

For Mariam and Stephanie

Dreams of the Recovery Period

Jason V. Barabba

Double Concerto for
Two Clarinets and Wind Ensemble

Inspired by the Dreams of Naguib Mahfouz
Written for the AdZel Duo

A work in progress – **Please do not duplicate without permission of the composer.**

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For two solo clarinets and wind ensemble

Inspired by Naguib Mahfouz, from the book *The Dreams & Dreams of Departure*

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Ensemble:

2 Flutes (one doubling piccolo), 2 Oboes, 2 Bassoons, 2 Clarinets, 2 Trumpets, 2 Horns,
2 Trombones, 2 Euphoniums, 1 Tuba, Optional Contrabass, 2 Percussionists

Movements:

1. “Are you still afraid of death?” (Dream 92)
2. The Garden of Freedom (Dream 192)
3. Red Anger (Dream 115)

These movements are inspired by the dreams published by Naguib Mahfouz after the assassination attempt on his life left him unable to write for long periods of time. Each is a small window into this Nobel-Prize-Winning Egyptian author.

Dream 92

There I was in a radiant reception hall. In my hands was a golden platter filled with all manner of delectable delights.

I was reminded of the brilliant evening companions among our lifelong friends who had left this world. I began to see them approaching, their resonant laughter preceding them. We traded salaams of greeting, as they began to praise the platter and what it presented. Yet, my happiness was suddenly extinguished when I exclaimed that I could not partake with them, for the doctors had categorically forbidden me ever to smoke.

Surprise showed on their faces as they scrutinized me intensely. They asked dismissively, “Are you still afraid of death?”

Dream 192

The Garden of Freedom, whose flowers were watered with lover’s tears. I promenaded around its sundry parts, amidst the moans of passion and the cries of combat.

I have resolved myself to forget both lovemaking and fighting.

Dream 115

A dispute over repairs to our house arose between the lady who lives in the lower floor and the landlady, who dwells above.

As their voices rang out through the tiny alley, doors and windows opened; some took the side of the building’s owner, while other rooted for the woman downstairs.

The argument kept raging until insults flew – the red anger warning that bloodshed would follow.

Performance Notes:

Ensemble should be made up of only one performer per-part. The Contrabass is optional.

In the first movement, the sounds of partying, laughing and general carousing should be freeform, and not at all to a specific rhythm. Dynamic marks should be respected, and “ppp” should be no more than whispers, while “fff” can be full-throated laughter and shouting. The hash marks in the measure are simple there to indicated beats of time (they represent quarter notes). The women in the ensemble are encouraged (but by no means required) to learn the zaghareet trilling, an Egyptian tradition that you can find examples of on soundcloud or youtube. Zaghareets would be very appropriate and welcome during these sections.

Percussion-specific Performance Notes:

If Crotales are not available, it is perfectly acceptable to use a vibraphone with the motor off instead.

If “Anvil” is not available, brake drums or similar sounds are also acceptable.

For the Bass Drum, “hard” mallet indicates a wood or plastic head, not simply a denser felt tip. The “soft” mallet indicates the standard bass drum, large felt head mallet. Preferably a double-headed one for rolls, but if that is not available, it’s OK to roll with a hard and soft mallet together.

Tom-Tom notation is for a set of four drums of different sizes, with the top space on the staff indicating the smallest, and the bottom space indicating the largest.

Movement 1

For the clinking glasses, the soloists should have sturdy and loud glasses (no risk of breakage). The preference is something that the audience will be able to hear the pitch modulating as the water is drunk.

Movement 2

The gong should be a large (at least 20”) nipple gong. It should **not** be replaced with Tam Tam if not available. Oddly enough, the metal bowl from a KitchenAid mixer does a pretty credible job of making the right sound, though it may not be loud enough to be heard, depending on the performance space. Many other metal serving bowls might be acceptable...I encourage you to try options out. Amplification should be used with great caution, and is not preferred.

Movement 3

“Whistle” indicates a coaches or “pea” whistle.
Flexatone notation is not note specific, but relative.

The “Pottery” sounds require a certain amount of creativity and planning on the part of the percussionists. My goal here is a sound that gives an impression of breaking plates or other ceramic items, as if they are being thrown in a fight. It does not need to be that specifically on point, but here are four options, in order of the composer’s preference. Any are acceptable. Though you may, if absolutely necessary, use recorded sounds though I strongly prefer that you avoid amplified sounds and rely on “analog” noise creation.

1. Create, or if you have access to a theatrical prop shop...have created for you, plaster-of-paris theatrical breakable plates. In this case, the plates can be thrown directly on the ground (or onto plastic sheeting if the theater requires). Messy, but safe, this is the preferred option. You will need five (5) plates per performance, plus dress rehearsal and I recommend at least five each for private practice on how to make the best breaks, and be on beat.
2. Obtain a few pounds of broken pottery (easy to buy cheap terra-cotta pots at a home-supply store and break them) and put them into two separate cardboard boxes, which should be completely sealed with packing tape. Make sure the boxes are large enough to allow the shards inside plenty of space to move around, both sideways and up & down. When indicated, shake the boxes to create a sound of

scattered broken pottery. For the pottery “notes” in the last measure, both players should angrily throw their boxes to the floor, hopefully in view of the audience.

3. Create your own system for the creation of this sound. Knowing the general parameters of the noise desired, come up with your own creative solution. Be aware that flying shards of pottery are dangerous, so fired pottery should only be used in an environment where the shards are contained.
4. Create a noise-making rig utilizing standard percussion instruments. One possibility is to suspend a gong or large cymbal upside down, and drop a metal wind-chime onto it with your hands. A much messier, more metallic sound than desired would result, so this is the least-favored option.

Dreams of the Recovery Period

A note about this work-in-progress

-Jason V. Barabba

These three movements were written as a kind of demonstration of what the entire work is intended to be. Each is based on one of the dreams in Naguib Mahfouz's *Dreams and Dreams of Departure* as translated by Raymond Stock and published by Anchor in 2009.

As is, I believe that these three movements can be performed with great success. They have a good sense of direction, and "Red Anger" is certainly not an ending to be forgotten. But, it is not the completed work that the AdZel Duo and I have imagined. That will be a much deeper exploration of this fascinating author.

My hope is to obtain permission from the American University in Cairo to incorporate the actual texts of these dreams into this work in the form of an incorporated narration. Short of that, my expectation is that performances will include a reading of the dream's text before each individual movement is presented.

Translator Raymond Stock has agreed to work with me on a narrated opening for this work, something that will give some of the historical/cultural context needed for a deeper understanding of the texts this piece is based on.

In addition, I plan for two or three more dream movements to round out the dramatic arc of the piece. As much as I love "Red Anger" my intent is to end on a more contemplative mood, with Dream 206:

I was setting the table and the invitees were in the next room. Their voices came to me – those of my mother, and of my brothers and sisters – while, in the interval, sleep stole me away.

For a moment, terror gripped me, before my memory came back to me. I recalled that they had all gone to dwell close to their Lord – and that I had walked in their funerals, one after the other.

I am working closely with the AdZel Duo to identify a funding source for a commission to allow us to complete our vision of this work, and finish this exciting project in the manner we believe it deserves.

Jason Barabba
(323) 668-0662
jvb@jasonbarabba.com

"Are you still afraid of death?" (Dream 92)

TRANSPosed SCORE

Entire Ensemble Talking, Laughing
As if at a great party.
At least 10-20 Seconds

Allegro (Approx. ♩=126)

Talking, laughing continues

Flute 1 *ff* Talking, laughing continues *ppp*

Flute 2 *ff* Talking, laughing continues *ppp*

Oboe 1 *ff* Talking, laughing continues *ppp*

Oboe 2 *ff* Talking, laughing continues *ppp*

Bassoon 1 *ff* Talking, laughing continues *ppp*

Bassoon 2 *ff* Talking, laughing continues *ppp*

Clarinet 1 in Bb *ff* Talking, laughing continues *ppp*

Clarinet 2 in Bb *ff* Talking, laughing continues *ppp*

Solo Clarinet 1 in Bb Smiling/Laughing Sipping from Drinking Glasses clink water glass with other soloist sip from glass sipping more from glass

Solo Clarinet 2 in Bb

Percussion 1 Crotales *f*

Percussion 2 Glockenspiel *f*

Trumpet 1 in C *ff* Talking, laughing continues *mf* *f* *p*

Trumpet 2 in C *ff* Talking, laughing continues *mf* *f* *p*

Horn 1 in F *ff* Talking, laughing continues *ppp*

Horn 2 in F *ff* Talking, laughing continues *ppp*

Trombone 1 *ff* Talking, laughing continues *mf* *f* *p*

Trombone 2 *ff* Talking, laughing continues *mf* *f* *p*

Euphonium 1 *ff* Talking, laughing continues *mf* *f* *p*

Euphonium 2 *ff* Talking, laughing continues *mf* *f* *p*

Tuba *ff* Talking, laughing continues *ppp*

Contrabass (optional) *ff* Talking, laughing continues *ppp*

A

Fl.1

Fl.2

Ob.1

Ob.2

Bsn.1

Bsn.2

Cl.1

Cl.2

Solo Cl.1

Solo Cl.2

Perc. 1

Perc. 2

C Tpt.1

C Tpt.2

Hn.1

Hn.2

Tbn.1

Tbn.2

Euph.1

Euph.2

Tba.

Cb.

7

Set Glasses Down

Triangle

Anvil

ppp

mf

mp

f

f

3

3

B

14

Fl.1

Fl.2

Ob.1

Ob.2

Bsn.1

Bsn.2

Cl.1

Cl.2

Solo Cl.1

Solo Cl.1

Perc. 1

Perc. 2

C Tpt.1

C Tpt.2

Hn.1

Hn.2

Tbn.1

Tbn.2

Euph.1

Euph.2

Tba.

Cb.

f

ff

pp

mf

mp

f

Triangle

Crotales

Anvil

Glockenspiel

f

f

f

pizz.

f

Musical score for page 21, measures 21-26. The score includes parts for Flutes (Fl.1, Fl.2), Oboes (Ob.1, Ob.2), Bassoons (Bsn.1, Bsn.2), Clarinets (Cl.1, Cl.2), Solo Clarinets (Solo Cl.1), Percussion (Perc.1, Perc.2), Trumpets (C Tpt.1, C Tpt.2), Horns (Hn.1, Hn.2), Trombones (Tbn.1, Tbn.2), Euphoniums (Euph.1, Euph.2), Tuba (Tba.), and Cymbals (Cb.).

Measures 21-26 show a complex orchestral texture. The woodwinds (Ob.1, Ob.2, Bsn.1, Bsn.2, Cl.1, Cl.2) play a rhythmic pattern of eighth and sixteenth notes. The Solo Clarinets (Solo Cl.1) play a melodic line with a trill and a triplet. The Percussion (Perc.1, Perc.2) play a rhythmic pattern of eighth and sixteenth notes. The brass instruments (C Tpt.1, C Tpt.2, Hn.1, Hn.2, Tbn.1, Tbn.2, Euph.1, Euph.2, Tba., Cb.) are mostly silent in this section.

27

Fl.1
Fl.2
Ob.1
Ob.2
Bsn.1
Bsn.2
Cl.1
Cl.2
Solo Cl. 1
Solo Cl. 1
Perc. 1
Perc. 2
C Tpt.1
C Tpt.2
Hn.1
Hn.2
Tbn.1
Tbn.2
Euph.1
Euph.2
Tba.
Cb.

ff
mf
mp
pp *mf*
ff *f*
f
f

Bass Drum (with hard mallet)

32

Fl.1
Fl.2
Ob.1
Ob.2
Bsn.1
Bsn.2
Cl.1
Cl.2
Solo Cl. 1
Solo Cl. 1
Perc.1
C Tpt.1
C Tpt.2
Hn.1
Hn.2
Tbn.1
Tbn.2
Euph.1
Euph.2
Tba.
Cb.

This musical score page, numbered 35, features a variety of instruments. The woodwinds include Flute 1 and 2 (Fl.1, Fl.2), Oboe 1 and 2 (Ob.1, Ob.2), Bassoon 1 and 2 (Bsn.1, Bsn.2), Clarinet 1 and 2 (Cl.1, Cl.2), and two Solo Clarinets (Solo Cl.1). The brass section consists of two Trumpets (C Tpt.1, C Tpt.2), two Horns (Hn.1, Hn.2), two Trombones (Tbn.1, Tbn.2), two Euphoniums (Euph.1, Euph.2), and a Tuba (Tba.). A Percussionist (Perc.1) is also present. The score is divided into three measures. The first measure shows the woodwinds and brass instruments with various dynamics and articulations. The second measure continues the musical development. The third measure features a significant dynamic shift, with many instruments moving from piano (*p*) or forte (*f*) to fortissimo (*ff*) or pianissimo (*pp*). The Solo Clarinets play prominent triplet figures. The percussion part is minimal, with a few notes. The overall texture is dense and dynamic.

D

38

Fl.1 *pp*

Fl.2 *pp*

Ob.1

Ob.2

Bsn.1

Bsn.2

Cl.1 *pp*

Cl.2 *pp*

Solo Cl. 1

Solo Cl. 1

Perc.1

C Tpt.1

C Tpt.2

Hn.1 *ff*

Hn.2

Tbn.1 *pp* *fff*

Tbn.2 *pp* *fff*

Euph.1 *pp* *fff*

Euph.2 *pp* *fff*

Tba. *pp* *fff*

Cb. *pp* *fff*

41 E 9

Fl.1 *ff* *p* *mf*

Fl.2 *ff* *p*

Ob.1 *ff* *p*

Ob.2 *ff* *p*

Bsn.1

Bsn.2

Cl.1 *ff* *p*

Cl.2 *ff* *p*

Solo Cl. 1 *ff* *f* *mf* *mp*

Solo Cl. 2 *ff* *f* *mf* *mp*

C Tpt.1

C Tpt.2

Hn.1 *p*

Hn.2

Tbn.1

Tbn.2

Euph.1

Euph.2

Tba.

Cb.

46

Fl.1
Fl.2 *mf*
Ob.1
Ob.2 *mf*
Bsn.1
Bsn.2
Cl.1 *mf*
Cl.2 *mf*
Solo Cl. 1 *f*
Solo Cl. 1 *f*
Perc.1 Bass Drum (Hard Mallet) *f*
Perc.2 Woodblocks *f*
Triangle *mf*
C Tpt.1 *f*
C Tpt.2
Hn.1 *mf*
Hn.2 *mf*
Tbn.1
Tbn.2
Euph.1
Euph.2
Tba.
Cb.

G

Andante

65

Fl.1

Fl.2

Ob.1

Ob.2

Bsn.1

Bsn.2

Cl.1

Cl.2

Solo Cl.1

Solo Cl.1

C Tpt.1

C Tpt.2

Hn.1

Hn.2

Tbn.1

Tbn.2

Euph.1

Euph.2

Tba.

Cb.

fff

< fff

con sord. (straight)

p *ff*

con sord. (straight)

p *ff*

mp *ff*

con sord. (straight)

p *ff*

con sord. (straight)

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

p *ff*

mf *< f* *p* *ff*

p *ff*

Soloists should maintain a still silence from this moment to the end of the movement.