



SAMPLE EXCERPTS

Jason V. Barabba

Dreams of the Recovery Period

Concerto for Two Clarinets and Orchestra
Inspired by the Dreams of Naguib Mahfouz

Written for the AdZel Duo

Jason V. Barabba

Dreams of the Recovery Period

For two solo clarinets and orchestra

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

Written for the AdZel Duo

Ensemble:

2 Flutes (one doubling piccolo), 2 Oboes, 2 Clarinets, 2 Bassoons, 2 Trumpets, 3 Horns,
3 Trombones, 1 Tuba, 2 Percussionists

Strings

Percussion List

Player 1: *Triangle, Whip, Whistle (Coach's/Pea), Ratchet, Bass Drum, Tam-tam, Temple Blocks, Crotales, Large Suspended Brake Drum (see performance note), Ripping Paper (see performance note), Stage Plates/Pottery (see performance note)*

Player 2: *Anvil, Ratchet, Whip, Whistle (Coach's/Pea), Gong (largest reasonable size available), Tom-toms, Flexatone, Woodblocks (two different pitches), Glockenspiel, Ripping Paper (see performance note), Stage Plates/Pottery (see performance note)*

Movements:

1. "Are you still afraid of death?"
2. The Garden of Freedom
3. Red Anger

Performance Notes:

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 indicate 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.

Most of the ensemble is asked to stomp in the third movement. I would like to encourage everyone to wear loud shoes at the performance, and make as much noise as you can together. For the "Stand Up" and "Sit Down" directions in the third movement, performers are asked to stand up with as short a lead time as possible before playing their notes, without interfering with their ability to play their part. If it is not possible to execute your standing up/sitting down directions, they can be made optional and omitted.

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 coach's or "pea" whistle.

Flexatone notation is not note specific, but relative pitch.

The ripping paper, should be a large sheet of the paper that makes the loudest sound possible. Throw the ripped pieces into the air when you're done.

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.

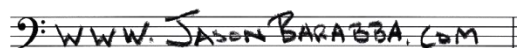
1. Create, or if you have access to a theatrical prop shop...have created for you, plaster-of-paris theatrical breakable plates. In this case, the plates can be thrown directly on the ground (or onto plastic sheeting if the theater requires). Messy, but safe, this is the preferred option. You will need 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.

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A musical staff with a bass clef on the left. The text "WWW.JASONBARABBA.COM" is written across the staff in a stylized, handwritten font.

1. 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?’ ”

2. 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.”

3. 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.”

Excerpted from
The Dreams, Including Dreams of Departure by Naguib Mahfouz
Translation Raymond Stock
Anchor Books, New York 2009

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

TRANSPPOSED SCORE

Entire Ensemble Talking, Laughing
As if at a great party.
At least 25-30 Seconds

Jason V. Barabba
September 2018
Los Angeles, CA

Allegro Carnavalesque
(Approx. $\text{♩} = 126$)

The score is arranged in a standard orchestral layout. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in Bb, Bassoon 1 & 2, and Solo Clarinet 1 & 2 in Bb. The brass section includes Trumpet 1 & 2 in C, Horn 1, 2, & 3 in F, Trombone 1, 2, & 3, and Tuba. The percussion section includes Triangle, Crotales, Anvil, and Glockenspiel. The string section includes Violin 1 & 2, Viola, Violoncello, and Contrabass. The score begins with a 'Talking, Laughing' section for the entire ensemble, marked with *ff*. The tempo is **Allegro Carnavalesque** at approximately 126 beats per minute. Dynamics range from *ppp* to *ff*. The Solo Clarinet parts include specific performance instructions: Smiling/Laughing, Sipping from Drinking Goblets, clink goblets together, sip from goblets, dink goblets together, and Set Goblets Down. The Glockenspiel part is marked *f* and includes the instruction 'Glockenspiel'. The Triangle part is marked *f* and includes the instruction 'Triangle'. The Crotales part is marked *f* and includes the instruction 'Crotales'. The Trumpet and Trombone parts include dynamic markings *mf*, *f*, and *p*. The Horn parts are marked *ppp*. The string parts are marked *ff* and *ppp*.

9

A **B**

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2

Solo Cl. 1
Solo Cl. 2

1-Tr. *f*
1-Crot *f*
2-Anv. *f*
2-Glock *f*

Triangle
Crotales
Anvil
Glockenspiel

C Tpt.1
C Tpt.2
Hn.1
Hn.2
Hn. 3
Tbn.1
Tbn.2
Tbn. 3
Tbn.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Fl.1 *mf*

Fl.2

Ob.1

Ob.2

Cl.1 *mf*

Cl.2

Bsn.1 *f*

Bsn.2 *f*

Solo Cl. 1 *mf*

Solo Cl. 2 *mf*

1-Tril.

1-Crot.

2-Anv.

2-Glock.

C Tpt.1

C Tpt.2

Hn.1

Hn.2

Hn. 3

Tbn.1

Tbn.2

Tbn. 3

Tba.

Vln. 1

Vln. 2

Vla.

Vc. *f*

Cb. *f* *pizz.*

C Ominous

Fl.1 *ff*

Fl.2

Ob.1 *ff* *mf*

Ob.2 *ff* *mf*

Cl.1 *ff*

Cl.2

Bsn.1 *ff* *mf*

Bsn.2 *ff* *mf*

Solo Cl. 1 *mp* *mf*

Solo Cl. 2 *pp* *mf*

1-Tr. Bass Drum (Hard Mallet) *ff* *f*

1-Crot. Bass Drum (Hard Mallet) *ff* *f*

2-Glock. Woodblocks

C Tpt.1 *f*

C Tpt.2 *f*

Hn.1 *f*

Hn.2

Hn.3

Tbn.1

Tbn.2

Tbn.3

Tba.

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vc. *ff* pizz. arco

Cb. *ff* arco

33

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Solo Cl. 1
Solo Cl. 2
1-B. D.
C Tpt.1
C Tpt.2
Hn.1
Hn.2
Hn.3
Tbn.1
Tbn.2
Tbn.3
Tbn.
Vln.1
Vln.2
Vla.
Vc.
Cb.

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

D

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Solo Cl. 1

Solo Cl. 2

1-B. D.

C Tpt.1

C Tpt.2

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

Tbn.3

Tba.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p *f* *pp*

p *f* *pp*

mf *f*

pp *pp* *fff*

pp *pp* *fff*

pp *pp* *fff*

p *f* *pp* *pp* *fff*

p *f* *pp* *pp* *fff*

pp *pp* *fff*

pp *pp* *fff*

artificial harmonic gliss on the C-string

sul tasto gliss.

p

E

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2

Solo Cl. 1
Solo Cl. 2

1-Tr. Triangle
1-B. D. Bass Drum
2-Wood Blocks Woodblocks

C Tpt.1
C Tpt.2
Hn.1
Hn.2
Hn.3
Tbn.1
Tbn.2
Tbn.3
Tbo.

Viol. 1
Viol. 2
Vla.
Vc.
Cb.

artificial harmonic gliss. on the E-string
artificial harmonic gliss. on the D-string
(highest possible artificial harmonic)
gliss.
mp
p
pizz.
mf
gliss.
mf
gliss.
mf
gliss.
mf

Fl.1
 Fl.2
 Ob.1
 Ob.2
 Cl.1
 Cl.2
 Bsn.1
 Bsn.2
 Solo Cl. 1
 Solo Cl. 2
 1-Trl. Triangle
 1-B. D.
 2-Wood Blocks
 C Tpt.1
 C Tpt.2
 Hn.1
 Hn.2
 Hn.3
 Tbn.1
 Tbn.2
 Tbn.3
 Tba.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for page 8, featuring various instruments and dynamic markings. The score includes staves for Flutes (Fl.1, Fl.2), Oboes (Ob.1, Ob.2), Clarinets (Cl.1, Cl.2), Bassoons (Bsn.1, Bsn.2), Solo Clarinets (Solo Cl. 1, Solo Cl. 2), Triangle (1-Trl.), Bass Drum (1-B. D.), Wood Blocks (2-Wood Blocks), Trumpets (C Tpt.1, C Tpt.2), Horns (Hn.1, Hn.2, Hn.3), Trombones (Tbn.1, Tbn.2, Tbn.3, Tba.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamic markings include *f*, *mf*, and *mp*. The score features complex rhythmic patterns, including triplets and slurs.

2. The Garden of Freedom
(Dream 192)

Grave / Dignified
(Approx. ♩=50)

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 in Bb, Bassoon 1 & 2, and two Solo Clarinet parts (1 in Bb and 2 in Bb). The middle section features percussion: Gong and Wood Blocks. The brass section consists of Trumpet 1 & 2 in C, Horn 1, 2, & 3 in F, Trombone 1, 2, & 3, and Tuba. The string section includes Violin 1 & 2, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a tempo of approximately ♩=50. Dynamics range from *pp* to *f*. Performance markings include *mf*, *f*, *mp*, *pp*, *pizz.*, *arco*, *Solemn*, *gliss.*, and *tr.*. A rehearsal mark is present at the beginning of the score.

94

Fl. 1
mp *mf* *mp* *mf* *f* *mp* subito

Fl. 2
mf *mp*

Ob. 1
mp *mf* *mp* *mf* *f*

Ob. 2
mp *mf*

Cl. 1
mp *mf* *mp* *mf*

Cl. 2
mp *mf*

Bsn. 1
mp *mf* *mp*

Bsn. 2
mp *mf*

Solo Cl. 1
mp *fff*

Solo Cl. 2
mf *p*

1-Tri. *f* Triangle
 Bass Drum (soft mallet) *f*

1-Crot. Crotales (bowed)

C Tpt. 1 *mp* *mf* *mf* *f* *mf* subito *f*
 con sord. (Harmon, no stem)

C Tpt. 2 *mf*

Hn. 1 *mp* *mf* *f* *mp* *mf*

Hn. 2 *f* *mp* *mf*

Hn. 3 *f* *mp* *mf*

Tbn. 1 *mp* *mf* *f*

Tbn. 2 *f*

Tbn. 3

Tba. *f*

Vln. 1 *mp* *mf* solo *mf* *f*

Vln. 2 arco *mp* *mf*

Vla. *f*

Vc. *f*

Cb. *f*

K

Slightly Slower
(Approx. $\text{♩} = 44$)

107

Fl. 1 *mf* *f* *subito mf* *f* *pp*

Fl. 2 *mf* *f* *subito mf* *f* *pp*

Ob. 1 *mf* *f* *subito mf* *f* *pp*

Ob. 2 *mf* *f* *subito mf* *f* *pp*

Cl. 1 *mp* *mf* *mp* *mf* *pp*

Cl. 2 *p* *p* *mf* *mf* *pp*

Bsn. 1 *mf* *mf* *mf* *mf* *pp*

Bsn. 2 *p* *mf* *mf* *mf* *mf* *legato*

Solo Cl. 1 *p* *f* *ff* *fff* *mf* *p*

Solo Cl. 2 *p* *f* *ff* *fff* *mf* *p*

1-8. D. *mf*

1-Crot

2-Wood Bl. *f* *ff*

C. Tpt. 1 *p* *senza sord.*

C. Tpt. 2

Hn. 1 *mp subito* *p* *mf* *mf* *pp*

Hn. 2 *mp subito* *p* *mf* *mf* *pp*

Hn. 3 *p* *mf* *mp*

Tbn. 1 *p* *f* *mp* *p* *mf* *f* *mf* *pp*

Tbn. 2 *p* *f* *mp* *p* *mf* *f* *mf*

Tbn. 3 *p* *f* *mp* *p* *mp* *mf* *mp*

Tbo. *p* *f* *mp* *p* *mp* *mf* *legato*

Vln. 1 *mp subito* *tutti* *p* *mf* *f* *p* *pp* *gliss.*

Vln. 2 *mp* *mf* *mp* *tutti* *p* *mf* *f* *p* *mf* *f* *mp* *gliss.*

Vla. *p* *mf* *p* *mf* *p* *mf* *f* *mp*

Vc. *p* *mf* *p* *mf* *p* *mf* *f*

Cb. *p* *mf* *p* *mf* *p* *mp* *mf*

Bass Drum *mf* *soft mallet*

M Tempo I (Approx. ♩=50)
Reflective

116

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Solo Cl. 1

Solo Cl. 2

2-Gong

C Tpt. 1

C Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Vib. ord.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

mf

mp

f

pp

legato

gliss.

pizz.

senza sord.

Optional Alternative

Gong

Wood Blocks

3. Red Anger (Dream 115)

Quick & Angry (Approx. $\text{♩} = 144$)

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bassoon 1

Bassoon 2

Solo Clarinet 1 in B \flat

Solo Clarinet 2 in B \flat

1-Whistle

1-Bass Drum (With hard mallet)

2-Anvil

2-Flexatone

Trumpet 1 in C

Trumpet 2 in C

Horn 1 in F

Horn 2 in F

Horn 3 in F

Trombone 1

Trombone 2

Trombone 3

Tuba

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Jet Whistle

Whistle To R.

Ratchet

Anvil

Broken Pottery

Flexatone

Tom-toms

fluttertongue

fliz.

pizz.

'snap'

f, *ff*, *mf*

149

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Solo Cl. 1
Solo Cl. 2
1-Rt.
1-B.D.
2-Tom-Toms
C Tpt.
C Tpt. 2
Hn. 1
Hn. 2
Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mp
mp
fp — *ff*
fp — *ff*
fp — *ff*
fp — *ff*
fp — *ff*
fp — *ff*
f
mf *f*
mf — *f*
mf — *f*
fp — *mf*
fp — *mf*

P Mocking

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1

Ob. 2

Cl. 1 *fp* *mf*

Cl. 2 *fp* *mf*

Bsn. 1 *fp* *mf*

Bsn. 2 *fp* *mf*

Solo Cl. 1 *pp* *mf* *ff*

Solo Cl. 2 *pp* *mf* *ff*

1-Trl. Triangle Broken Pottery *f*

1-B.D. Bass Drum (with hard mallet) *f*

2-Tom-Toms Tom-toms *f*

C.Tpt.

C.Tpt. 2

Hr. 1 *f* *mp*

Hr. 2 *f*

Hr. 3 *f* *mp*

Tbn. 1 *fp* *ff*

Tbn. 2 *fp* *ff*

Tbn. 3

Tbo. *f* *mp*

Vln. 1 *f* molto sul pont. ord.

Vln. 2 *f* molto sul pont. ord.

Vla. *arco* *fp* *ff* molto sul pont. ord.

Vc. *arco* *fp* *ff* molto sul pont. ord. pizz. *mp*

Cb. *f* molto sul pont. arco ord. *mp*

144

Fl. 1

Fl. 2

Ob. 1
fp — *ff*

Ob. 2
fp — *ff*

Cl. 1
fp — *ff*

Cl. 2
fp — *ff*

Bsn. 1
f

Bsn. 2
mp — *f*

Solo Cl. 1
ff $\frac{3}{3}$ $\frac{3}{3}$ *mp* $\frac{7}{7}$ *ff* $\frac{7}{7}$ *mp*

Solo Cl. 2
ff $\frac{3}{3}$ $\frac{3}{3}$ *mp* $\frac{7}{7}$ *ff* $\frac{7}{7}$ *mp*

1-Pottery
Pottery
fff

Whistle

1-B.D.
ff

2-Tom-toms
f

C Tpt.
fp — *ff* — *fp* — *ff*
con sord. (straight)

C Tpt. 2
fp — *ff* — *fp* — *ff*
con sord. (straight)

Hn. 1
f

Hn. 2
mp — *f*

Hn. 3
f

Tbn. 1
fp — *ff* — *fp* — *ff* — *fp* — *ff*

Tbn. 2
fp — *ff* — *fp* — *ff* — *fp* — *ff*

Tbn. 3
mp — *f*

Tba.
f

Vln. 1
pizz. *mf* *arco* *f*

Vln. 2
pizz. *mp* *f*

Vla.
mp — *f*

Vc.
f

Cb.
f

Q

171

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *f* *ff* *f* *mf*

Ob. 2 *f* *ff*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Bsn. 1

Bsn. 2

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

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

C Tpt. *f* *mf* con sord. (straight) senza sord.

C Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3

Tba.

Vln. 1 arco sul pont. *mf* *f* *fff* non-dim. ord.

Vln. 2 arco sul pont. *mf* *f* *fff* non-dim. ord.

Vla. arco sul pont. *mf* *f* *fff* non-dim. ord.

Vc. arco sul pont. *mf* *f* *fff* non-dim. ord. pizz. *mp*

Cb. (pizz) *mf*

180

Fl. 1 *f* fluttertongue

Fl. 2 *f* fluttertongue

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 fluttertongue
f if fluttertongue is not possible either make the note as ugly as possible, or do a very uneven and crazy trill.
fluttertongue

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

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

Solo Cl. 2 *f* *ff* *f*

1-Whist. *mf* Broken Pottery Triangle *fff*

1-B.D. Bass Drum with Hard Mallet *f*

2-Pottery Broken Pottery *fff* Anvil *f*

2-Tom T. Tom-toms *f*

C. Tpt. fluttertongue *f*

C. Tpt. 2 fluttertongue *f*

Hn. 1 fluttertongue *f*

Hn. 2 *f*

Hn. 3 *f*

Tbn. 1 fluttertongue *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tba. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. arco *f*

Cb. arco *f*

S

187

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Solo Cl. 1

Solo Cl. 2

1-Tri.

1-B.D.

2-Anv.

2-Tom-Toms

C Tpt.

C Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

f

Triangle

Whistle

accel. **Presto (Approx $\text{♩}=168$)**

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, and Solo Clarinets 1 & 2). The middle section includes percussion (Triangles, Bass Drum, Whistles, and Tom-Toms). The bottom section includes brass (Trumpets 1 & 2, Horns 1, 2, & 3, Trombones 1, 2, & 3, and Tuba) and strings (Violins 1 & 2, Viola, Violoncello, and Contrabass). The score is marked with various dynamics and includes specific performance instructions for the string sections.

Violin 1 & 2 Instructions:

- "Seagull effect" on the E String
Irregular Rhythm Varying ranges
Both directions on the string
Do not coordinate with others.
- Bow a double stop behind the bridge, with a trill on one string.
As loud as possible

Viola Instruction:

- "Seagull effect" on the C String
Irregular Rhythm Varying ranges
Both directions on the string
Do not coordinate with others.

Cello & Contrabass Instruction:

- "Seagull effect" on the G String
Irregular Rhythm Varying ranges
Both directions on the string
Do not coordinate with others.

204 **Slow/Boding (Approx. $\text{♩} = 60$)** **U**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Solo Cl.

Solo Cl.

1-T.1

1-B.D.

2-Whip

2-Flex.

C.Tpt.

C.Tpt. 2

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn.

Vln. 1

Vln.

Vc.

Cb.

Tam-Tam

Flexatone

Tam-toms

Bow Overpressure "Crunch Tone"

Behind the bridge

Bass Drum (Stem up=hard mallet, stem down=standard soft mallet)

p

fp

ff

mf

f

fff

div.