the last two notes of each slur. A dynamic hairpin is at the end.

67

Musical staff 67: Treble clef, key signature of two sharps. The staff contains a melodic line with a slur over the first four notes, a triplet marking (3) over the next four notes, and another slur over the last four notes. A dynamic marking "mp" is under the triplet. A dynamic hairpin is at the end.

70

Musical staff 70: Treble clef, key signature of two sharps. The staff contains a melodic line with a slur over the first four notes and another slur over the last four notes. A dynamic hairpin is at the end.

72

RH

p

bend

bend

Musical staff 72: Treble clef, key signature of two sharps. The staff contains a melodic line with a slur over the first four notes and another slur over the last four notes. A wavy line above the first note is labeled "RH". A dynamic marking "p" is under the first note. Two "bend" markings with arrows point to the last notes of each slur. A dynamic hairpin is at the end.

76

Musical staff 76: Treble clef, key signature of two sharps. The staff contains a melodic line with a slur over the first four notes and another slur over the last four notes. A dynamic hairpin is at the end.

The Snake Charmer

Piano

for
Narrator, Clarinet, Guitar and Tabla

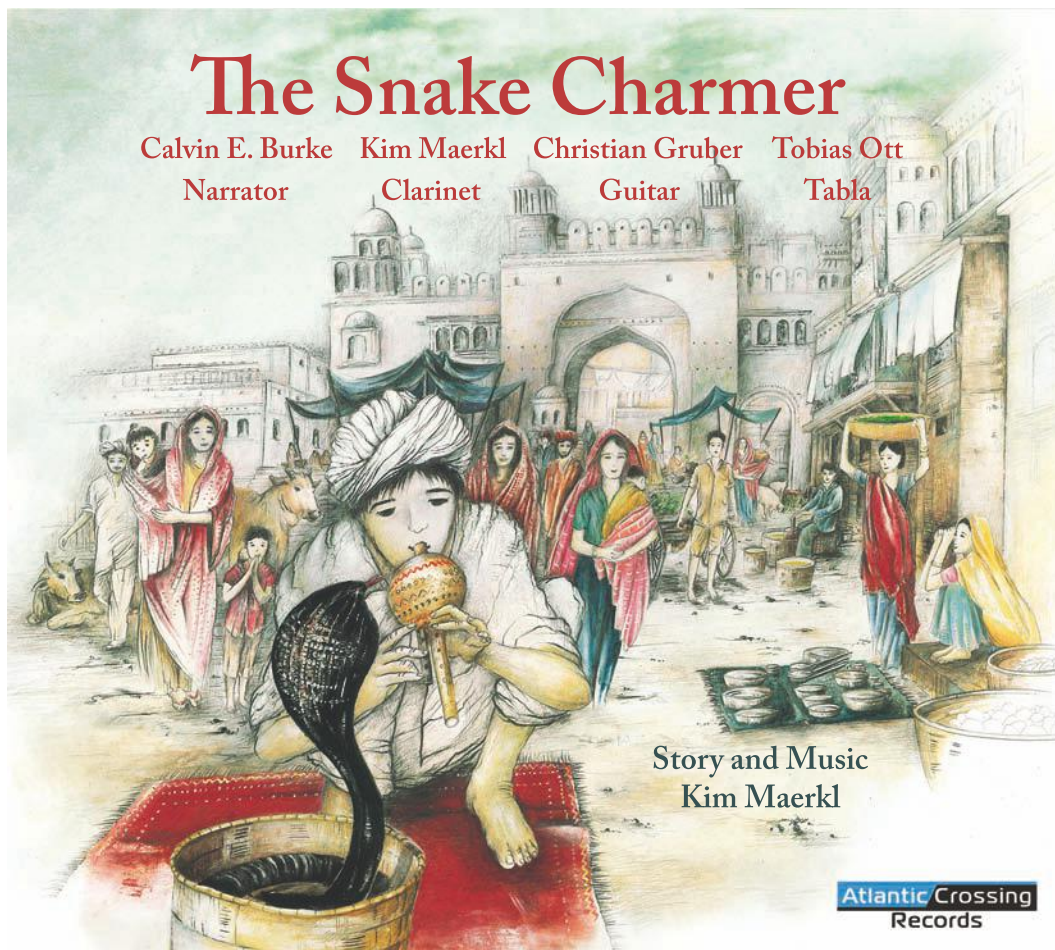
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The Snake Charmer

I

Shiba sat under the canopy of branches and played his pungí. The forest listened.

Very Free

Kim Maerkl

Clarinet

Piano

p *mp* *mf* *mp*

Detailed description: This system contains the first five measures of the piece. The Clarinet part begins with a whole rest in measure 1, followed by another whole rest in measure 2. In measure 3, it plays a half note G4 (marked *mp*) and a half note A4 (marked *mf*), with a slur over both notes and a hairpin crescendo. In measure 4, it plays a half note B4 (marked *mp*) and a half note C5 (marked *mf*), with a slur over both notes and a hairpin crescendo. In measure 5, it plays a half note D5 (marked *mp*) and a half note E5 (marked *mf*), with a slur over both notes and a hairpin crescendo. The Piano accompaniment consists of sustained chords in both hands, starting at a piano (*p*) dynamic in measure 1 and remaining constant through measure 5.

6

6

Detailed description: This system contains measures 6 through 10. The Clarinet part has a whole rest in measure 6. In measure 7, it plays a half note F#4 (marked *mp*) and a half note G4 (marked *mf*), with a slur over both notes and a hairpin crescendo. In measure 8, it plays a half note A4 (marked *mp*) and a half note B4 (marked *mf*), with a slur over both notes and a hairpin crescendo. In measure 9, it plays a half note C5 (marked *mp*) and a half note D5 (marked *mf*), with a slur over both notes and a hairpin crescendo. In measure 10, it plays a half note E5 (marked *mp*) and a half note F#5 (marked *mf*), with a slur over both notes and a hairpin crescendo. The Piano accompaniment continues with sustained chords in both hands, marked with a piano (*p*) dynamic.

11

11

3

Detailed description: This system contains measures 11 through 15. The Clarinet part has a whole rest in measure 11. In measure 12, it plays a triplet of eighth notes: G4, A4, and B4 (marked *mp*), followed by a half note C5 (marked *mf*). In measure 13, it plays a half note D5 (marked *mp*) and a half note E5 (marked *mf*), with a slur over both notes and a hairpin crescendo. In measure 14, it plays a half note F#5 (marked *mp*) and a half note G5 (marked *mf*), with a slur over both notes and a hairpin crescendo. In measure 15, it plays a half note A5 (marked *mp*) and a half note B5 (marked *mf*), with a slur over both notes and a hairpin crescendo. The Piano accompaniment continues with sustained chords in both hands, marked with a piano (*p*) dynamic.

17

Musical notation for measures 17-21. The top staff is a single melodic line with slurs and accents. The piano accompaniment consists of two staves with block chords and some moving lines.

22

Musical notation for measures 22-26. The top staff features a complex melodic line with sixteenth-note runs and slurs. The piano accompaniment has block chords and some moving lines.

27 **Allegro** ♩ = 152

Musical notation for measures 27-29. The top staff starts with a forte (*f*) dynamic and includes a triplet. The piano accompaniment also starts with a forte dynamic.

30

Musical notation for measures 30-34. The top staff continues the melodic line with slurs and a triplet. The piano accompaniment has block chords and some moving lines.

34

mp

38

mp

43

mf *mp*

48

mp *mf*

53

53

58

58

63

63

mp rit.

68

a tempo

68

p a tempo

71 *mp*

71 *mp*

75 *ff* *mf*

75 *ff* *mf*

79 *pp* *mf*

79 *pp* *mf*

83 *rit.* *f* *a tempo*

83 *rit.* *f* *a tempo*

83 *rit.* *f* *a tempo*

3

87

87

87

mf

mp

91

91

mf

mf

96

96

mp

mp

101

101

p

p

p

The Snake Charmer

BONJI

II

The boy loved playing the pungí and he adored his snake Bonjí, a stunning black and white cobra.

Allegro con fuoco

Kim Maerkl

The musical score is arranged in two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 13. The Clarinet part is written in a single staff with a treble clef and a common time signature. It features a rhythmic melody with accents and trills. The Piano part is written in two staves (treble and bass clefs) with a common time signature. It provides a harmonic accompaniment with chords and moving lines, marked with a forte (f) dynamic. Pedal markings (Ped.) are present at the beginning of measures 9, 11, and 13. The word 'flutter' is written above the Clarinet staff in measures 11 and 12. Measure numbers 5, 9, and 13 are indicated at the start of their respective systems.

17

17 *mp*

17 *mp*

22

22 *f*

22 *f*

27

27 *p*

27 *f*

27 *p*

p

32

32 *f*

37

Musical score for measures 37-42. The score is in 6/8 time and consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 37 starts with a whole rest in the treble and a bass line of quarter notes. Measures 38-42 feature a melodic line in the treble and a bass line of quarter notes. A dynamic marking of *f* (forte) is placed above the treble staff in measure 40.

43

Musical score for measures 43-46. The score is in 6/8 time and consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 43 starts with a melodic line in the treble and a bass line of quarter notes. A dynamic marking of *mf* (mezzo-forte) is placed below the treble staff in measure 43. Measures 44-46 continue the melodic and bass lines.

47

Musical score for measures 47-50. The score is in 6/8 time and consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 47 starts with a melodic line in the treble and a bass line of quarter notes. Dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte) are placed below the treble staff in measures 47 and 49, respectively. Measures 48-50 continue the melodic and bass lines.

51

Musical score for measures 51-54. The score is in 6/8 time and consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 51 starts with a melodic line in the treble and a bass line of quarter notes. A dynamic marking of *f* (forte) is placed below the treble staff in measure 51. Measures 52-54 feature a melodic line in the treble and a bass line of quarter notes with long horizontal lines above the notes, indicating sustained or tied notes.

55

55

55

59

59

59

63

63

63

mp

67

67

67

f

71

71

mp

74

74

77

77

f

80

80

7

7

Musical score for measures 82-84. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 82 features a melodic line with eighth notes and a trill (tr) in the treble clef. The grand staff has a piano accompaniment of chords in the right hand and a bass line in the left hand. Measure 83 continues the melodic line with a trill. Measure 84 features a melodic line with eighth notes and a trill, with a forte (f) dynamic marking and a 7th fret indication.

Musical score for measures 85-88. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 85 features a melodic line with eighth notes and a trill (tr) in the treble clef. The grand staff has a piano accompaniment of chords in the right hand and a bass line in the left hand. Measure 86 continues the melodic line with a trill. Measure 87 features a melodic line with eighth notes and a trill. Measure 88 features a melodic line with eighth notes and a trill, with a piano accompaniment of chords in the right hand and a bass line in the left hand.

Musical score for measures 89-91. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 89 features a melodic line with eighth notes and a trill (tr) in the treble clef. The grand staff has a piano accompaniment of chords in the right hand and a bass line in the left hand. Measure 90 features a melodic line with eighth notes and a trill, with an *accel.* marking above the staff. The grand staff has a piano accompaniment of chords in the right hand and a bass line in the left hand. Measure 91 features a melodic line with eighth notes and a trill, with a piano (*p*) dynamic marking above the staff and a forte (*f*) dynamic marking below the staff. The grand staff has a piano accompaniment of chords in the right hand and a bass line in the left hand, ending with a *8vb* marking.

The Snake Charmer Marketplace III

A few curious shoppers gathered around him as he stretched out his arms and circled above the dark opening with his pungu.

Freely, very expressive

Kim Maerkl

Clarinet

Piano

A rainbow of sound captivated his listeners, and the movement of the pungu intrigued the snake.

5

Bonji peeked his head out of the hole
and his tongue juttet out of his mouth.

3

Although poison was in the snake's fangs,
it was the slithering tongue that was terrifying.

Bonjhi uncoiled himself

10

and rose up ever so slowly.

The boy, and his snake swayed from side to side.

14 dance like

14 *mp*

17 *mf* *p* People flocked to see the spectacle. Like an ancient dragon

17 *mf* *p*

21 Bonji surged forward and the skin behind his head flared. The serpent twisted and turned as he lunged at the sun.

21 *mf* *p*

Moderato (♩ = c. 108)

25 *f* *mp*

25 *f* *mp*

29

mf

mf

33

f

mf

mf

mp

37

mf

41

mf

mf

44 Allegro

44 *f*

46

48 *mf*

51 *p*

f

54

mf

57

mf

60 **Presto**

pp

64

mp

68 *f* *mp*

68 *f* *mp*

71 *f*

71 *f*

75 3 3

75

78 7

78

78

The musical score consists of four systems, each with a piano part (left) and a violin part (right).
- System 1 (measures 68-70): Violin part starts with a forte (*f*) dynamic and changes to mezzo-piano (*mp*). The piano part features a steady eighth-note accompaniment with some chords.
- System 2 (measures 71-74): Violin part begins with a forte (*f*) dynamic. The piano part continues with eighth-note accompaniment and includes some chordal textures.
- System 3 (measures 75-77): Violin part features a triplet of eighth notes. The piano part continues with eighth-note accompaniment.
- System 4 (measures 78-80): Violin part includes a seven-measure rest (marked '7') and a final melodic phrase. The piano part concludes with eighth-note accompaniment and a final chord.

81

7

83

tr

mp

86

f

89

3

The Snake Charmer

Moonlit Forest

IV

Then, too excited to sleep he strolled through the moonlit forest, sat under his favorite tree and played his pungí.

Floating

Kim Maerkl

Clarinet
C Part

Piano

17

Musical notation for measures 17-22. The top staff is a single melodic line with a long slur. The piano accompaniment consists of two staves with chords and some eighth-note patterns.

23

Musical notation for measures 23-28. The top staff continues the melodic line. The piano accompaniment features more complex chordal textures and some sixteenth-note runs.

29

Musical notation for measures 29-33. The top staff continues the melodic line. The piano accompaniment includes a five-fingered chord in the right hand.

34

mf

Musical notation for measures 34-39. The top staff features a rapid sixteenth-note run. The piano accompaniment is a steady chordal accompaniment. The dynamic marking *mf* is present.

This musical score is arranged in five systems, each containing a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single treble clef. Measure numbers 39, 44, 49, and 56 are indicated at the beginning of their respective systems. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature has two flats (B-flat and E-flat). The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand. The vocal line consists of eighth-note runs and longer notes with slurs. The piece concludes with a *pp* (pianissimo) dynamic marking and a final chord in the piano part.

The Snake Charmer

Shiba and the Serpent

V

...he swallowed his fear and gave a performance that had been waiting patiently in his soul.

Kim Maerkl

Clarinet

mf $\text{♩} = 100$

Shiba hovered above the snake, coaxing and seducing the cobra.

Piano

mf

6

Bonji emerged from his basket and Shiba allowed the serpent's tongue to lick his face.

The music floated on the scent of a thousand flowers and the snake writhed out of his

12

hiding place and slithered across the stage.

18

Shiba's music sparkled like jewels and crawled beneath the skin of the emperor and his family.

24

The boy and his snake danced

29

a slow and deliberate ballet, and stunned their viewers into breathless silence *rit.*

33 Cadenza

5

♩ = 96

37

37

37

41

41

mf

p

45 Presto

45

Allegro

45

Allegro

51

51

p

mf

51

p

mf

p

mf

58

58

f

58

f

f

65

f

mp

mp

65

f

mp

mp

f

72

f

72

f

78

78

78

84

mp

84

mp

84

90

ff

90

90

90

96

Moderato

96

96

96

102

102

102

102

107

107

107

Allegro ♩ = 132

113

113

rit.
rit.

119

119

125

125

129

129

129

♩ = 116

135

mf *mp*

135

mf *mp*

135

138

13

mf *mp*

138

mf *mp*

138

mf

141

mf

141

mf

141

144

f

147

f

150

f

The Snake Charmer

Shiba's Song

VI

The boy played his pungí, and the song was so full of sorrow that even the guards hung their heads.

Expressive, slow

Kim Maerkl

Clarinet
C Part

Musical notation for the Clarinet C Part, measures 1-5. The staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a whole rest in measure 1, followed by a melodic line in measures 2-5. A slur covers the notes in measures 2, 3, and 4. Measure 5 contains a descending eighth-note pair.

Piano

Musical notation for the Piano accompaniment, measures 1-5. The piano part is written in grand staff (treble and bass clefs) with a key signature of two flats and common time. The right hand features a rhythmic pattern of eighth notes and quarter notes. The left hand provides harmonic support with chords and moving lines. Dynamics markings include *mf* in measure 1 and *p* in measure 3.

Musical notation for the Clarinet C Part, measures 6-10. The staff is in treble clef with a key signature of two flats and common time. The music continues with a melodic line, featuring a slur over measures 6-8 and a whole note in measure 9.

Musical notation for the Piano accompaniment, measures 6-10. The piano part continues with the same rhythmic and harmonic patterns as the previous section, maintaining the expressive and slow character.

Musical notation for the Clarinet C Part, measures 11-15. The staff is in treble clef with a key signature of two flats and common time. The melodic line continues, with a slur over measures 11-13 and a whole note in measure 14.

Musical notation for the Piano accompaniment, measures 11-15. The piano part continues with the same rhythmic and harmonic patterns as the previous section, maintaining the expressive and slow character.

This musical score is for a piano and voice piece, spanning measures 16 to 31. It is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The score is organized into five systems, each containing a vocal line and a piano accompaniment. The piano accompaniment is split into two staves: the upper staff for the right hand and the lower staff for the left hand. Measure numbers 16, 21, 26, and 31 are clearly marked at the beginning of their respective systems. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Phrasing is indicated by slurs and breath marks above the vocal line. Dynamics such as *mp* (mezzo-piano) and *p* (piano) are used throughout. The piece concludes with a double bar line at the end of measure 31.

The Snake Charmer

Taj Mahal

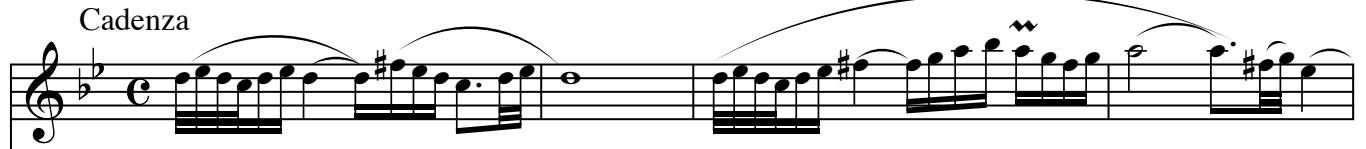
VII

I would be honored, your majesty.

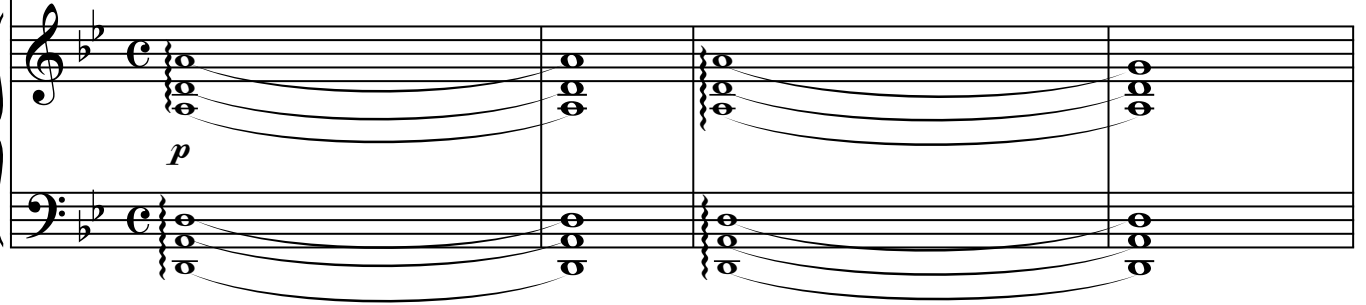
Kim Maerkl

Cadenza

Clarinet




Piano



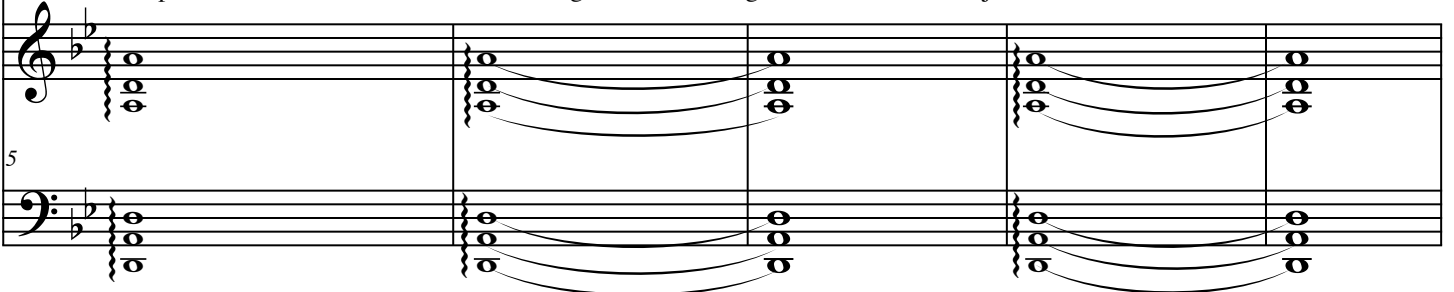
p

Shiba played his pungi weaving the brilliant colors of India, and the sorrow and joy of life into the music.

5



5




Years later, when the Emperor's beloved wife Mumtaz Mahal passed away, her beauty and wisdom inspired him to create one of the most magnificent buildings in the world, the Taj Mahal

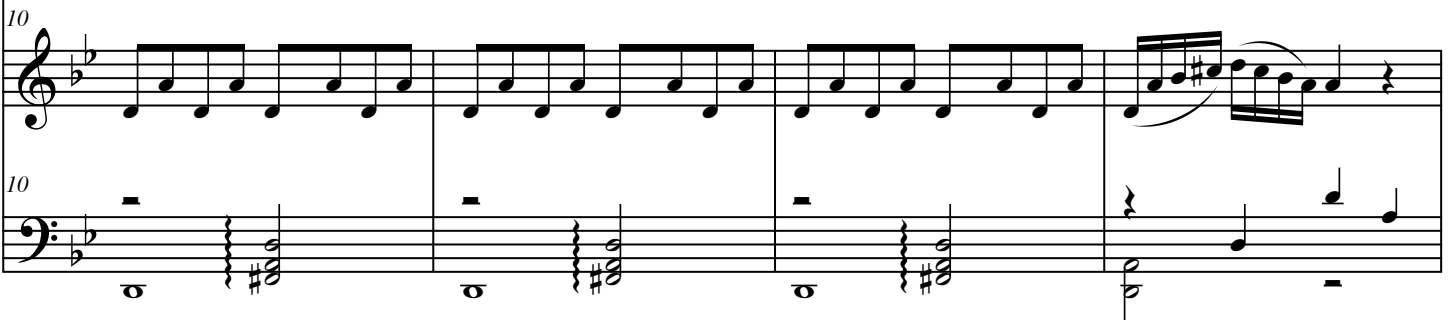
This magical place would be a monument to her life, and a tomb for her final rest. In the year 1666, Emperor Shah Jahan joined her inside the Taj Mahal, where they could be together for eternity.

The Taj Mahal shimmers like a pearl in the light of the setting sun. Every evening Shiba climbs the hilltop to enjoy its beauty. Then, he plays his pungi for Emperor Jahan and Mumtaz Mahal who remain alive in his heart.

10 Allegro



10



14

3 3 3

18

mp

3

22

22

26

mf

3 3 3

30

30

30

34

34

f

34

f

38

38

38

f

42

42

42

p.

47

47

47

52

52

52

57

57

57

62

62

62

65

65

65

65

70

70

70

70

75

75

75

75

p

p

p

The Snake Charmer

Kim Maerkl

Agra, India in the year 1607

The golden light of the sun flooded through the trees on the hill. Shiba sat under the canopy of branches and played his pungi. The forest listened.

Music 1: The Snake Charmer

The song lingered in the hot still air as Shiba walked barefoot, back to the small grass-roofed hut where he lived with his mother. She was cooking dal, and the little red lentils simmered over an open fire. That night as they sat on the floor mats eating, Shiba said to her, “Tomorrow I will perform in the city of Agra.”

Her eyebrows lifted, “Your father would have been very proud of you,” she said softly.

“When I play his pungi, I feel that he is with me, drifting on the music.”

Shiba’s father taught him the mysteries of snake charming, and he taught him to play the pungi, a wind instrument made from a gourd. The boy loved playing the pungi and he adored his snake Bonji, a stunning black and white cobra.

Music 2: Bonji

The next morning Shiba wrapped long strips of cloth around his head into a turban, and his mother placed a string of good-luck shells around his neck. The boy tied Bonji’s basket to a bamboo pole and balanced it on his shoulder. He skipped down the hill, and the basket swung gently behind him.

The market place bustled with people. Shiba wound his way through the crowd and stopped at a spice vendor’s booth.

“I am a snake charmer, may I perform in front of your stall?”

“If you can attract customers,” he answered gruffly.

Shiba trembled as he sat down cross-legged on the dusty stones. The boy removed the lid of Bonji’s basket, and the snake rustled inside. A few curious shoppers gathered around him as he stretched out his arms and circled above the dark opening with his pungi.

Music 3: Marketplace (Bars 1- 24 are played softly during the following text.)

A rainbow of sound captivated his listeners, and the movement of the pungli intrigued the snake.

Bonji peeked his head out of the hole and his tongue jutted out of his mouth. Although poison was in the snake's fangs, it was the slithering tongue that was terrifying. Bonji uncoiled himself and rose up, ever so slowly. The boy, and his snake swayed from side to side. People flocked to see the spectacle. Like an ancient dragon Bonji surged forward and the skin behind his head flared. The serpent twisted and turned as he lunged at the sun.

Music 3 (Continues at bar 25) **Dance of the Snake**

When Shiba finished playing he leaned over and kissed the top of the snake's head. The crowd cheered, and threw coins at the boy's feet. Bonji spiraled into his basket and Shiba replaced the lid. Children stared at the boy in admiration and disbelief as Shiba scooped up the coins. He ran home with Bonji bouncing wildly on the pole behind him.

His mother was gathering leaves on the hillside to sew into plates and sell at the market. Just as she was closing her sack, she noticed Shiba running up the path. He stopped in front of her gasping for breath, then he lifted her hand and filled it with coins. The money sprinkled to the ground as she hugged him tightly.

News of the snake charmer spread quickly, and the next morning when Shiba arrived at the market place dozens of onlookers clustered around him. Occasionally, the royalty and aristocracy of Agra would join in the fun at the bazaar, and today Empress Mumtaz Mahal waited quietly in the front row. Her daughter Princess Jahanara stood beside her in a colorfully woven sari.

Shiba played a bewitching melody, and Bonji rose majestically from his basket. His rippling body stretched upward, and he grew to an astonishing size. It looked as if he were suspended on invisible strings. Carefully, Shiba placed his hand around the animal's neck and the snake turned into pillar of stone. The boy flung out his arms and Bonji remained standing. Shiba tapped the top of the snake's head and the serpent swiftly curled into his basket.

Empress Mahal was fascinated by the performance and rewarded the snake charmer with a perfectly round, shimmering pearl. He bowed to her in thanks, his hands held up to his face as if in prayer.

The princess whispered to her mother, “We have dancers, musicians, and storytellers performing at the palace tomorrow, but we have never had a snake charmer, may he play for our celebration?”

“What a splendid idea,” the empress said. Then, she turned to Shiba, “Please come to the palace tomorrow afternoon, my family would certainly enjoy seeing you perform.”

Shiba could not believe his luck. “I would be honored,” he said bowing to the empress.

When night fell, Shiba pressed the beautiful pearl into his mother’s hand. Then, too excited to sleep he strolled through the moonlit forest, sat under his favorite tree and played his pungi.

Music 4: Moonlit Forest

The next afternoon, Shiba walked to the palace. As he approached the building, a halo of light radiated from its stones. The imperial guard opened the gate, and a servant led him to the entertainer’s room. Shiba noticed Princess Jahanara peeking around a marble column. He smiled nervously, then shyly looked away.

Shiba placed Bonji’s basket on the floor, and an older boy approached him.

“My name is Kesu, I am a storyteller, and the emperor’s favorite performer.”

The storytellers acted out the legends of the empire using poetry, dance and music. Kesu was a very gifted and very arrogant storyteller. He was not pleased to see the snake charmer.

“Namaste,” answered Shiba with a bow.

Kesu kicked Bonji’s basket in reply, “Maybe you will not play so well tonight, snake boy, because I don’t want to see you here again. The Emperor likes me best, and it shall stay that way.”

Shiba shuddered, and Princess Jahanara was shocked at Kesu’s behavior.

That evening, Emperor Shah Jahan, his wife Mumtaz Mahal, and their children were delighted by countless performances. Kesu danced the story of the great Mughal Akbar fearlessly slaying tigers in the forest.

Feverishly Kesu flew through the room fighting the beasts, and the children gasped in fright as his imaginary tigers sprung over their heads and out of the window. The royal family applauded excitedly, and the emperor handed the boy two silver coins.

“You have outdone yourself Kesu,” said Shah Jahan with a smile.

Shiba was the final artist of the evening. Kesu’s words were ringing in his ears as he walked onto the stage; but when he saw the emperor and his family, he swallowed his fear, and gave a performance that had been waiting patiently in his soul.

Music 5: Shiba and the Serpent (Bars 1-32 are played softly during the following text.)

Shiba hovered above the snake, coaxing and seducing the cobra. Bonji emerged from his basket and Shiba allowed the serpent’s tongue to lick his face. The music floated on the scent of a thousand flowers and the snake writhed out of his hiding place and slithered across the stage. Shiba’s music sparkled like jewels and crawled beneath the skin of the emperor and his family. The boy and his snake danced a slow and deliberate ballet, and stunned their viewers into breathless silence.

Music 5: (Continues at bar 33)

When the performance was finished, the Emperor and his family sat dumbfounded. Shiba watched their faces change from awe to delight. “I have never seen anything so fascinating, you must come back and perform for us again.”

He gave Shiba two silver coins, and the boy bowed in appreciation.

It was very late, and the performers were permitted to sleep in the artist’s room of the palace. Shiba tucked the coins into the folds of his turban and lay down on his mat. He fell into a deep and dreamless sleep.

Early the next morning Shiba awoke to the screams of Kesu. The imperial guards rushed into the room, and Kesu pointed at Shiba yelling, “Thief!”

The rough hands of the guards grabbed the snake charmer. “What is going on?” they demanded.

“That bandit took my coins while I was sleeping” screamed Kesu. “He and that dangerous snake were the only other ones here last night.”

“I did not take anything, look, the emperor also gave me two silver pieces,” he said, pulling the money from his turban.

“I’m sure that he is hiding my coins, search his belongings,” yelled Kesu hysterically.

“I have nothing with me except for Bonji,” answered Shiba, in a shaky voice.

One of the guards picked up Bonji’s basket, and the coins clinked together inside.

“What do you have to say to this, it looks as if you are a thief after all. In one hour, the emperor will be holding public audience. You can tell him your story, but it does not look good for you. You know the punishment for stealing,” said the guard.

Shiba and Bonji were locked in a small cell. The boy played his pungi, and the song was so full of sorrow that even the guards hung their heads.

Music 6: Moonlit Forest

At the appointed time, Kesu and Shiba were escorted through the corridors of the palace. Shiba’s heart beat wildly as the massive doors to the Diwan-i-Am, the hall of public audience were opened. Emperor Shah Jahan sat atop a dazzling peacock throne inlaid with rubies, emeralds, sapphires and pearls. An enormous diamond, sparkled above his head. Mumtaz Mahal and their daughter Jahanara sat to the right of Shah Jahan.

Kesu and Shiba stepped meekly up to the throne. Shiba’s whole body was shaking as he stood before the emperor. The monarch was very angry, “I demand an explanation,” cried the emperor indignantly.

“Your majesty, last night as I slept the snake charmer stole my silver coins and hid them in his serpent’s basket. They are there now, if you wish to see the evidence.”

“Is this true?” demanded the Emperor.

Shiba hung his head. “The coins are in Bonji’s basket, but I did not take them from Kesu nor did I put them in the basket,” he said quietly. “I’m sorry, I don’t know what happened. When I awoke Kesu was screaming and the coins were with Bonji.”

The emperor turned to Kesu. “The truth belongs to you. I must respect your word above a boy whom I have only met. Shiba, you will be punished for this crime.”

Kesu glanced at Shiba and smirked. Then, Jahanara stood up, “Father, Shiba did not take the coins, please, let him go,” pleaded the girl.

The emperor stared at his daughter utterly perplexed.

Mumtaz Mahal turned to her husband and explained, “Yesterday, when our daughter went to welcome Shiba to the Palace, she heard Kesu threatening him. Kesu commanded him to perform poorly, so that he would never be welcome here again.

Since Shiba played brilliantly, I can assume that Kesu placed the coins in the basket to assure his own status as most favored performer.”

Kesu realized that contradicting the emperor’s wife would mean certain death, but he was an impressive actor, and would use his skills to convince the emperor of his innocence. “Your majesty, maybe as I slept, in the trance of a dream I placed the coins in the basket. The night plays such tricks on the mind....”

“Stop,” cried the emperor. “Save your acting for the stage, I am not a fool. I shall spare your life, but I never want to see you again. Leave, now!”

Kesu’s arrogance turned to fear, and the boy scurried from the hall. Shiba stood motionless, his eyes staring at the floor.

“Shiba,” the emperor said kindly. “Perhaps you can ease this unpleasant experience with a beautiful melody.”

“I would be honored, your majesty.”

Music 7: Taj Mahal (Bars 1-9 are played softly during the following text.)

Shiba played his pungi weaving the brilliant colors of India, and the sorrow and joy of life into the music.

Years later, when the Emperor’s beloved wife Mumtaz Mahal passed away, her beauty and wisdom inspired him to create one of the most magnificent buildings in the world, the Taj Mahal. This magical place would be a monument to her life, and a tomb for her final rest. In the year 1666, Emperor Shah Jahan joined her inside the Taj Mahal, where they could be together for eternity.

The Taj Mahal shimmers like a pearl in the light of the setting sun. Every evening Shiba climbs the hilltop to enjoy its beauty. Then, he plays his pungi for Emperor Jahan and Mumtaz Mahal who remain alive in his heart.

Music 7: Taj Mahal (Music continues at bar 10)

The Snake Charmer

Teacher's Guide

Story and Music by Kim Maerkl

The Snake Charmer tells the story of Shiba, a boy who plays the pungi and charms his cobra in the year 1607 in Agra, India. One day while performing at the marketplace, Empress Mumtaz Mahal hears the snake charmer and invites him to play in the palace. Shiba's success inspires jealousy in another artist and almost costs Shiba his life.

The Snake Charmer weaves the music for clarinet, guitar, and tabla with the story of Shiba and the Emperor who built the Taj Mahal, taking the listener on a musical adventure to India.

Discuss the Story

Listen to the CD. Before you listen for the second time ask the students to listen for the answers to the following questions:

What is the name of the city in India where the Snake Charmer performs?

Agra

Can you find Agra, India on a map?

Shiba plays a pungi, what is a pungi?

A wind instrument made from a gourd.

What does Shiba wear on his head?

A turban.

What kind of snake is Bonji?

A cobra.

What color is Bonji?

Black and white.

Two very important people heard Shiba perform in the Agra marketplace. What were their names:

Empress Mumtaz Mahal and Princess Jahanara

Empress Mahal was known for her generosity. What did she give Shiba after his performance in the marketplace?

A Pearl.

Kesu was a storyteller. Indian storytellers act out the legends of the empire using poetry, dance and music. What was the story about that Kesu danced for the

Emperor?

Kesu danced the story of Mughal Akbar fearlessly slaying tigers in the forest.

Describe Emperor Shah Jahan's throne:

Emperor Shah Jahan sat atop a dazzling peacock throne inlaid with rubies, emeralds, sapphires and pearls. An enormous diamond, sparkled above his head.

What did the Emperor give to Shiba and Kesu after their performances?

Two silver pieces.

How did Kesu try to get Shiba in trouble?

He accused him of stealing his silver coins.

What famous building did Emperor Shah Jahan build?

The Taj Mahal

Can you draw a scene from the story?

Discuss the Music

What instruments do you hear performing on the CD?

Clarinet, Guitar and Indian tabla drums

The clarinet is a woodwind instrument that represents the pungi in the story. A pungi is an Indian instrument made from a gourd, you can see an illustration of a pungi on the CD cover. The pungi is still played by snake charmers in the streets of India today. Find a video of an Indian snake charmer on YouTube and compare the sound of the pungi to the sound of the clarinet. Which instrument do you prefer? Can you describe the sound of each instrument?

Activities

Tablas are the drums used in traditional Indian music. They are made of wood and skin and produce a pitch when struck. They are played with the hand and finger tips. The tabla player performs while sitting on the floor. Have each student bring a container with a plastic lid. Play various parts of the CD and have them listen carefully to what the drums are doing and then let them play along.

Draw a picture of a clarinet, guitar, and tabla drums.

Pretend that you are a music reporter and write a review of the CD.