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University of California

Sniper's Lake: Music for Dance

by

Sivan Liat Eldar

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor of Philosophy

in

Music

and the Designated Emphasis

in

New Media

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Edmund Campion, Chair
Professor Cindy Cox
Professor Franck Bedrossian

Summer 2016

Abstract

Sniper's Lake: Music for Dance

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Sivan Liat Eldar

Doctor of Philosophy in Music

and the

Designated Emphasis in New Media

University of California, Berkeley

Professor Edmund Campion, Chair

In September 2014 I began collaborating with choreographer Miřenka Čechová and director Petr Boháč of Spitfire Company on a new dance production called Sniper's Lake. We started with a conversation about the body. Miřenka, who was working with refugees at the time, was searching for a physical language based on running and its variations: escape, endurance, direction, exhaustion; also fear, joy, energy, purpose. She chose six dancers from Prague, Berlin and Oslo to work with over a period of five months. Her choreography emerged gradually during that period, at first from the dancers' bodies and personalities, and later on from their dynamic as a group of individuals entirely new to one another.

The music emerged in parallel. I chose an ensemble of six clarinets to interface with the dancers, and spent two months in Prague and Pilsn watching the rehearsals unfold while composing the first sketches. The relationship between the dance and the music was constantly in flux during that period. In some sections (like Tides) the music was the catalyst for the movement, while in others (like Loops) the music mirrored the dancers' gestures. Miřenka's guiding principal was the form: the dancers were to physically overexert themselves during the first thirty minutes of the performance without reaching a resolution. To achieve this progression, I decided to focus on cyclical events rather than on linear time. At the heart of each event is a cyclical rhythm that unfolds musically, then visually. These events, in turn, constitute the four sections of Part 1 of the score for Sniper's Lake.

Part 2 presents itself in a more narrative form. Much of the sound is produced live by the dancers as they begin to explore the stage's physical barriers: contact mics are placed on the backdrop screen, allowing them to excite the surface with their body and voice. The notated portion of part 2 consists of loose arrangements of source materials given to me by Miřenka: an iso-polyphonic folk song from Albania, and a spoken rhythmic representation of Swan Lake's 'Danse des petits cygnes.' In the context of the performance, these short, rather flexible, musical sentiments serve as references to the act of escaping in its many forms.

Sniper's Lake was premiered at Bærum Kulturhus in Sandvika, Norway, on March 26th 2015.

to my grandfather

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II. Pas de quatre……70

Acknowledgements

First and foremost, I want to thank the music department at UC Berkeley for giving me eight precious years to learn, to listen, and to create. You've watched me grow, and you have done so with patience, kindness and generosity. I will forever be grateful.

I specifically want to thank members of the composition faculty: Edmund Campion for guiding me from the very beginning, when I didn't even know what an XLR cable was, and for always being honest, direct, and attentive. Cindy Cox, for her words of encouragement, and for creating a sense of community. Franck Bedrossian, for being thoughtful and open, and for always setting an example of what it means to be true to oneself and to one's music.

I would also like to thank other members of the music department: Jeff Lubow, Adrian Freed, John MacCallum, and the rest of the CNMAT community, for answering many unsolicited questions over the years, and for always being generous with their time. Jay Cloidt for being my go-to person for recording/mixing/mastering advice, and for being a friend. David Milnes for reminding me what it is like to really know and love a piece of music. And of course my colleagues, who keep inspiring me with their passion.

Special mention should be made to my collaborators on Sniper's Lake: Miřenka Čechová and Petr Boháč, who introduced me to physical theater, who trusted me so completely as a collaborator, and who always pushed me outside of my comfort zone. And Clarinet Factory, for being the ideal musical partner for this project, for playing the music so beautifully by making it their own.

Lastly, I would like to express my sincere gratitude to my family: to my mother, without whom I wouldn't be who I am today. To my beautiful brother who always makes me laugh. To my grandmother, who inspires me every single day. And to Claire, for being the pillar of reason and love in my life.

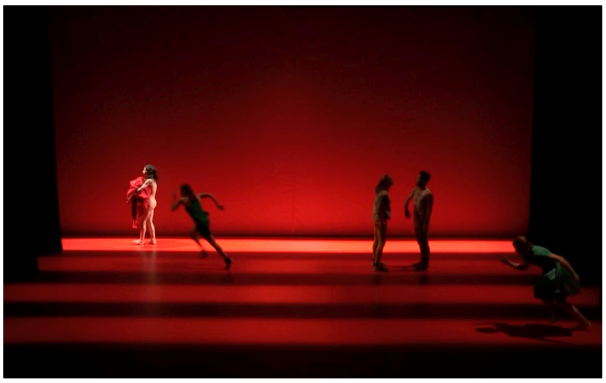
Visual documentation

PART 1

I. Lanes

II. Traces

III. Loops



III. Tides

PART 2

I. Kaba

II. Pas de quatre

Sivan Eldar

Sniper's Lake

Music for Dance

for 6 clarinets

Commissioned by Spitfire Company
Supported by an EEA Grant from Iceland, Lichtenstein and Norway

2015

INSTRUMENTATION

4 Clarinets in B♭ (3rd doubling Bass Cl.)
2 Bass Clarinets with low C extension

Duration ca 25'

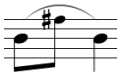
The score is transposed.

Accidentals apply within the measure.
Trills signify an alteration between the notated pitch and a whole step above it, unless otherwise indicated.
Trills and tremolos should always be as dense as possible.

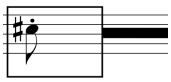
SPECIAL NOTATION

Air sound only.

Combination of air sound and pitch.



The smaller notehead is softer and gentler. The overall gesture is reminicent of a yodel.



Repeat the note(s) freely, with slight accelerando.

Inhale / exhale.

Transition gradually.

Transposed Score

dedicated to Spitfire Company and Clarinet Factory

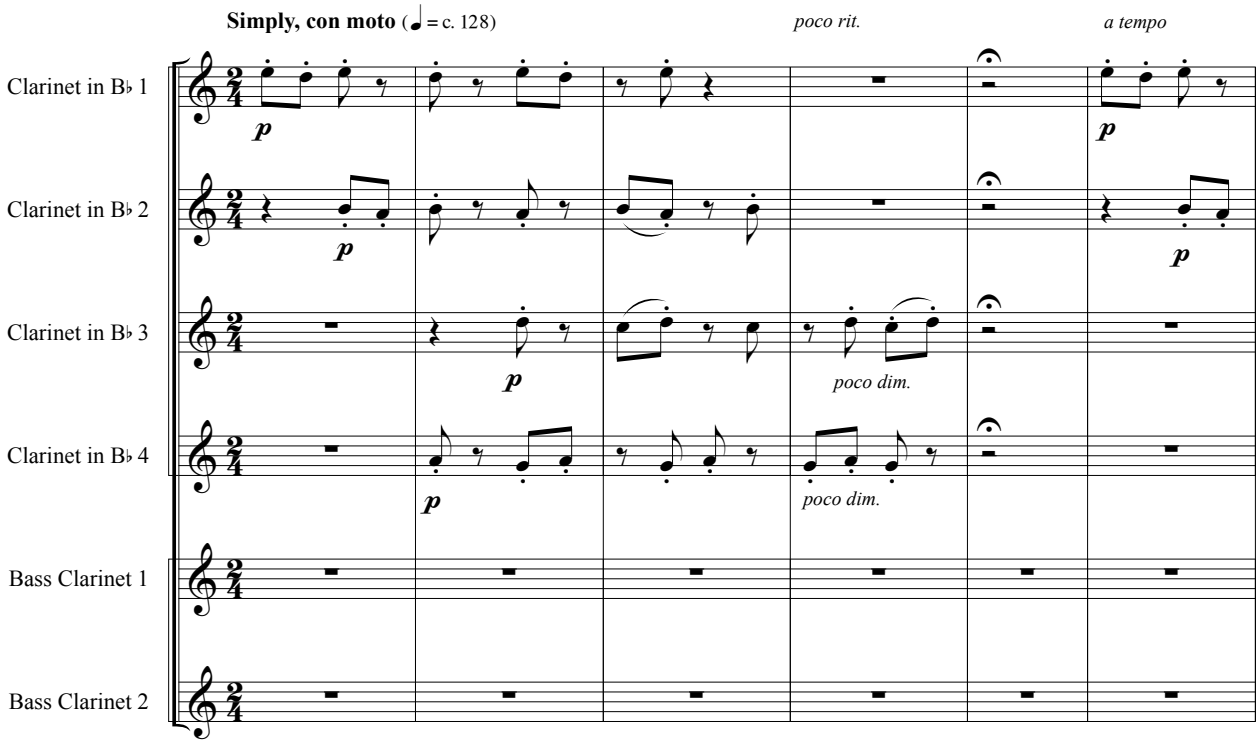
SNIPER'S LAKE

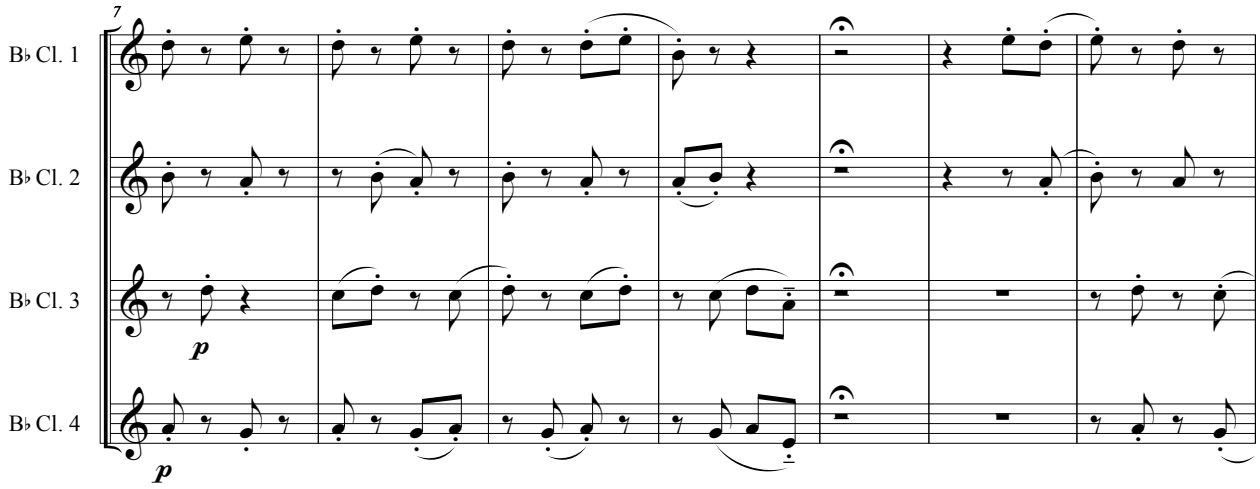
music for dance for six clarinets

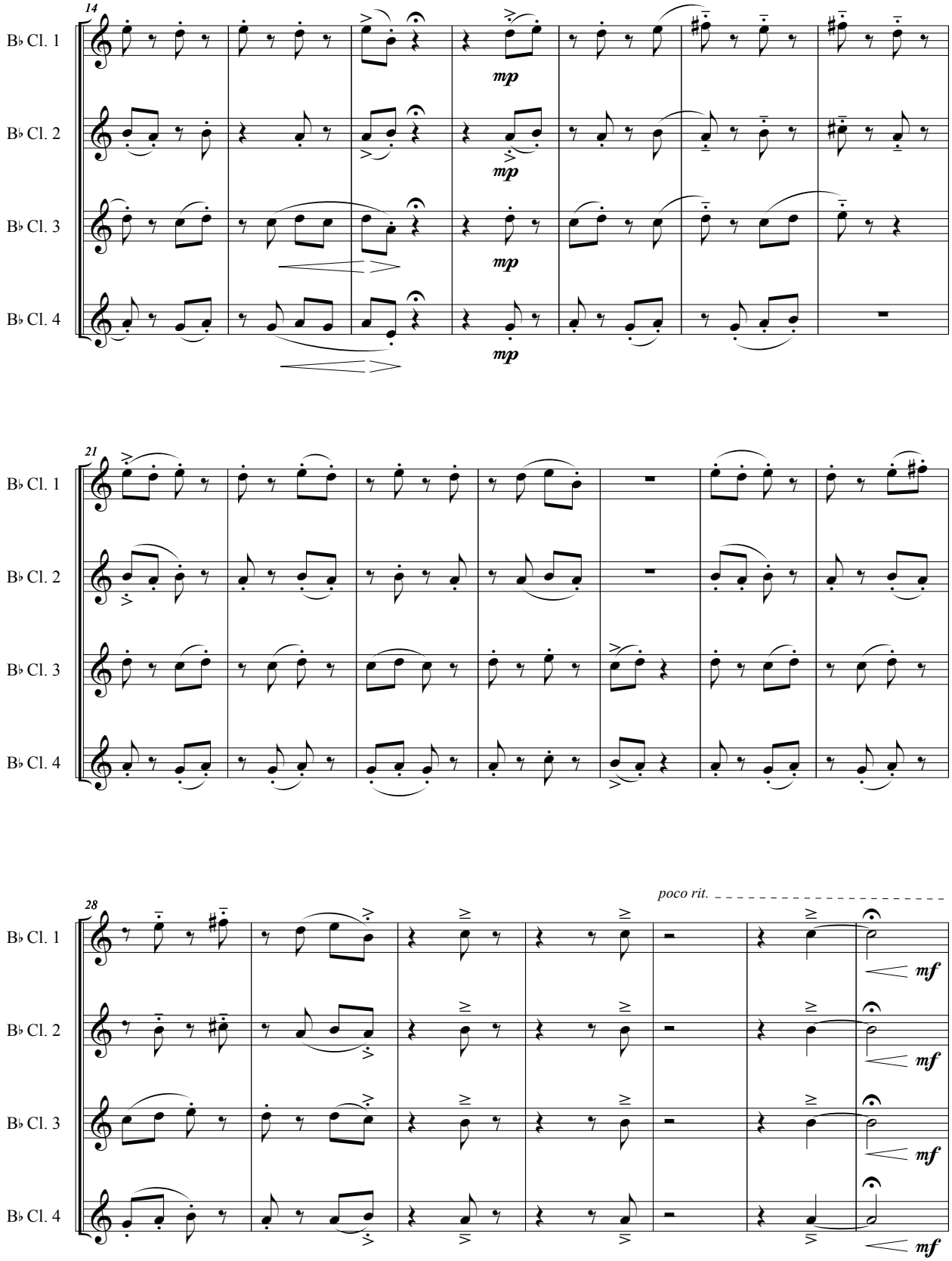
Part 1

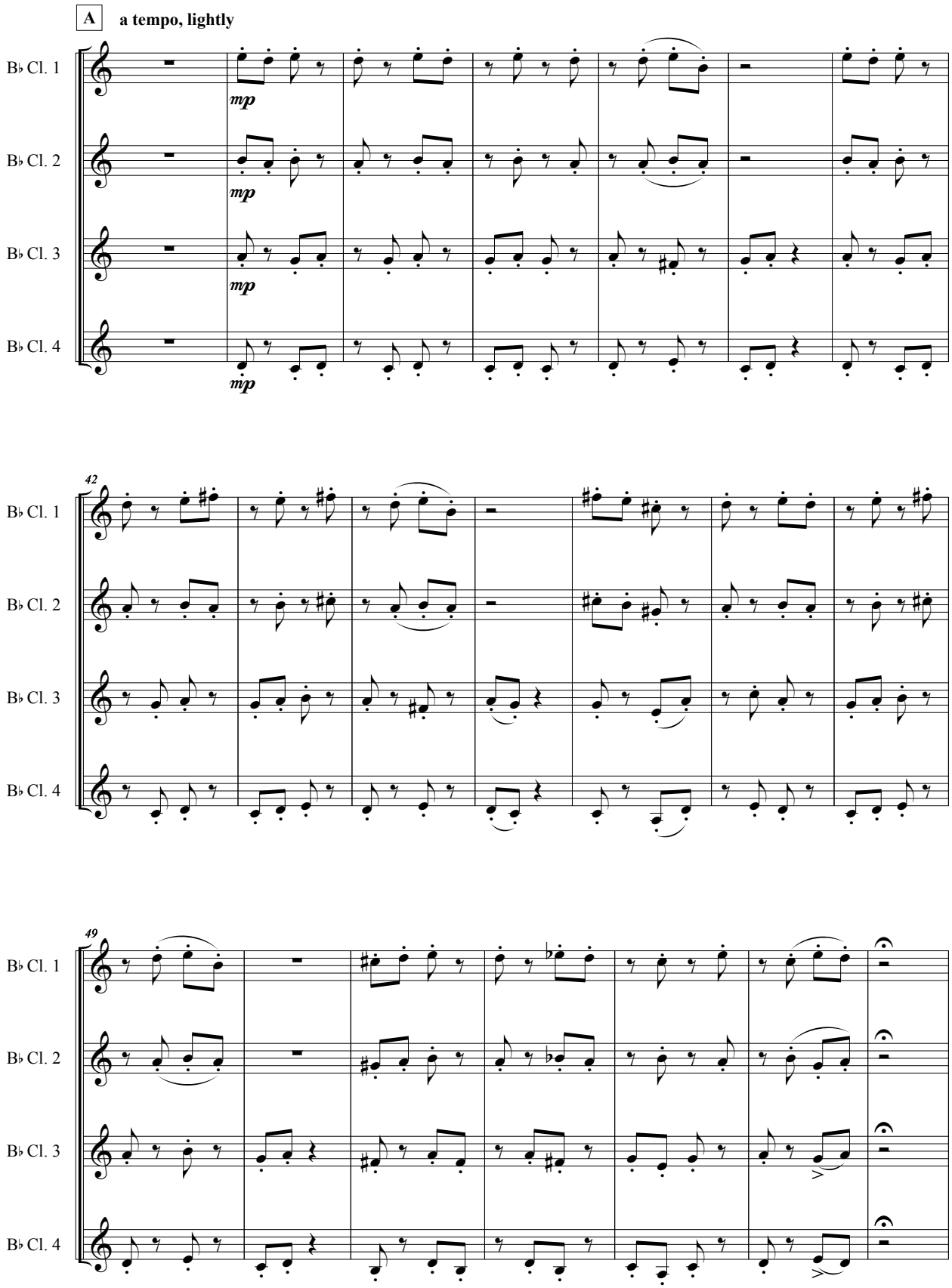
I. Lanes

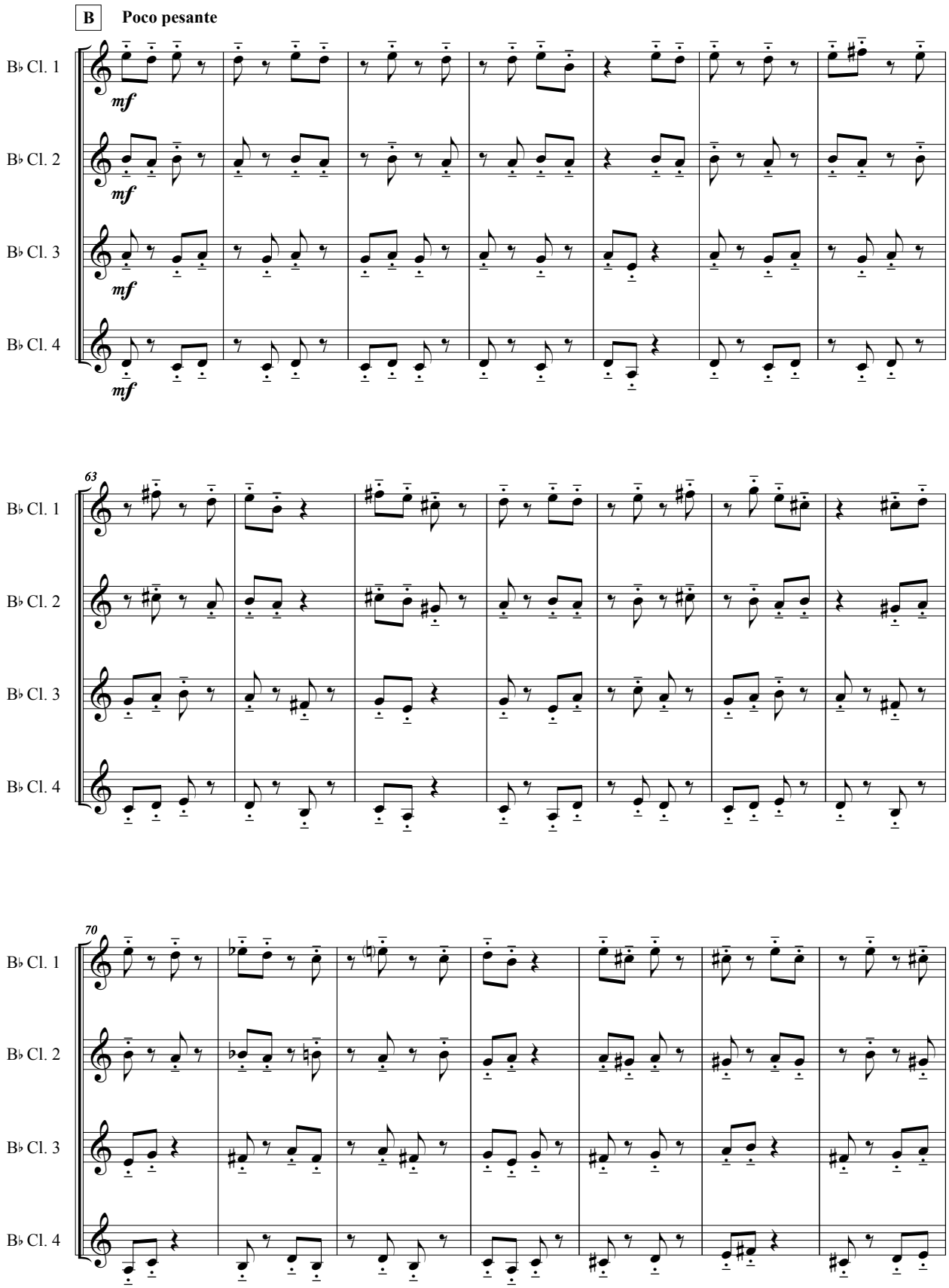
Sivan Eldar

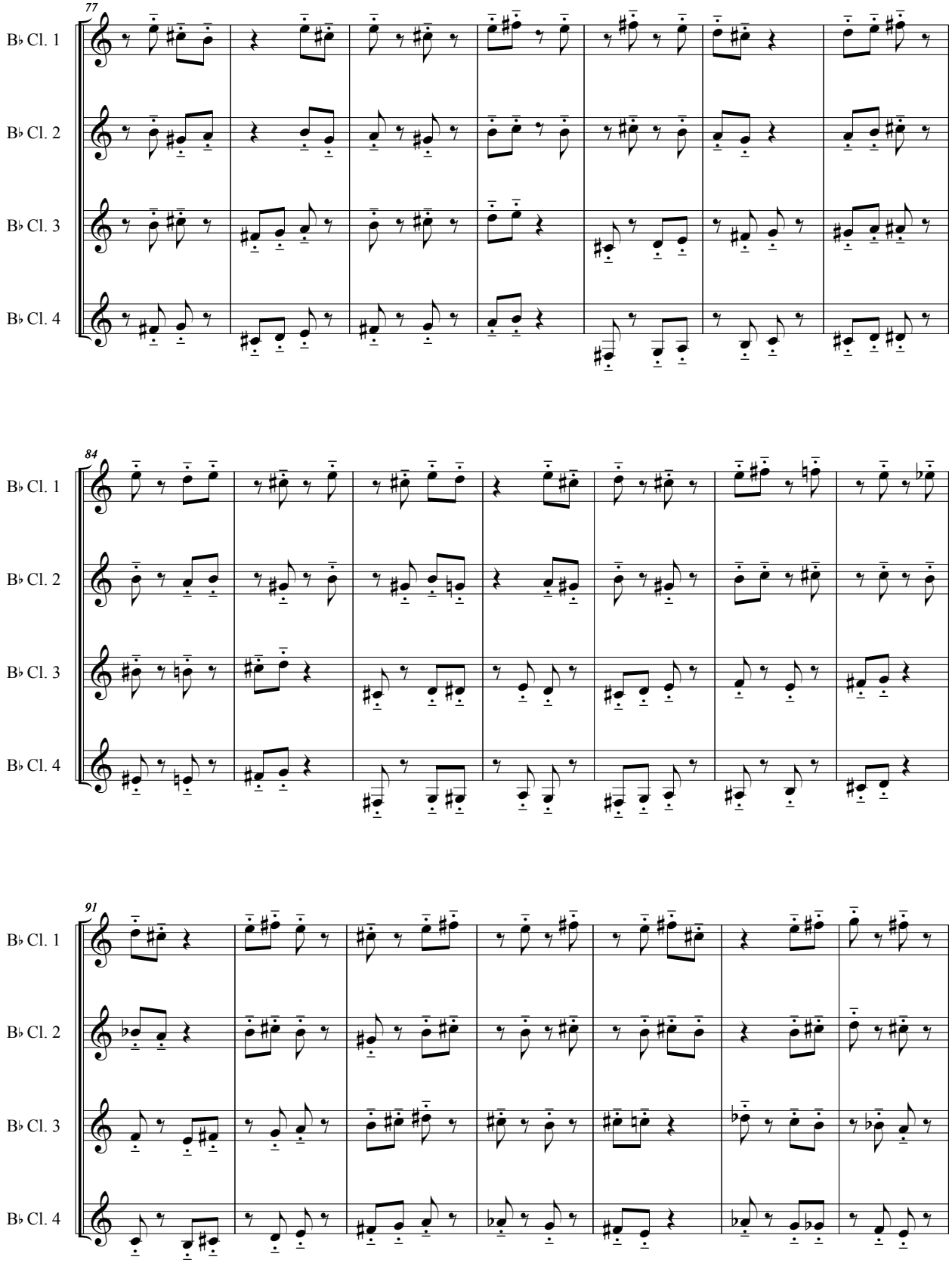


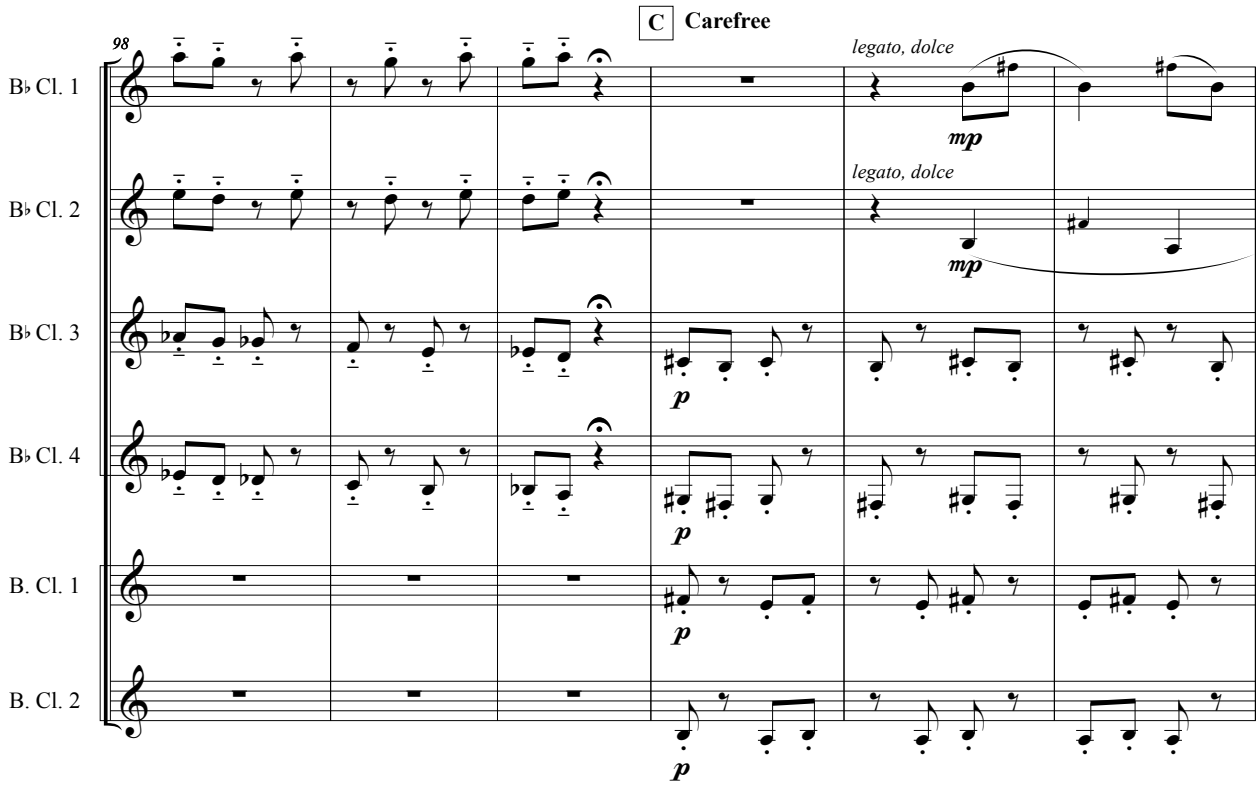


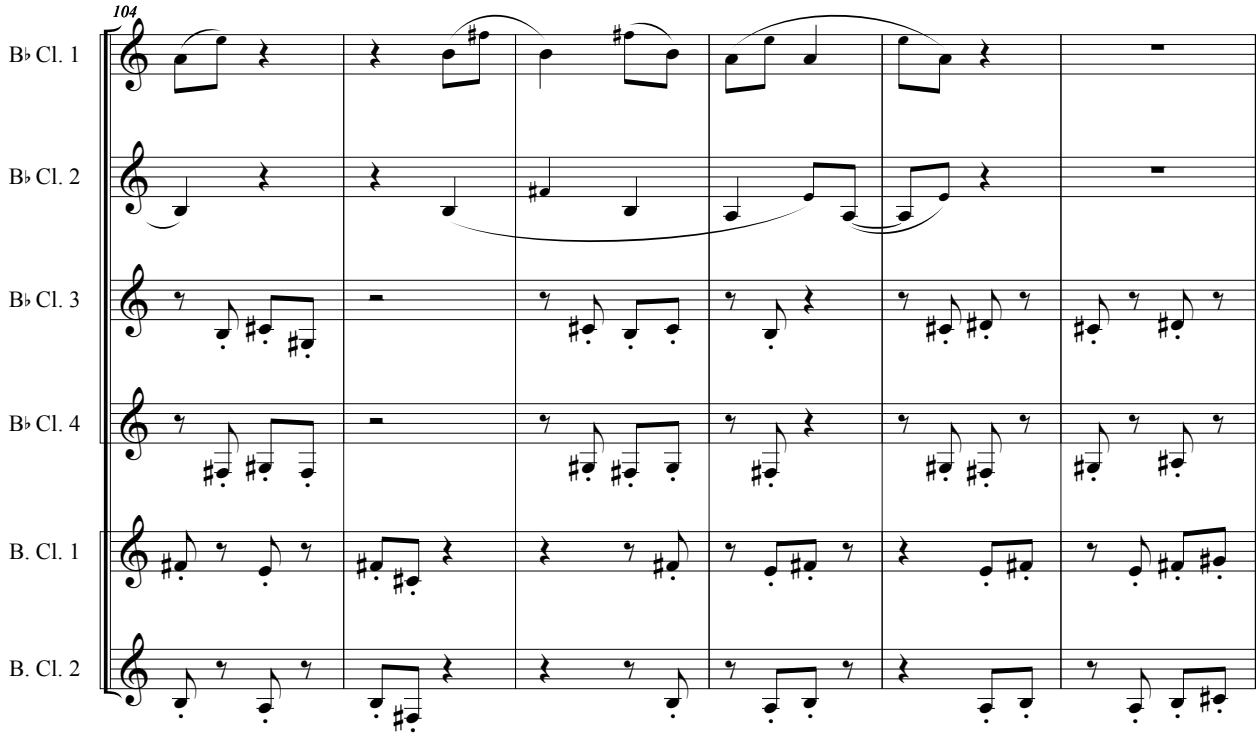

14
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
mp
21
28
poco rit.
mf

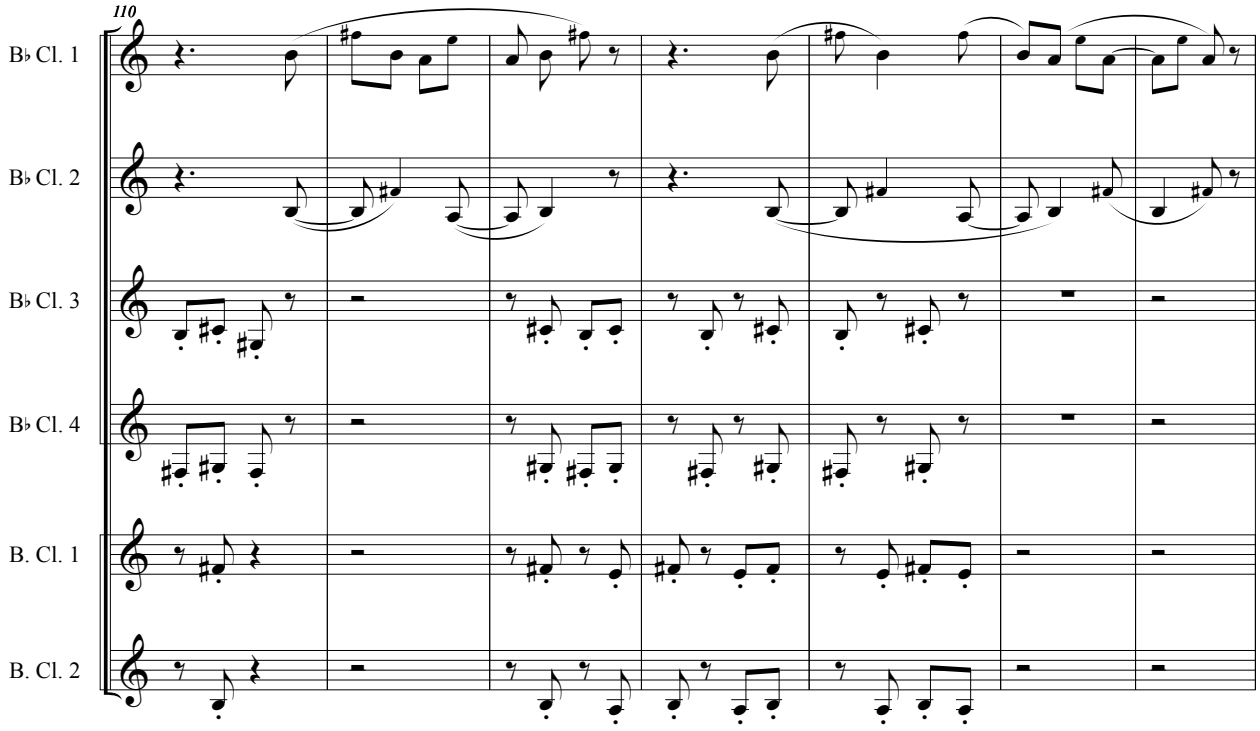

A
a tempo, lightly
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
mp
42
49

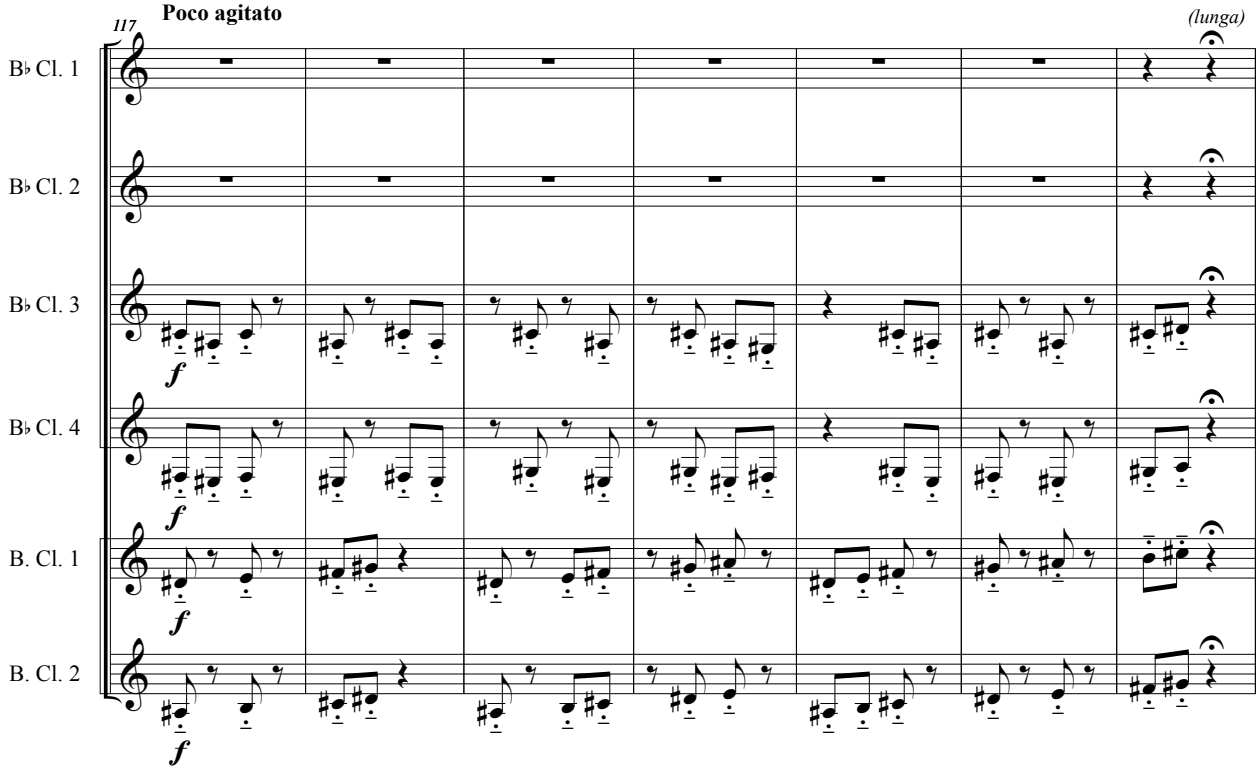

B
Poco pesante
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
mf
63
70

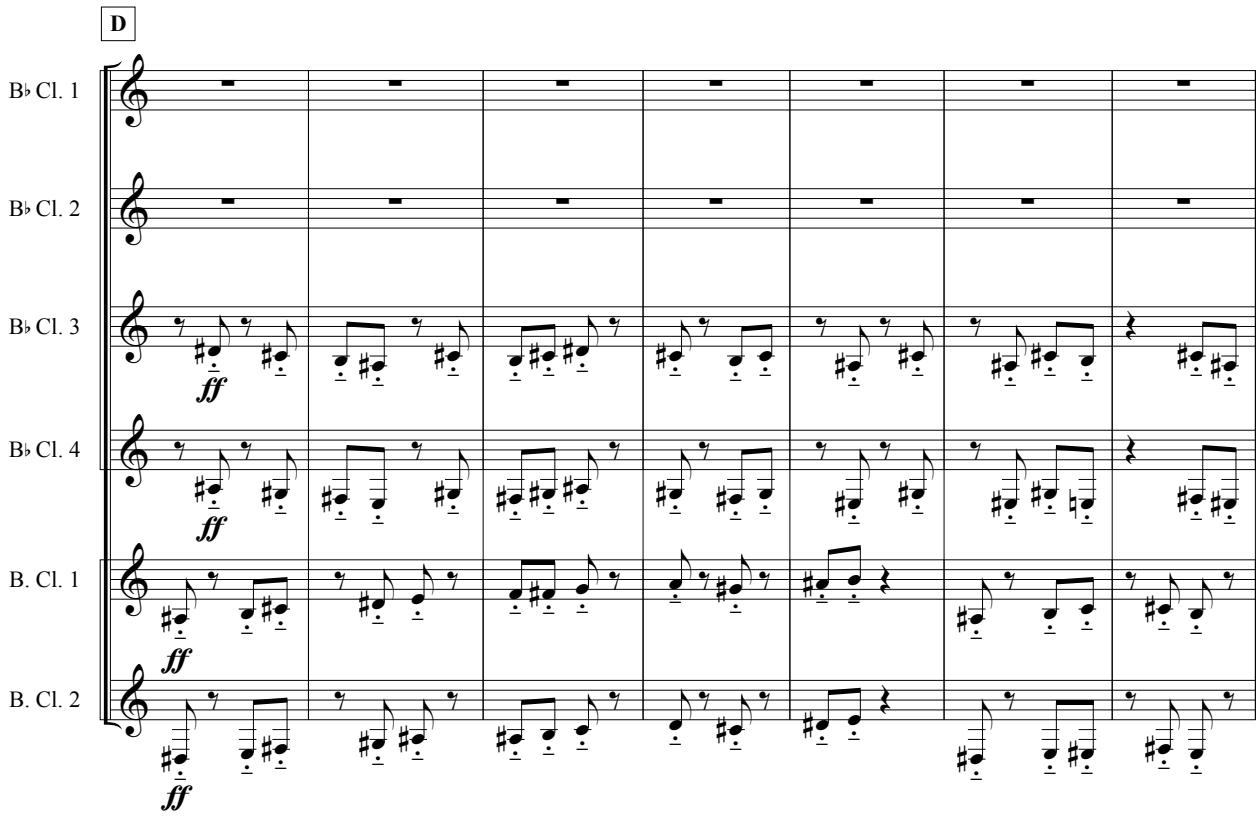

77
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
84
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
91
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4

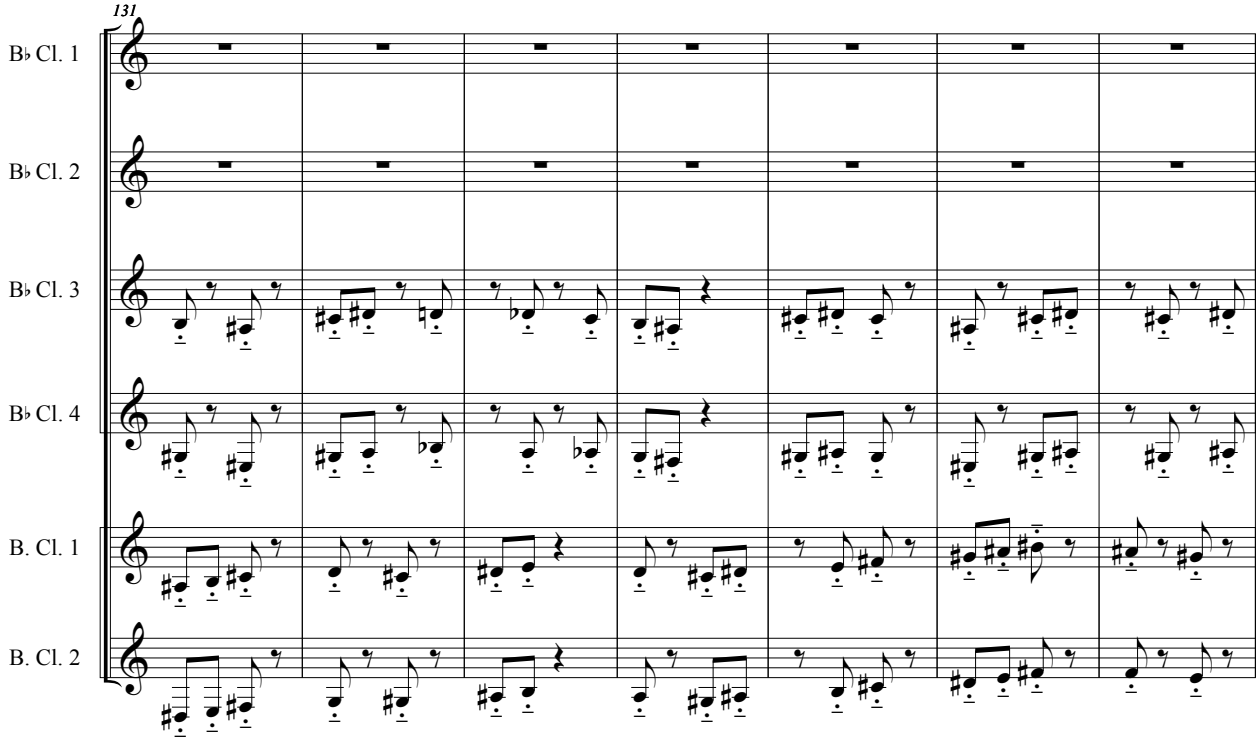

C Carefree
98
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
legato, dolce
mp
legato, dolce
mp
p
p
p
p

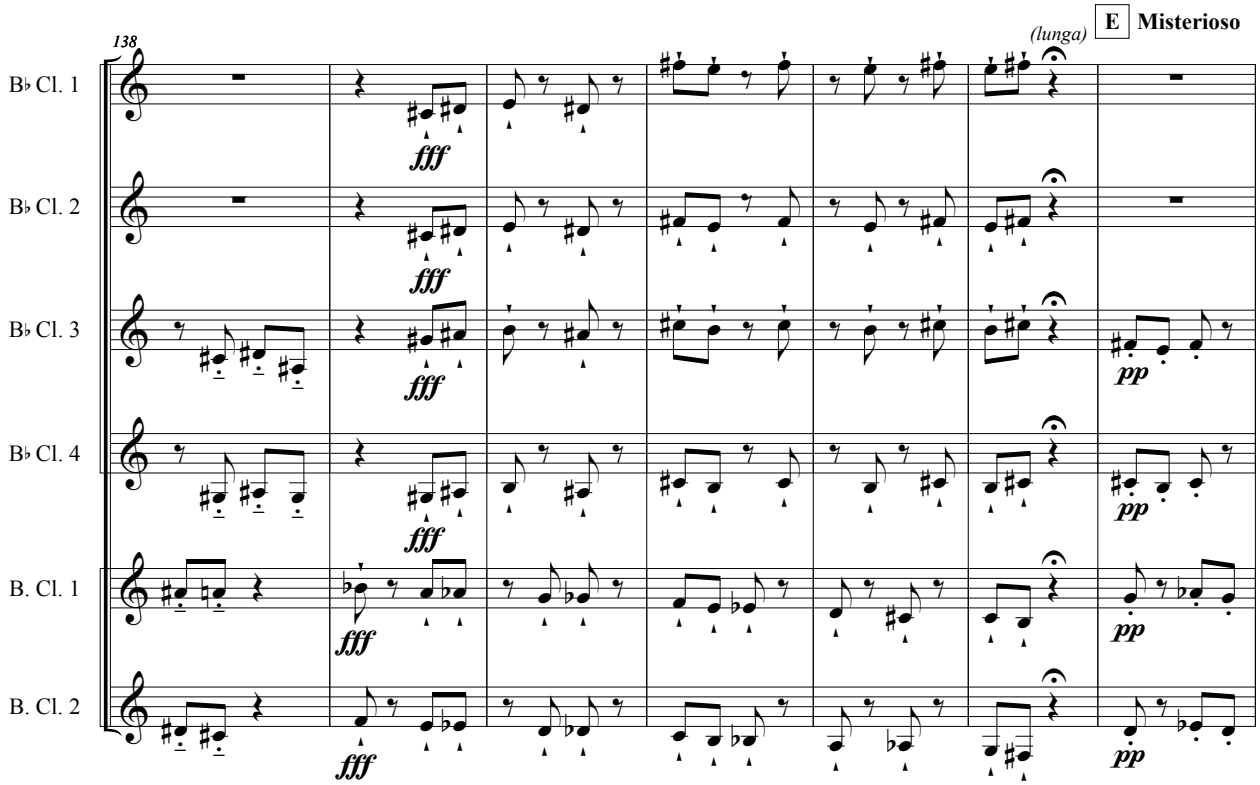

104
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

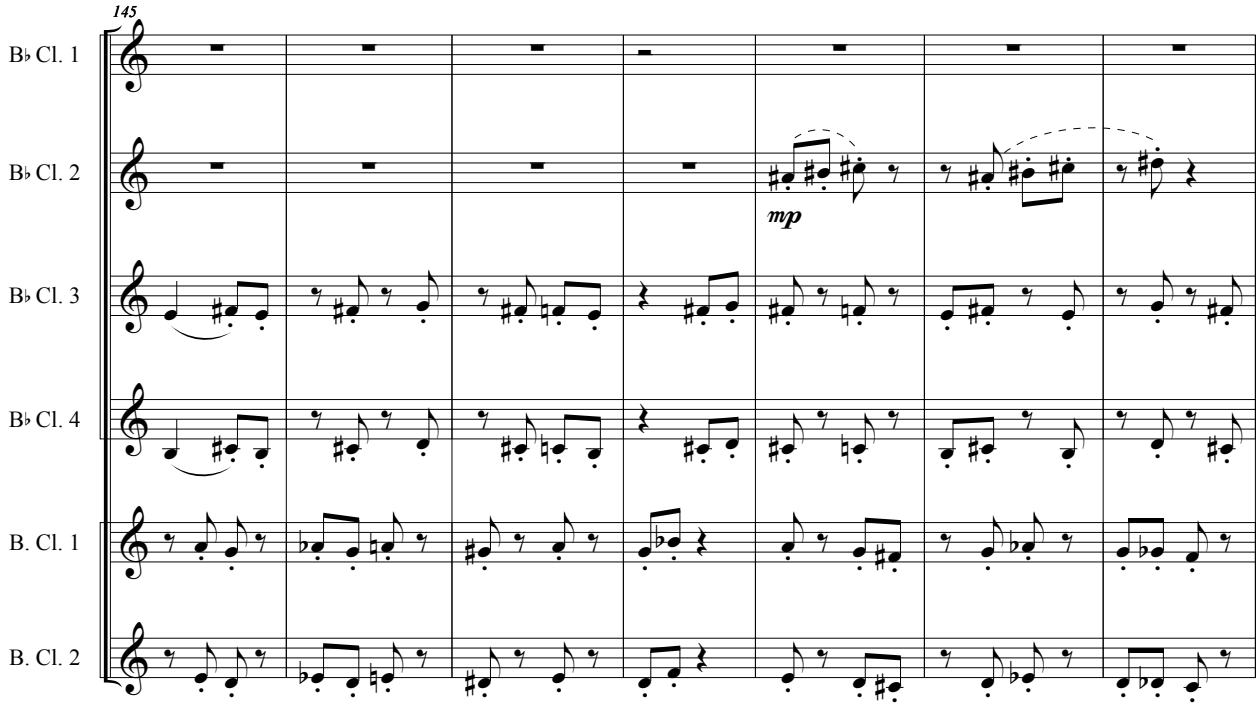

110
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

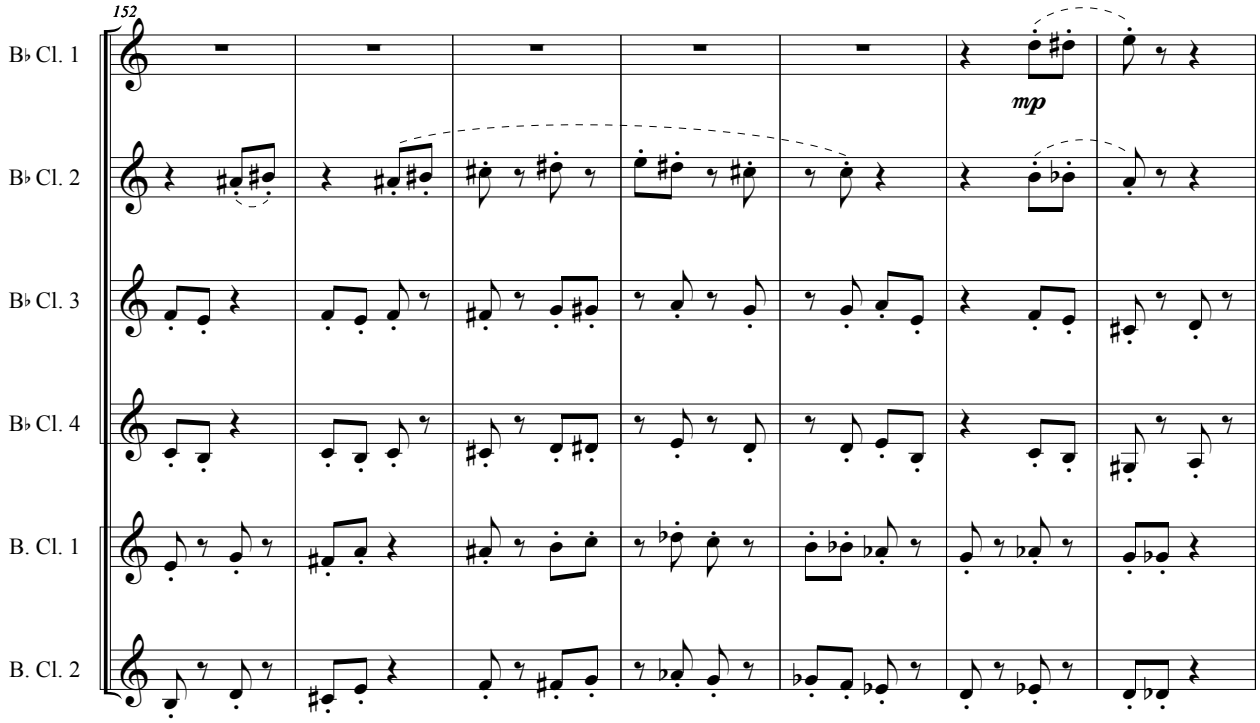

117
Poco agitato
(lunga)
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
f

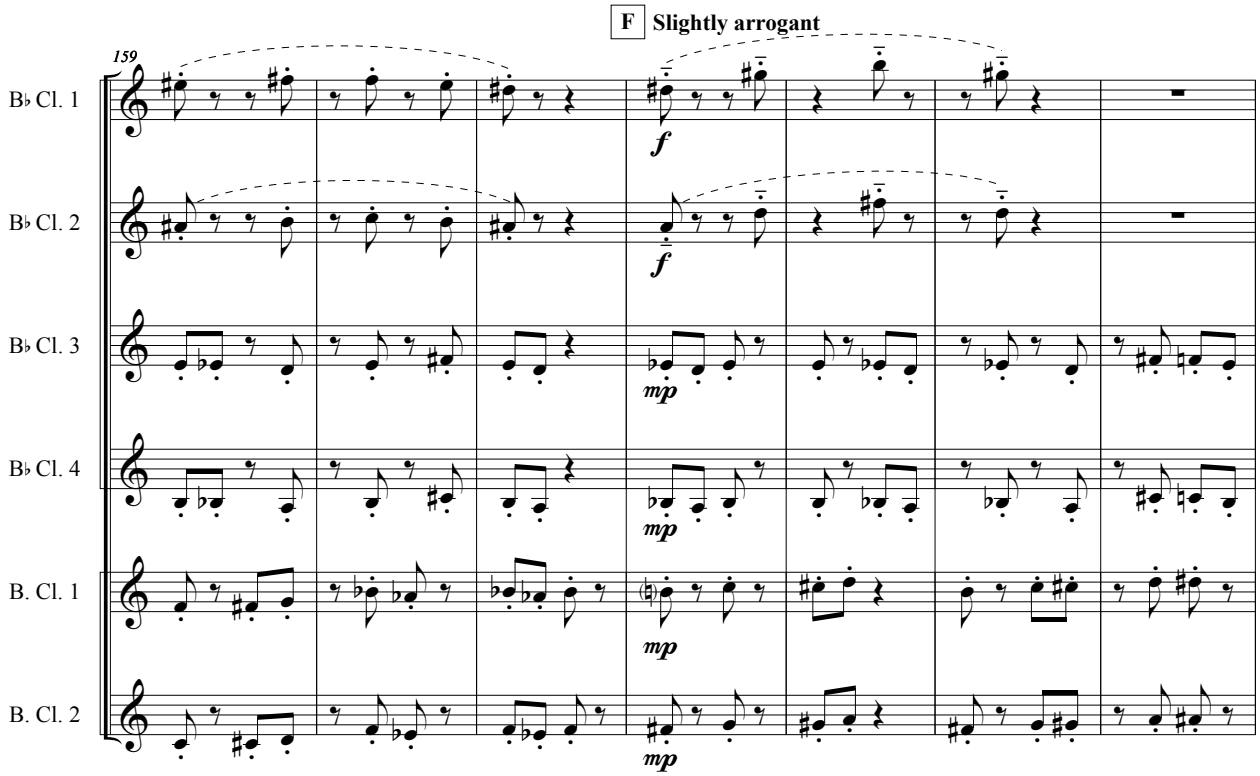

D
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
ff
ff
ff
ff

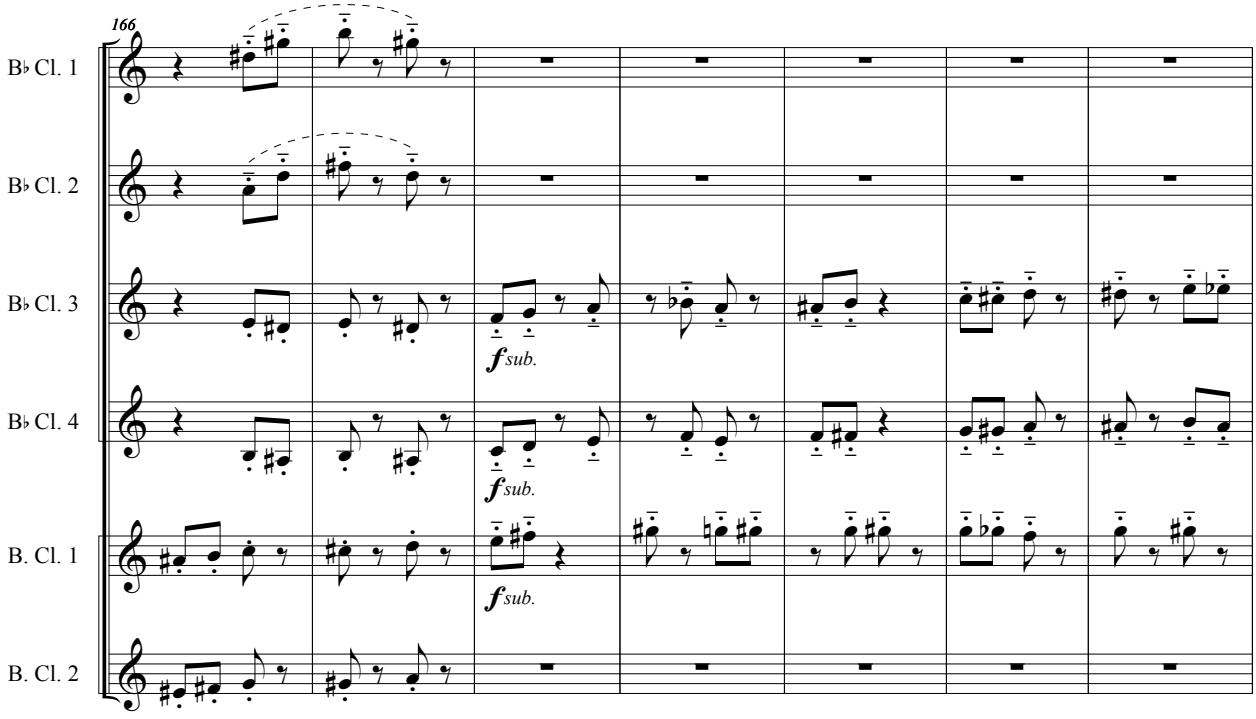

131
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

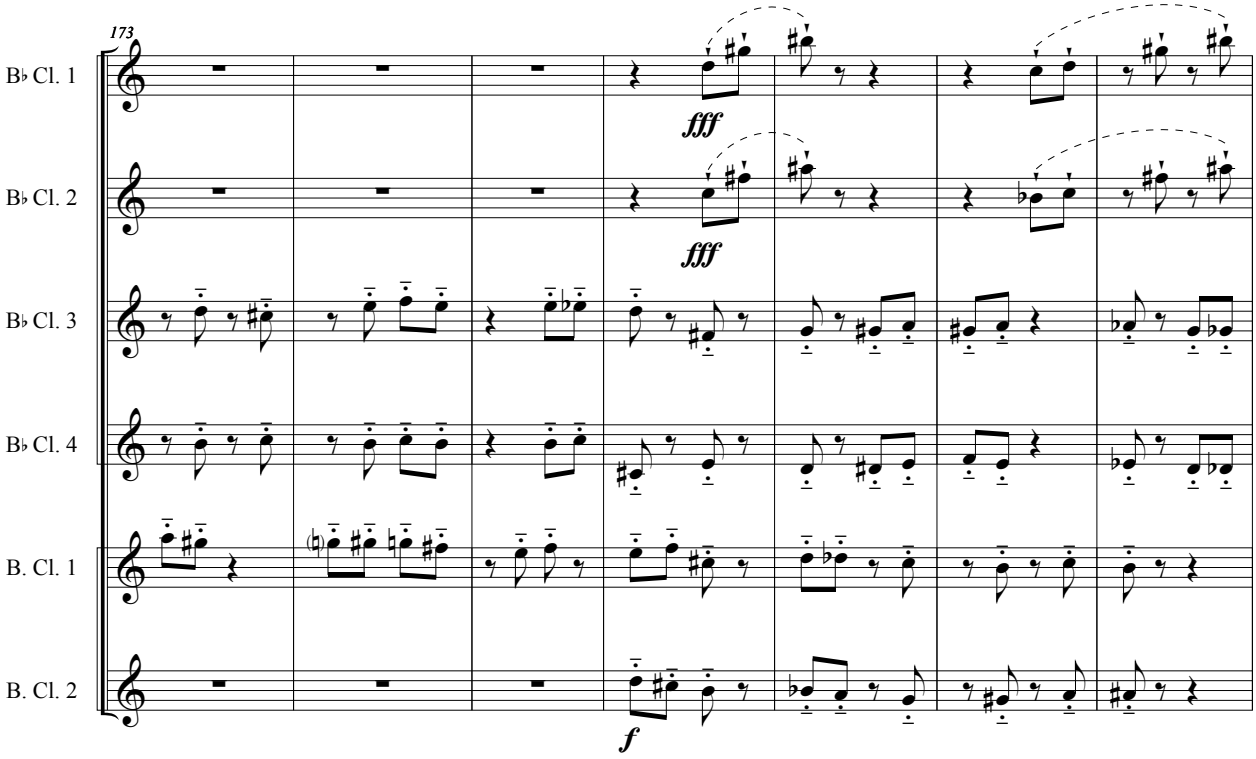

138
(lunga)
E Misterioso
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
fff
pp

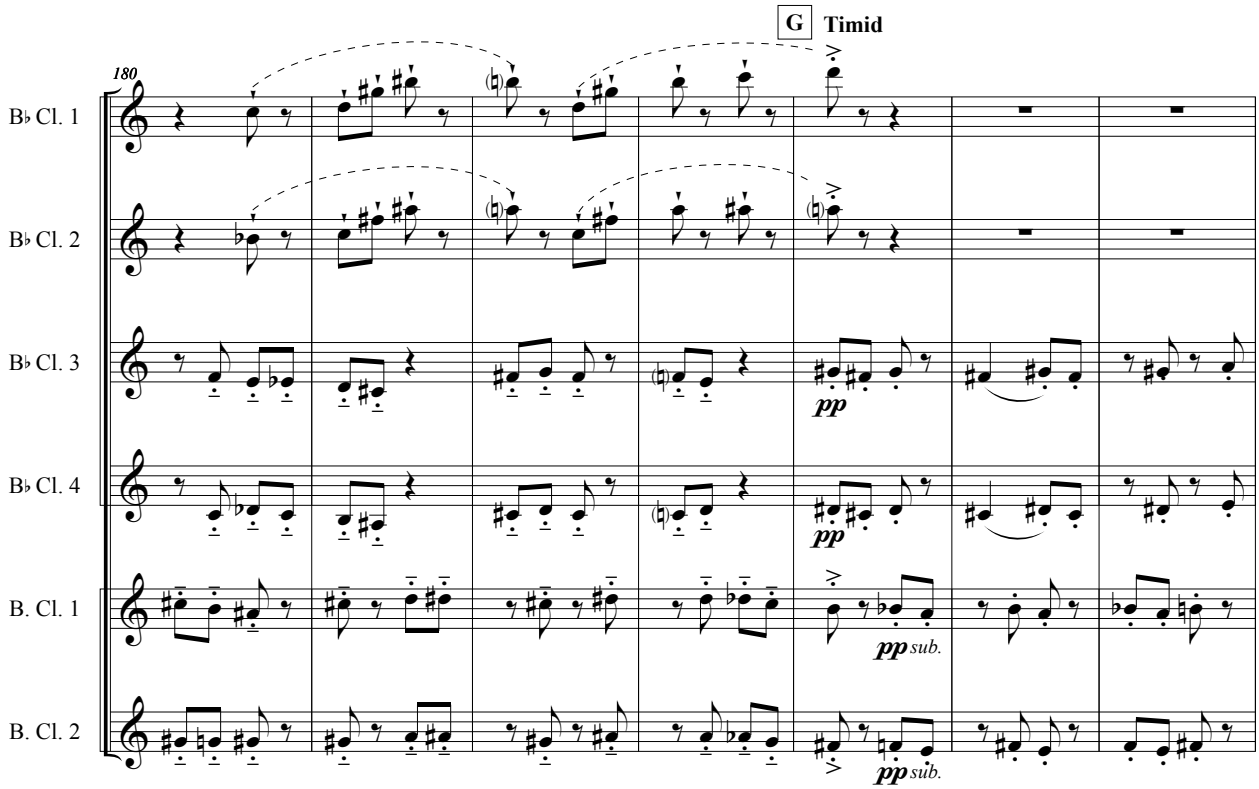

145
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
mp

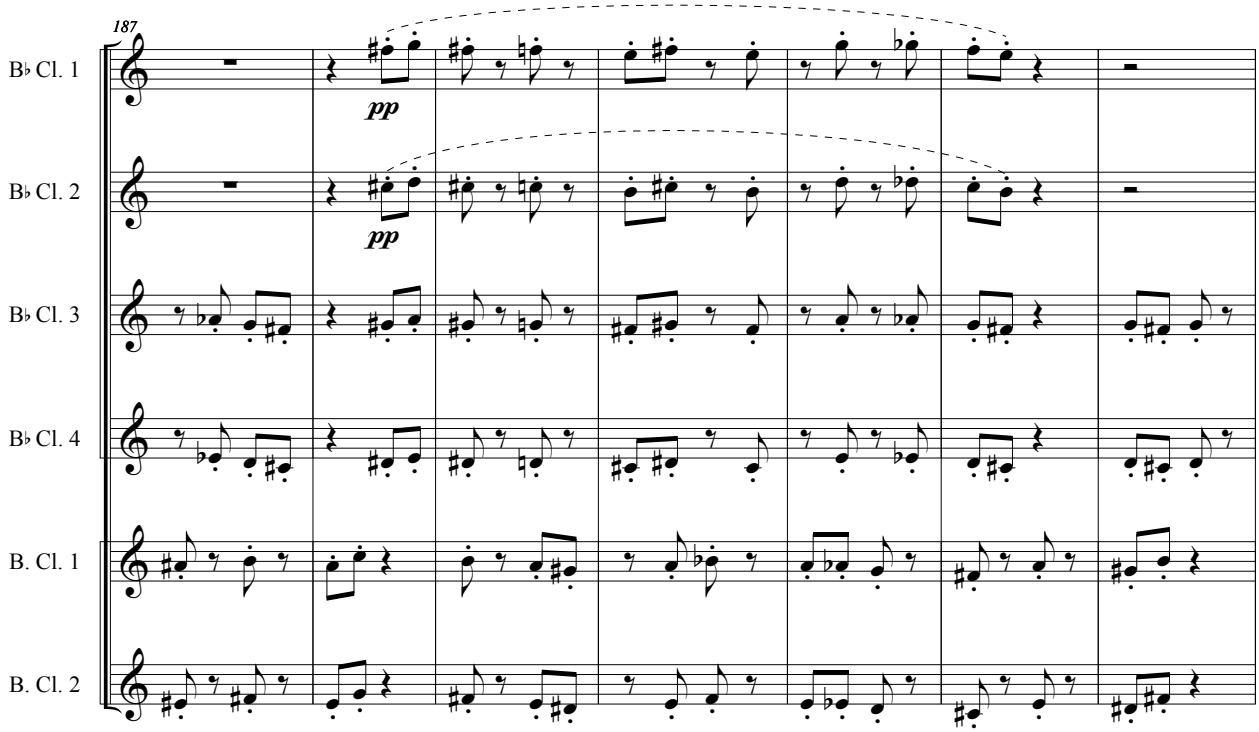

152
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
mp

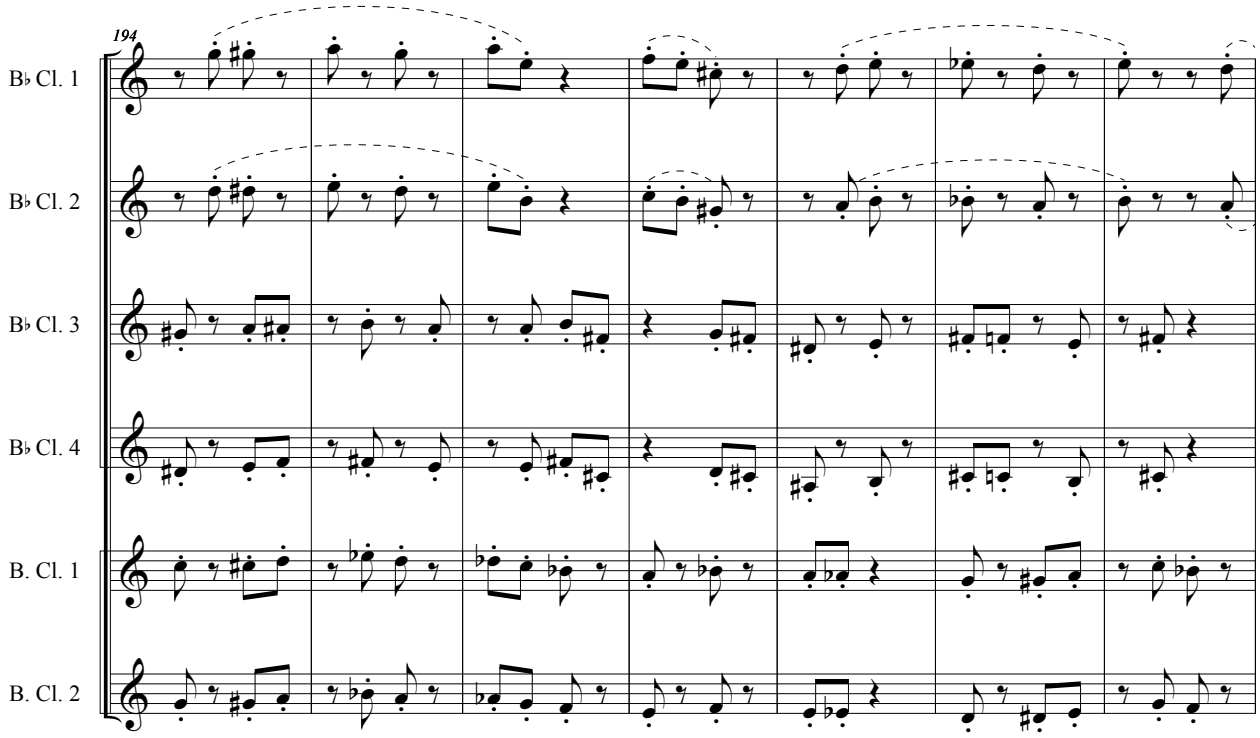

F Slightly arrogant
159
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
f
f
mp
mp
mp
mp

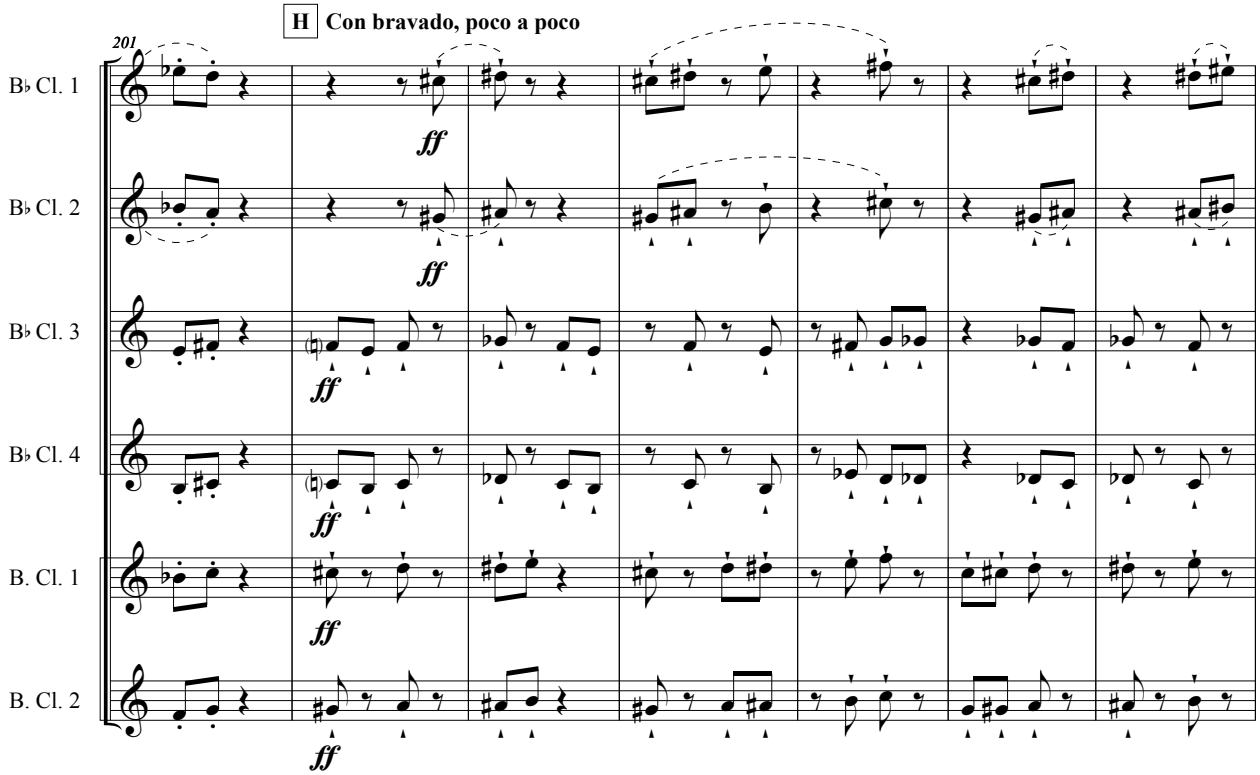

166
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
fsub.
fsub.
fsub.

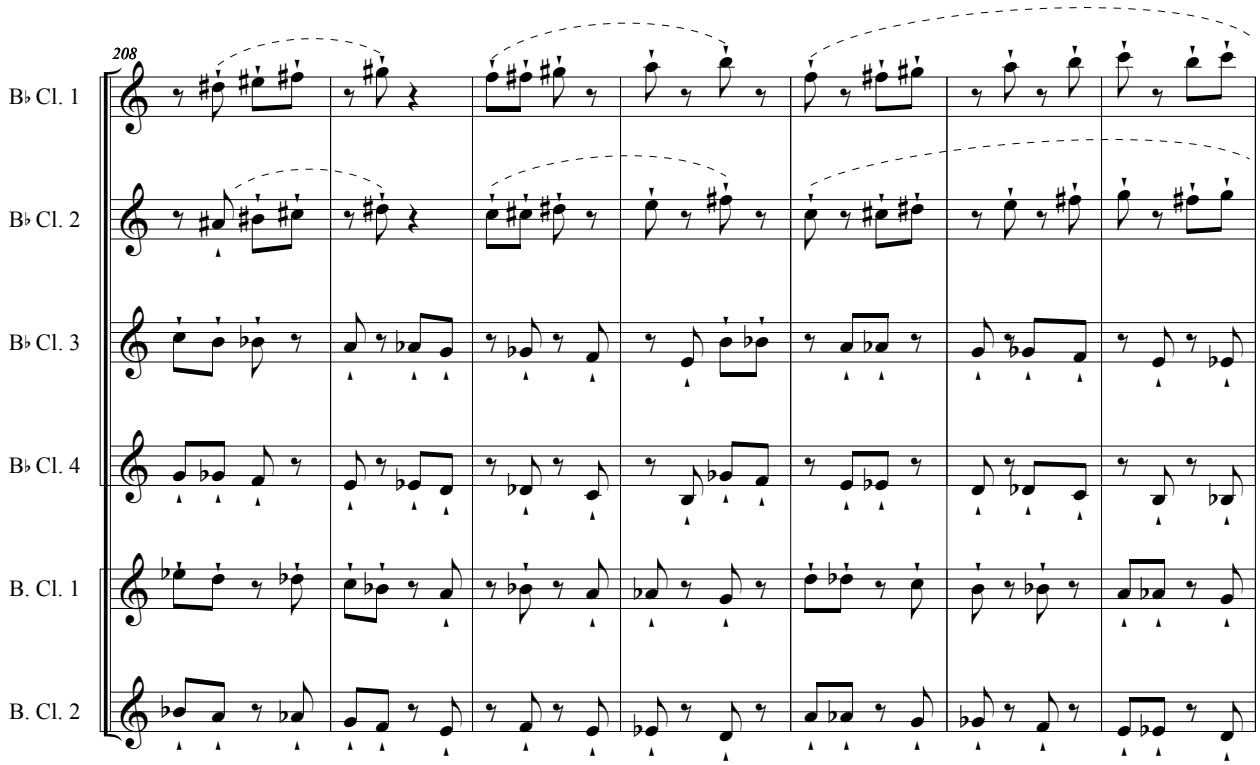

173
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
fff
fff
f

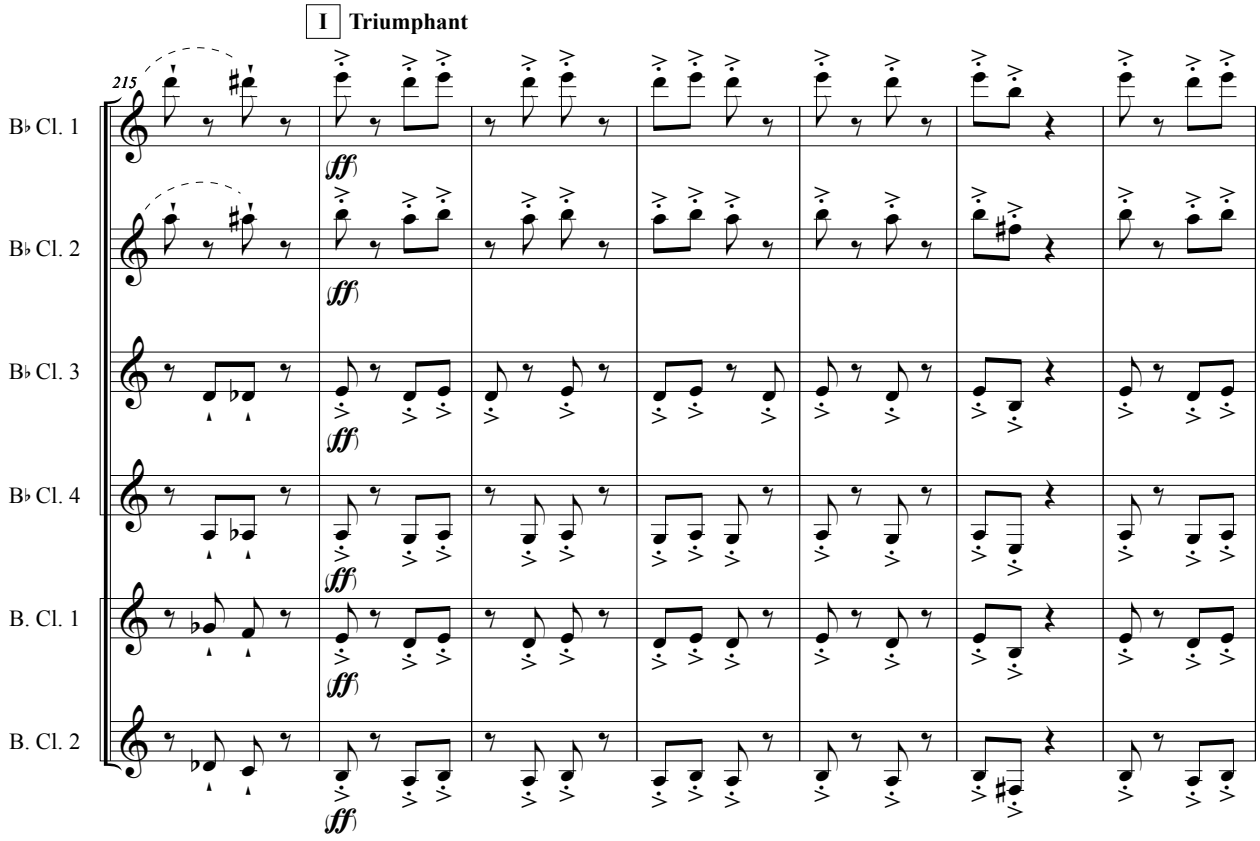

G
Timid
180
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
pp
pp
pp sub.
pp sub.

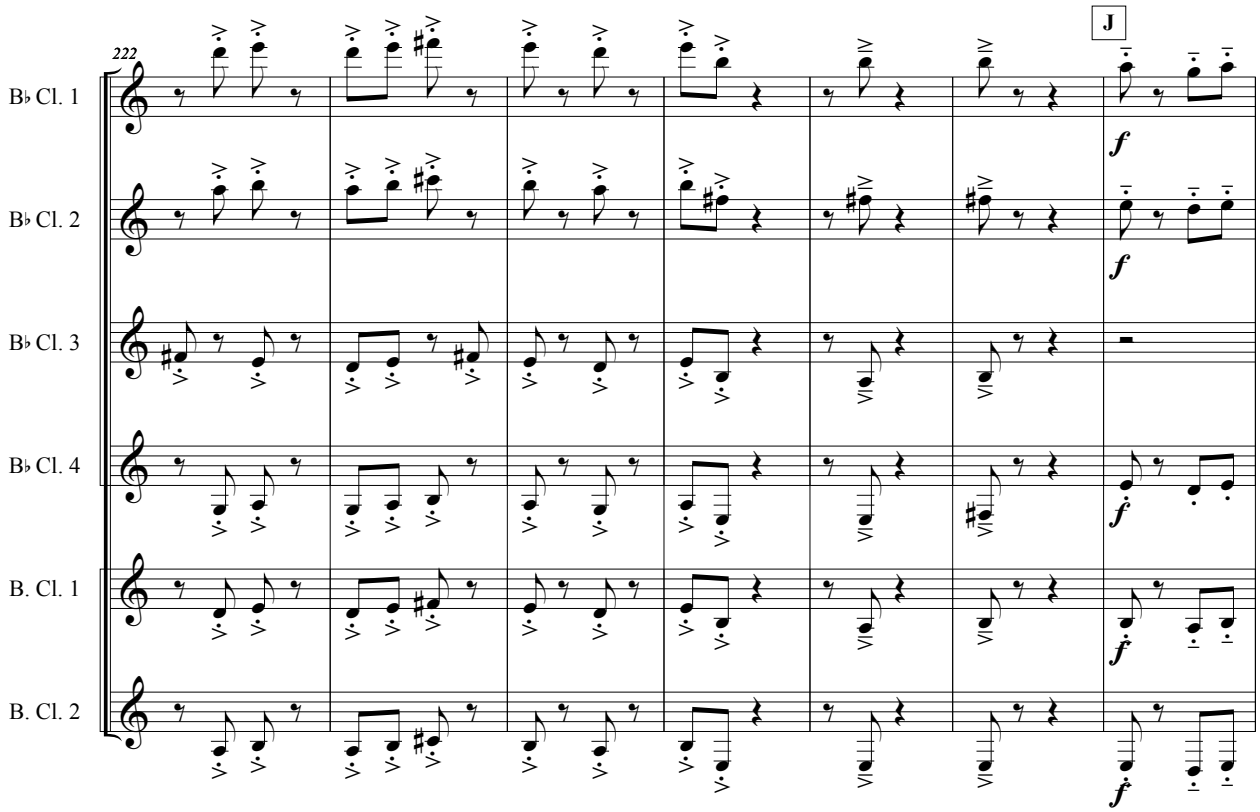

187
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
pp
pp

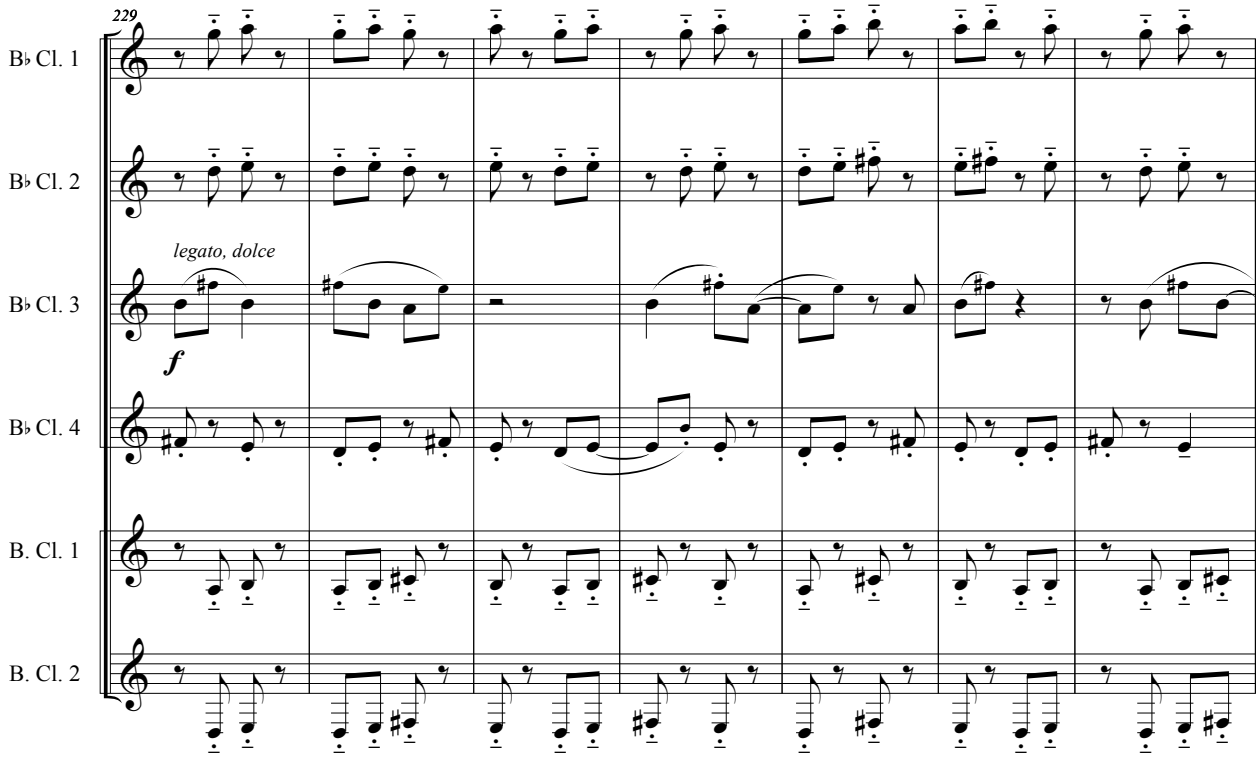

194
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

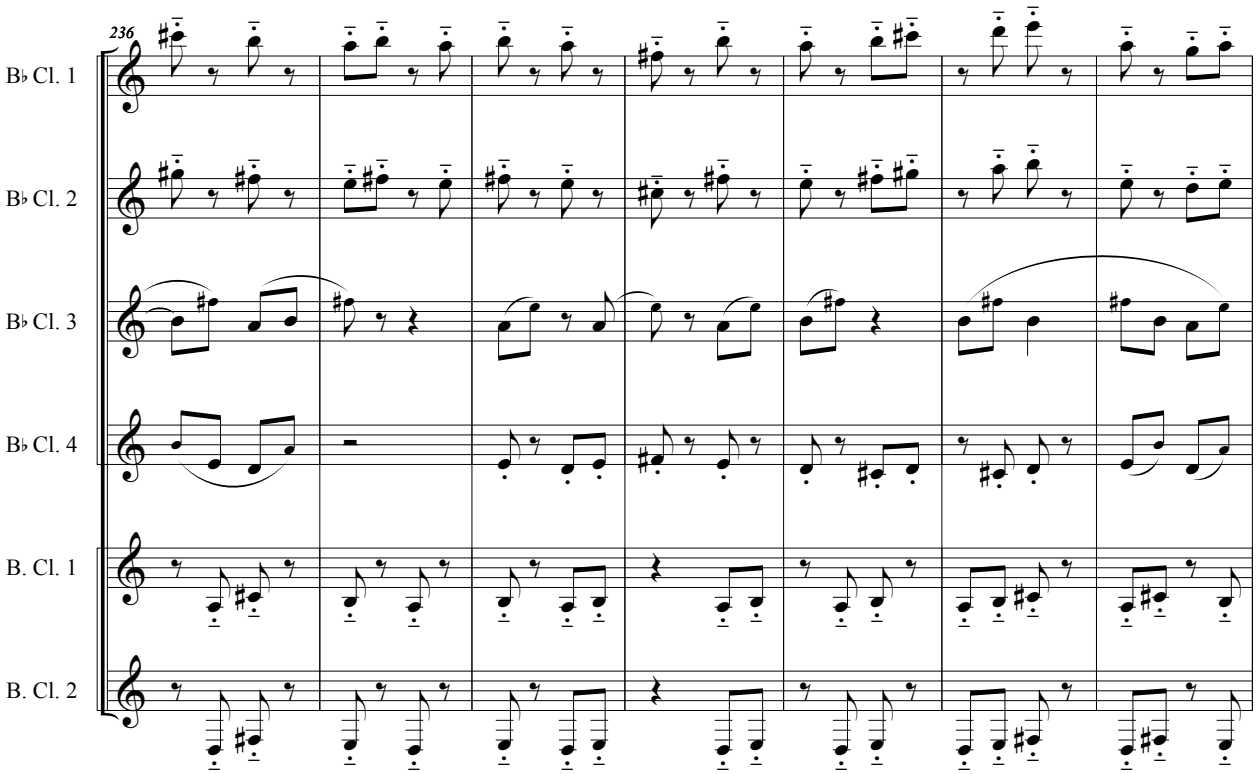

H
Con bravado, poco a poco
201
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
ff

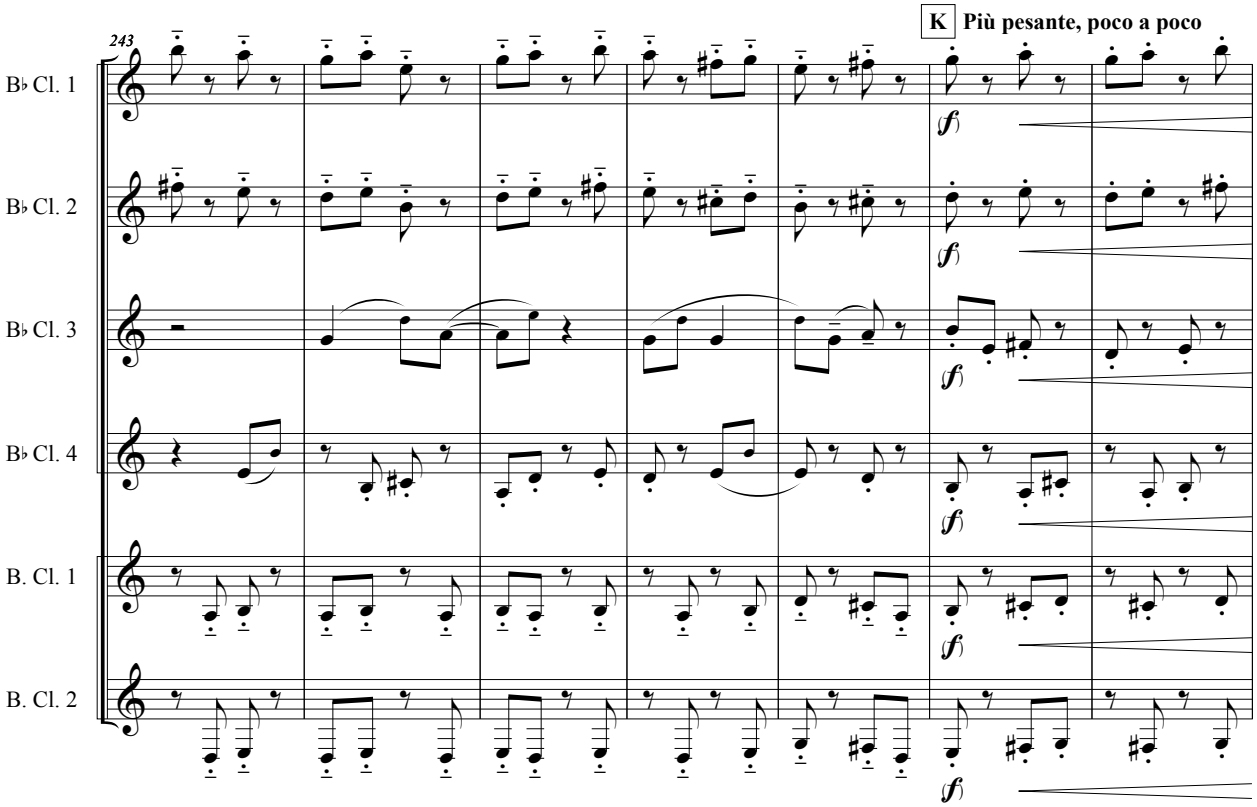

208
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

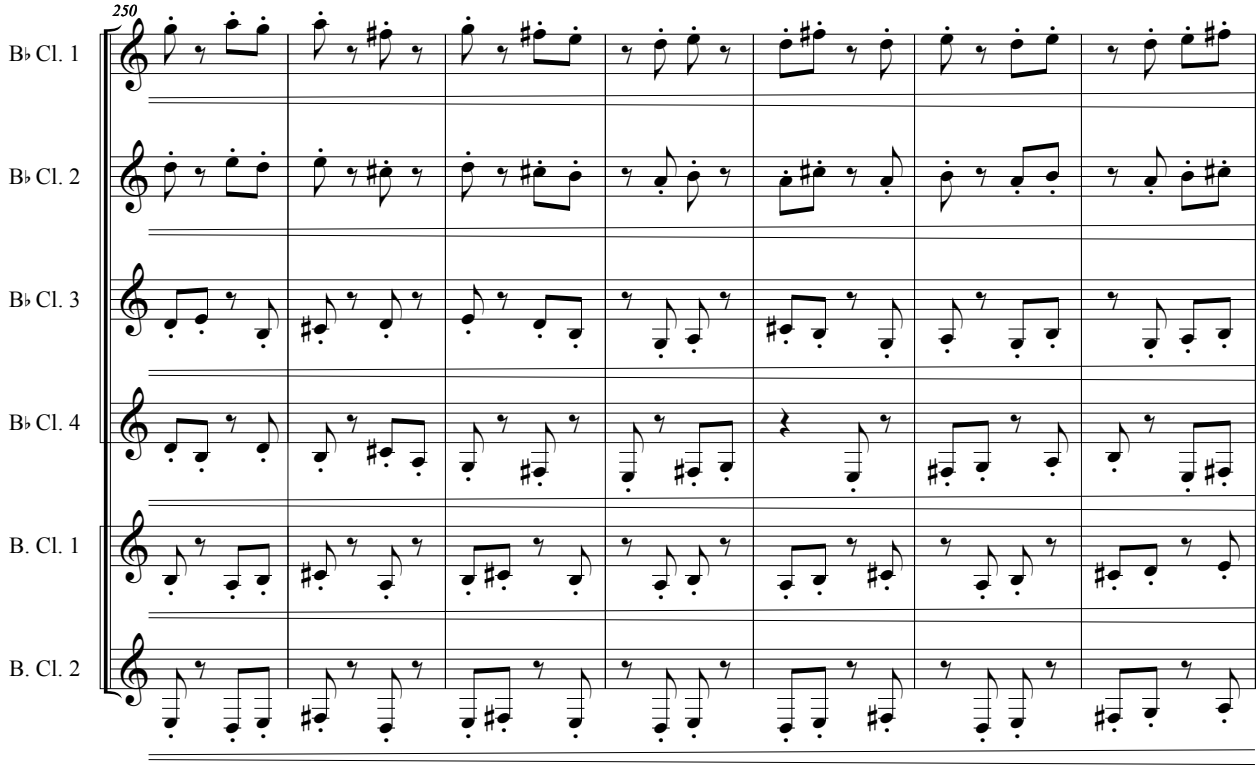

I Triumphant
215
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
(ff)

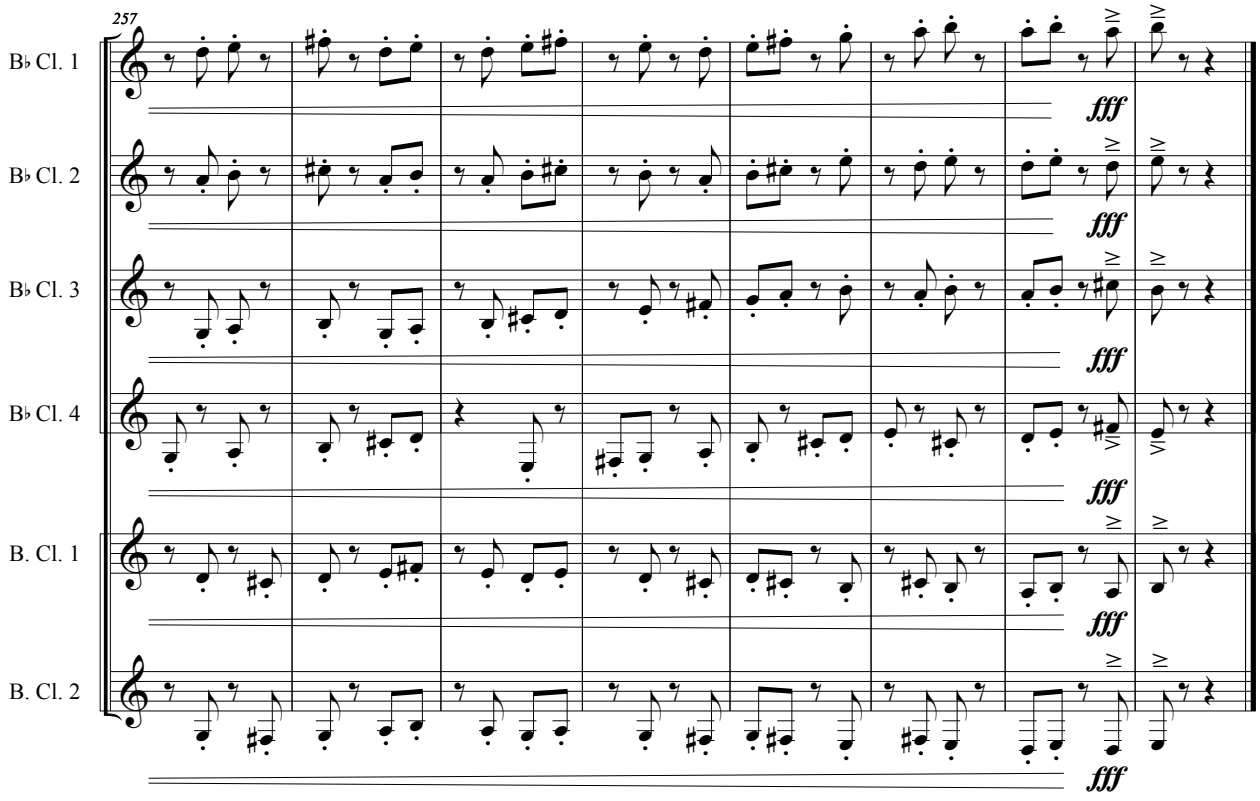

222
J
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
f
f
f
f
f


229
B♭ Cl. 1
B♭ Cl. 2
legato, dolce
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
f

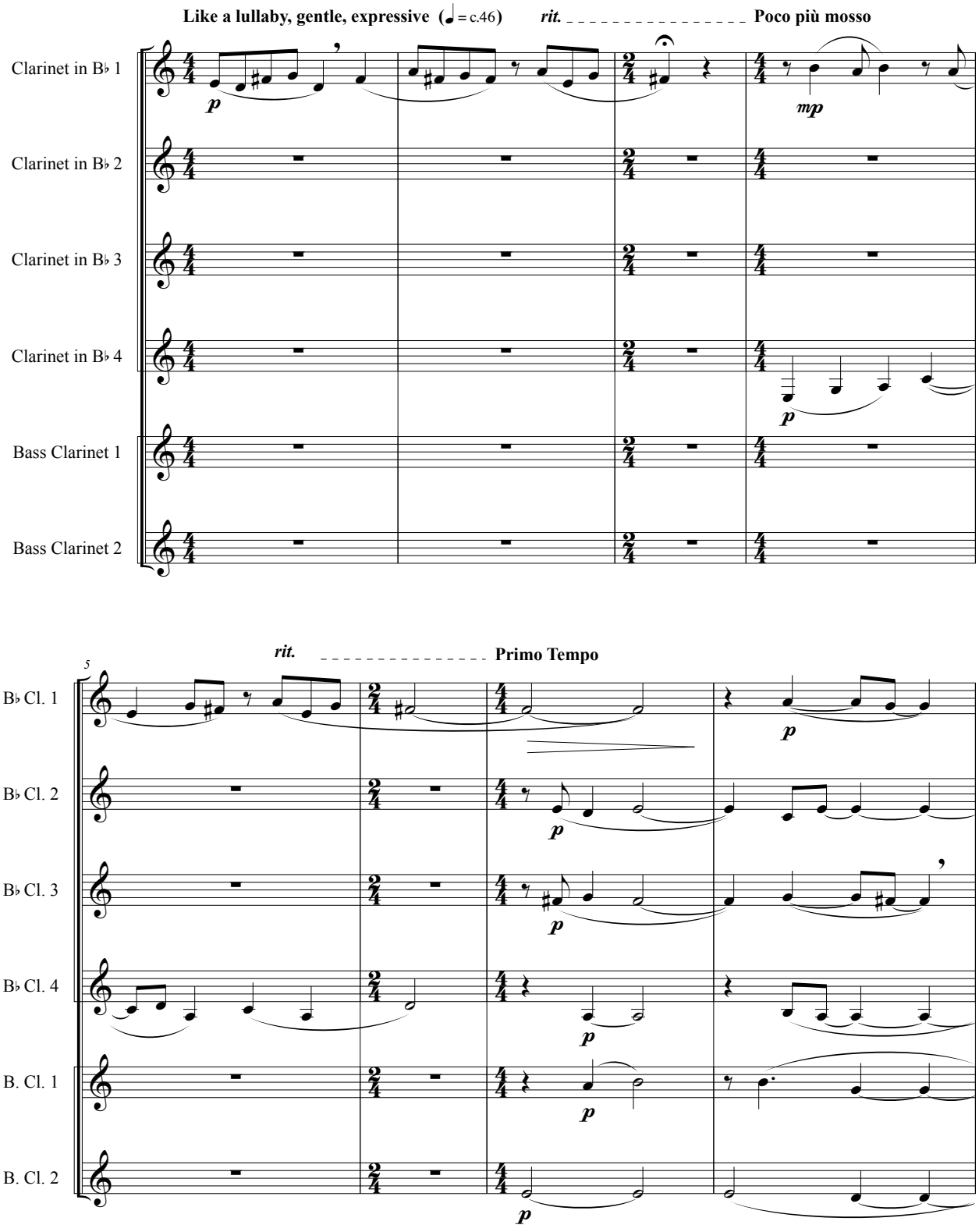

236
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

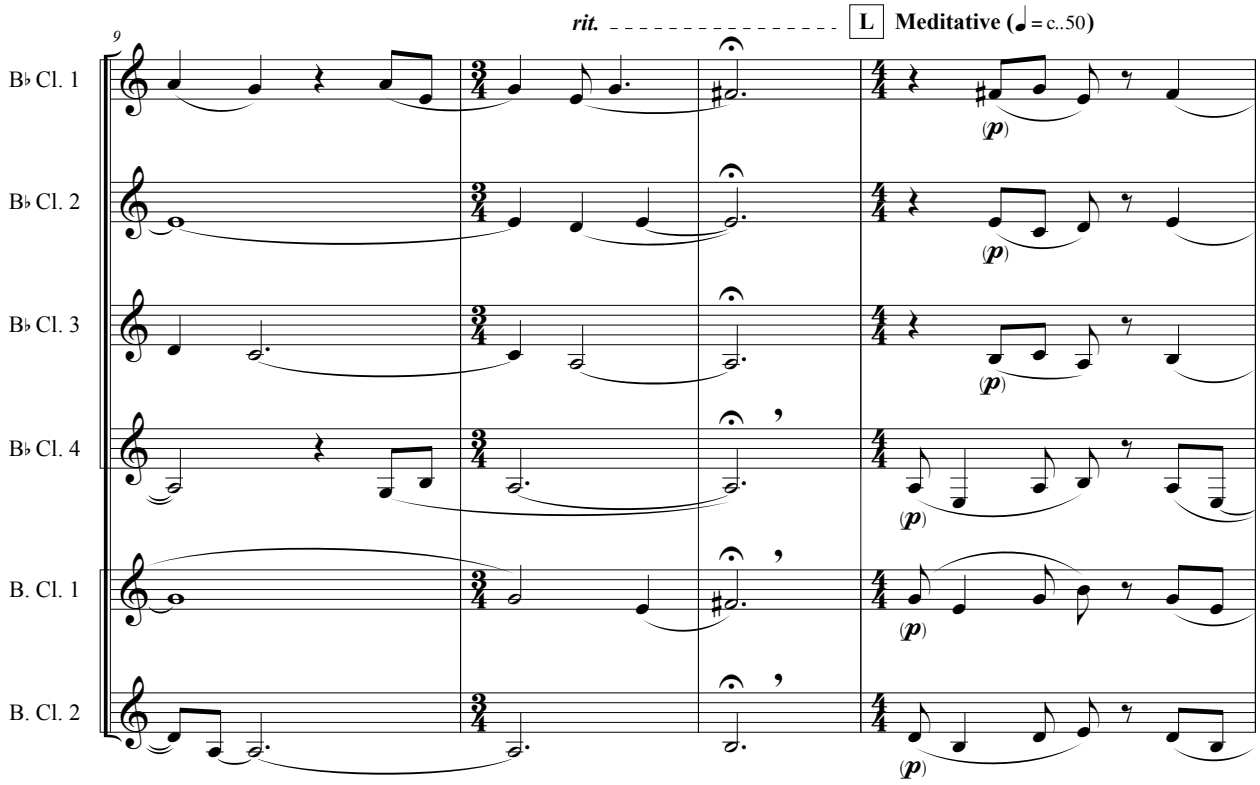

243
K
Più pesante, poco a poco
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
(f)

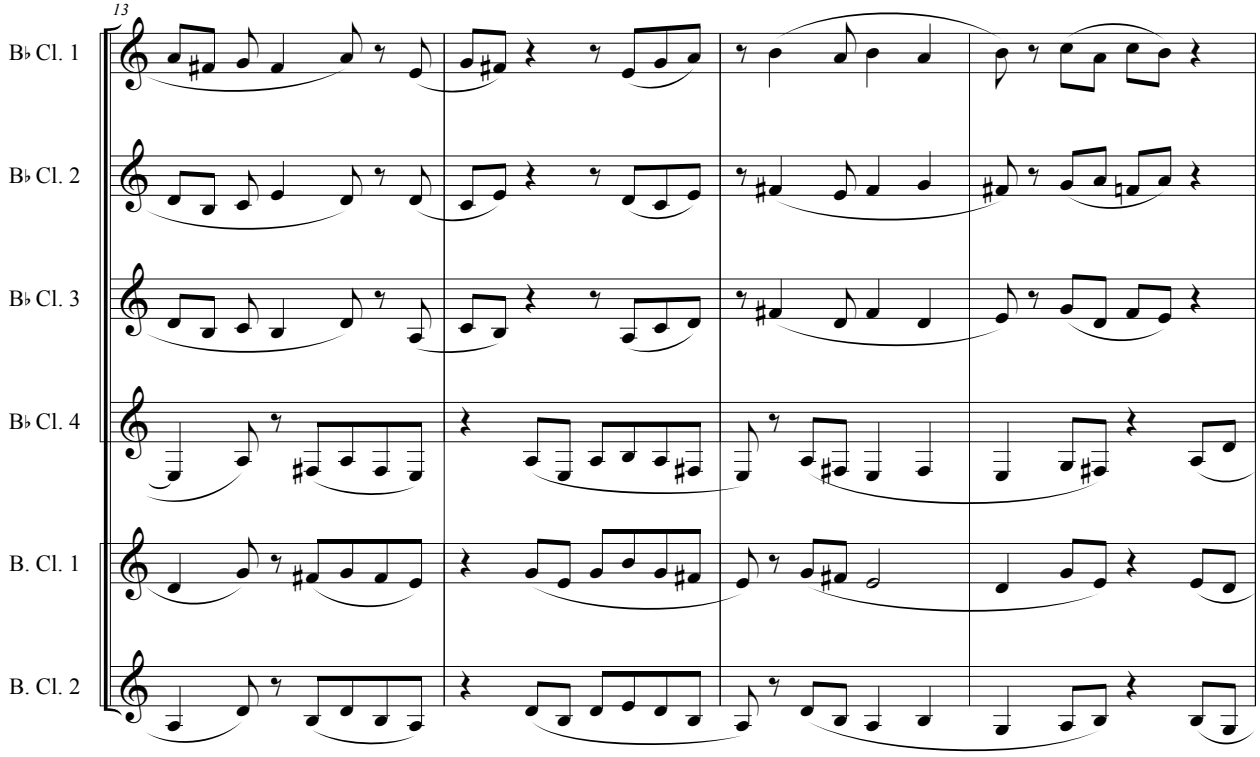

250
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

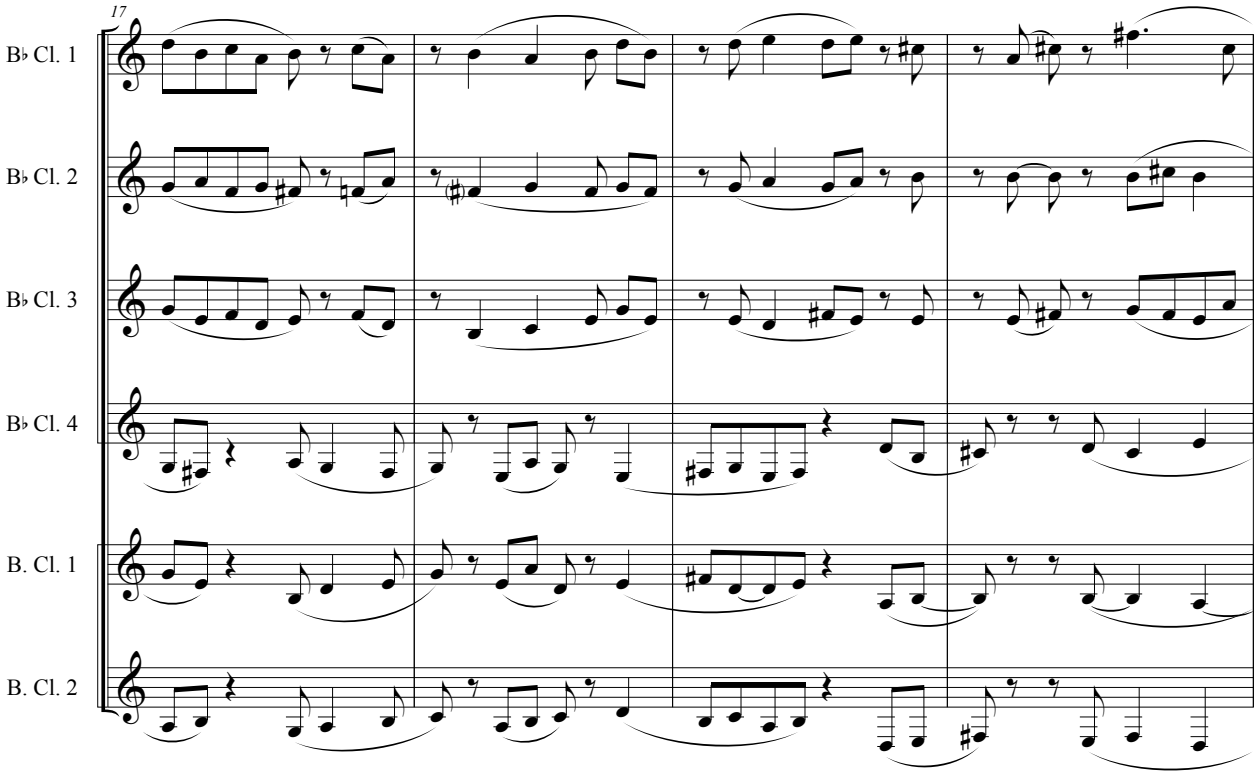

257
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
fff

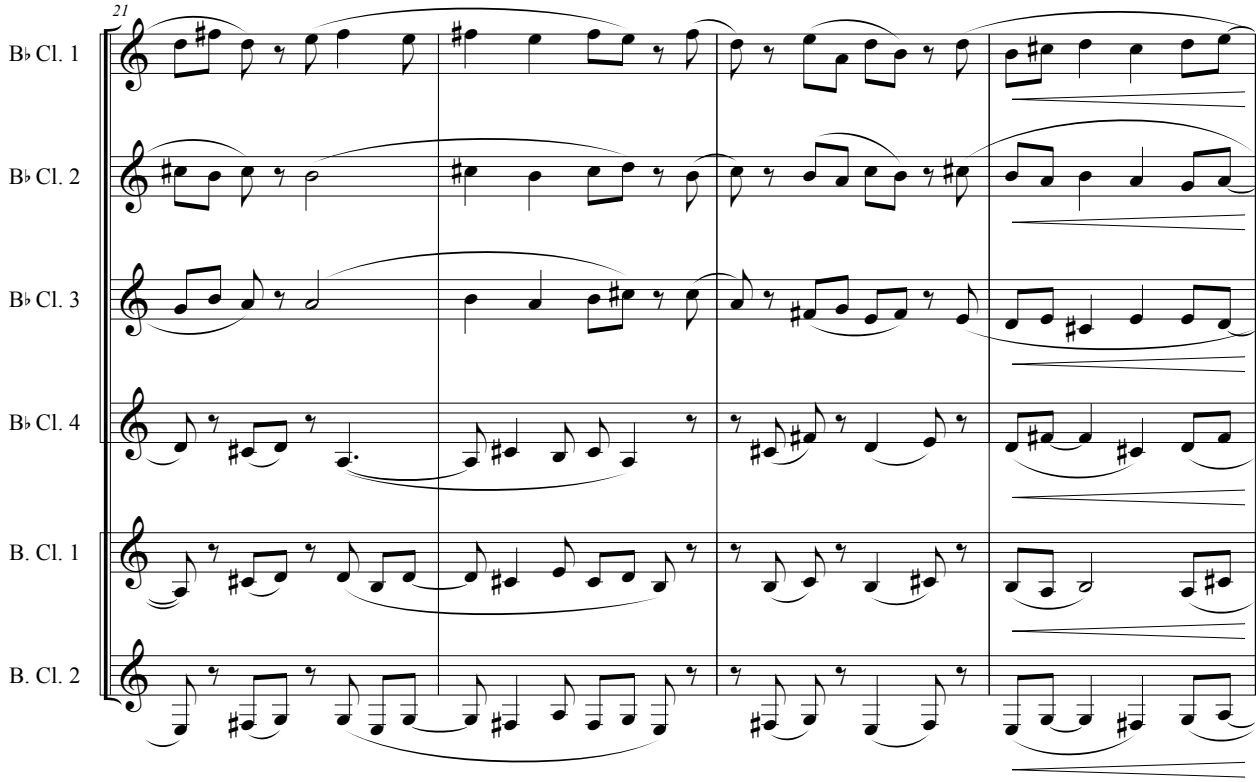
II. Traces

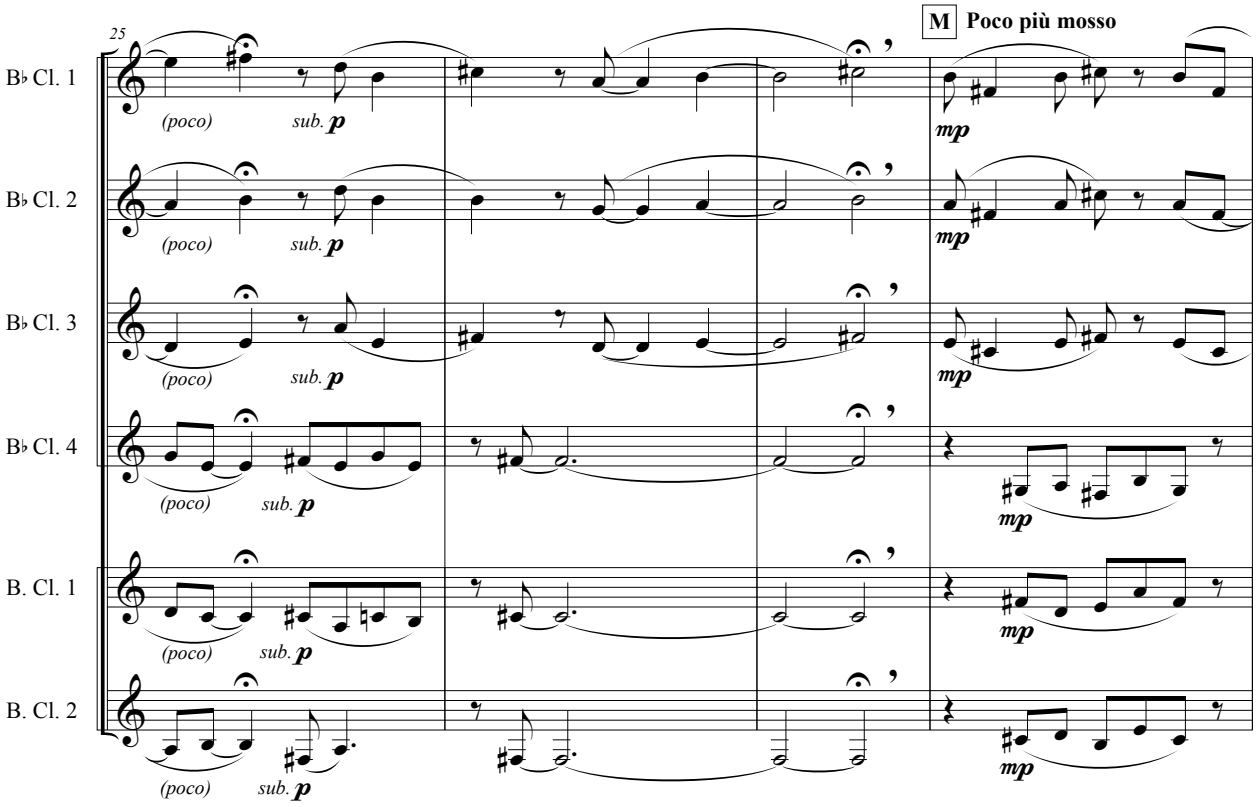

Like a lullaby, gentle, expressive (♩= c.46)
rit.
Poco più mosso
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Clarinet in B♭ 4
Bass Clarinet 1
Bass Clarinet 2
p
mp
5
rit.
Primo Tempo
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

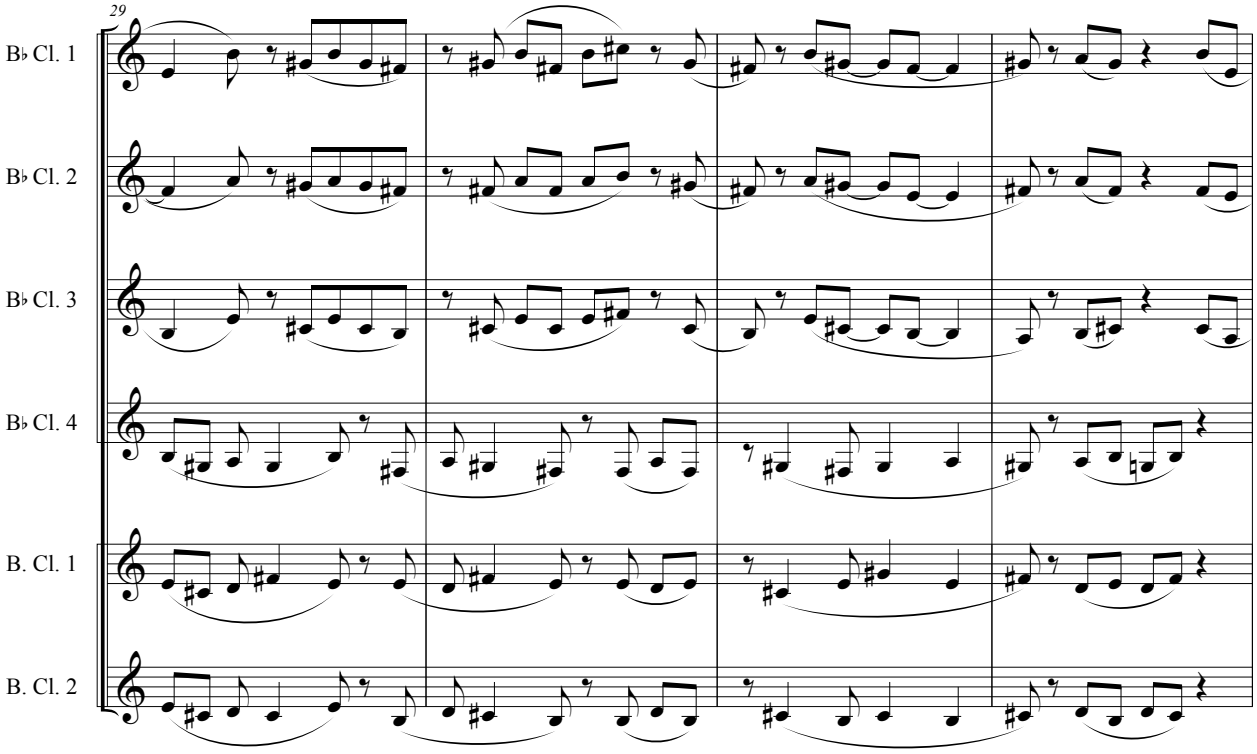

rit.
L
Meditative (♩= c..50)
9
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
(p)

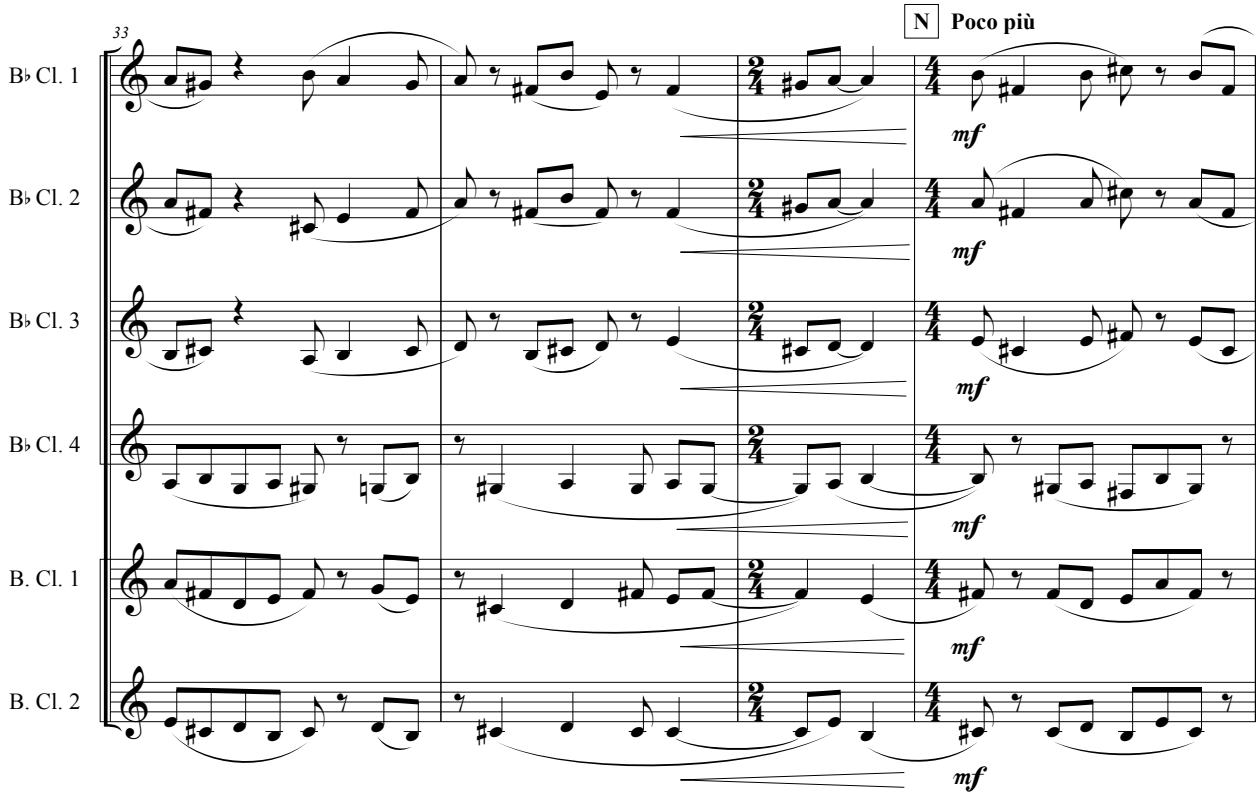

13
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

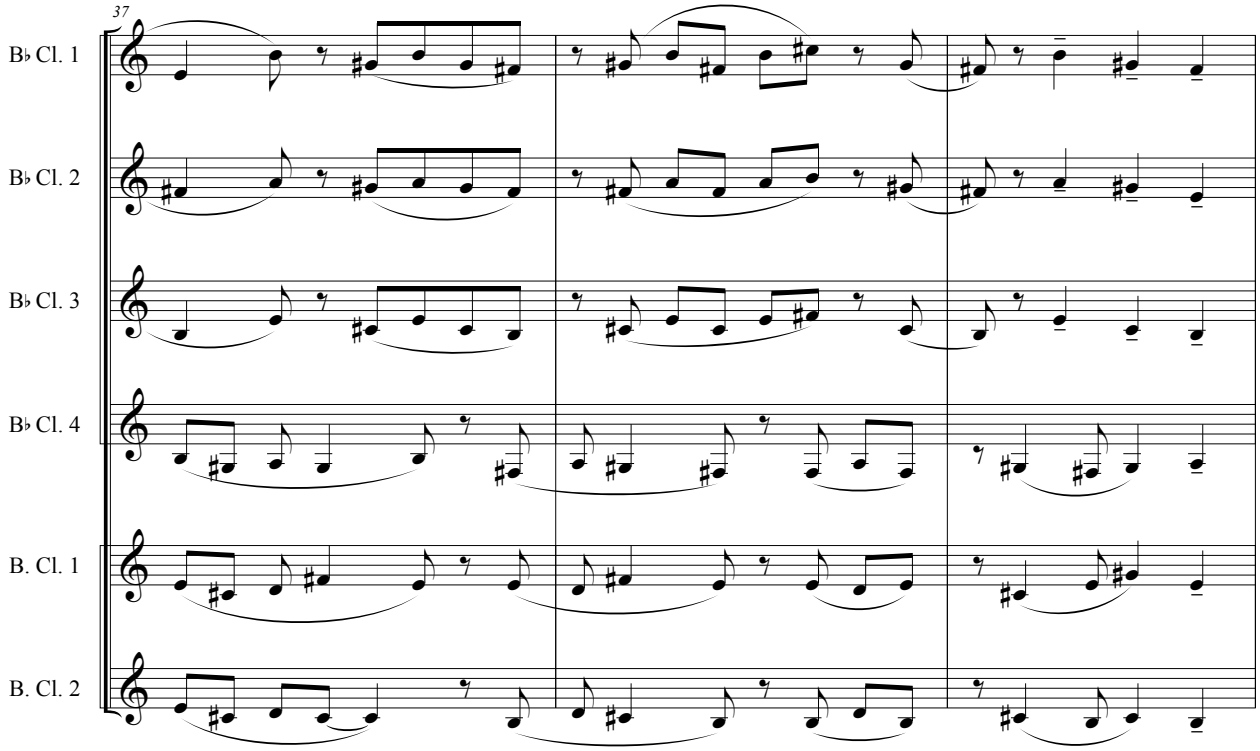

17
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

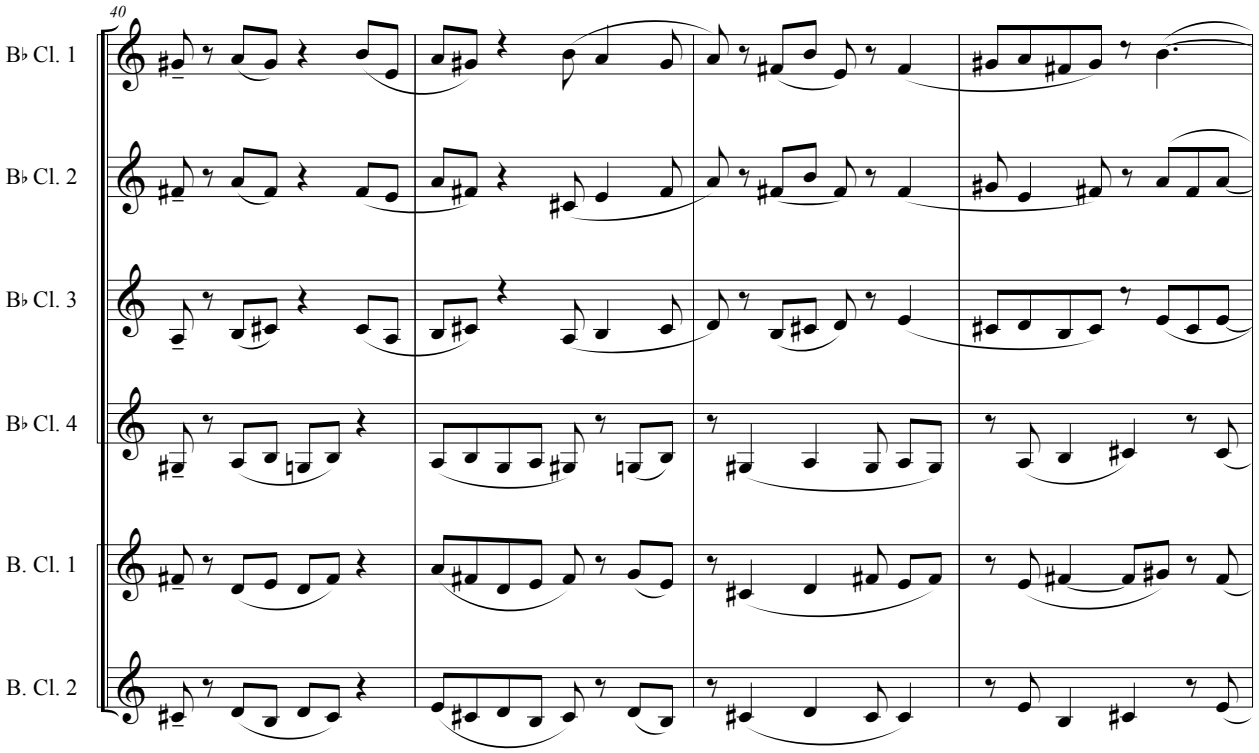

21
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

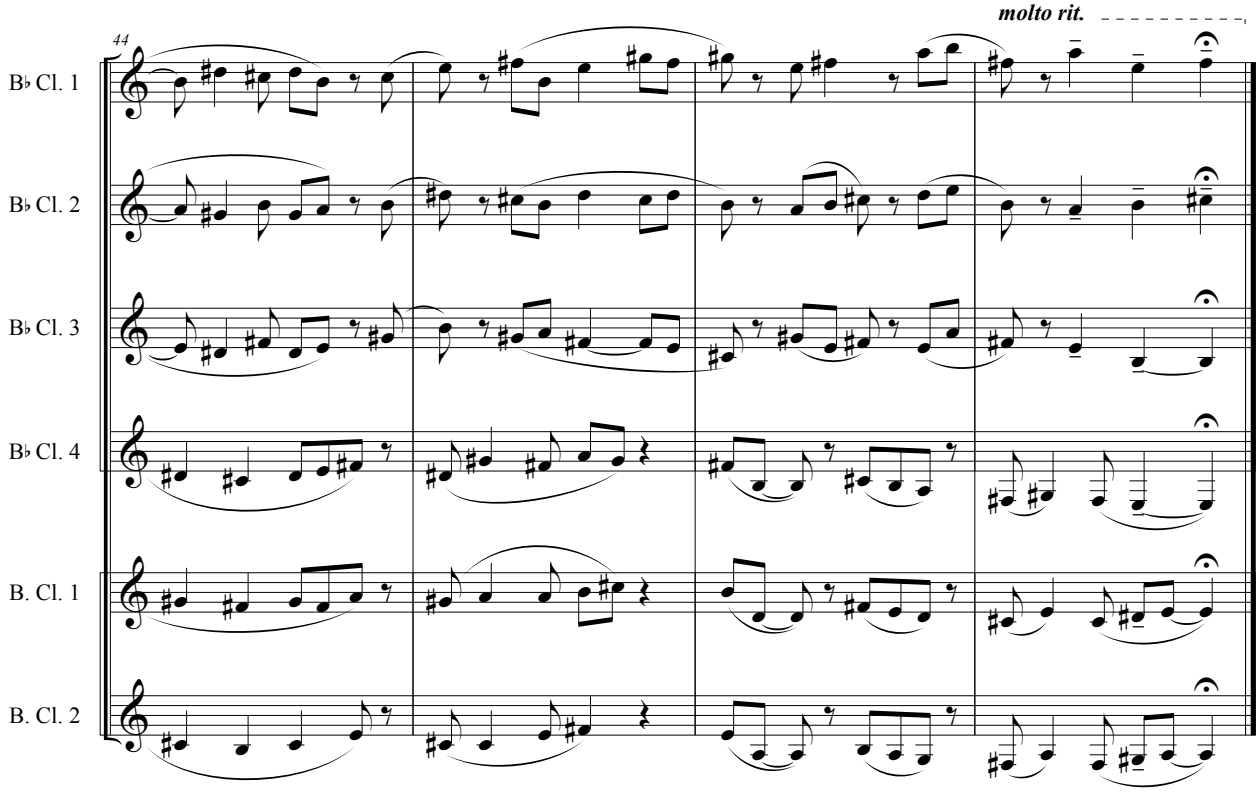

25
M Poco più mosso
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
(poco)
sub. p
mp


29
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

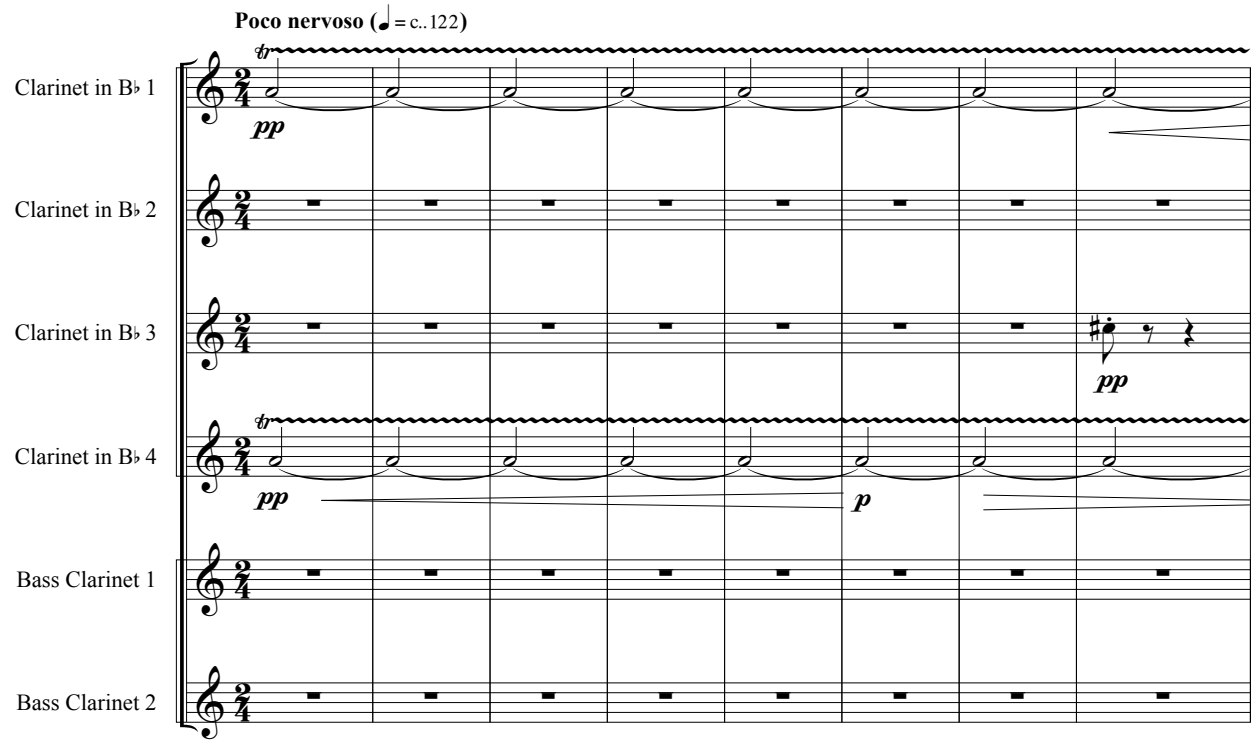

33
N
Poco più
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
mf

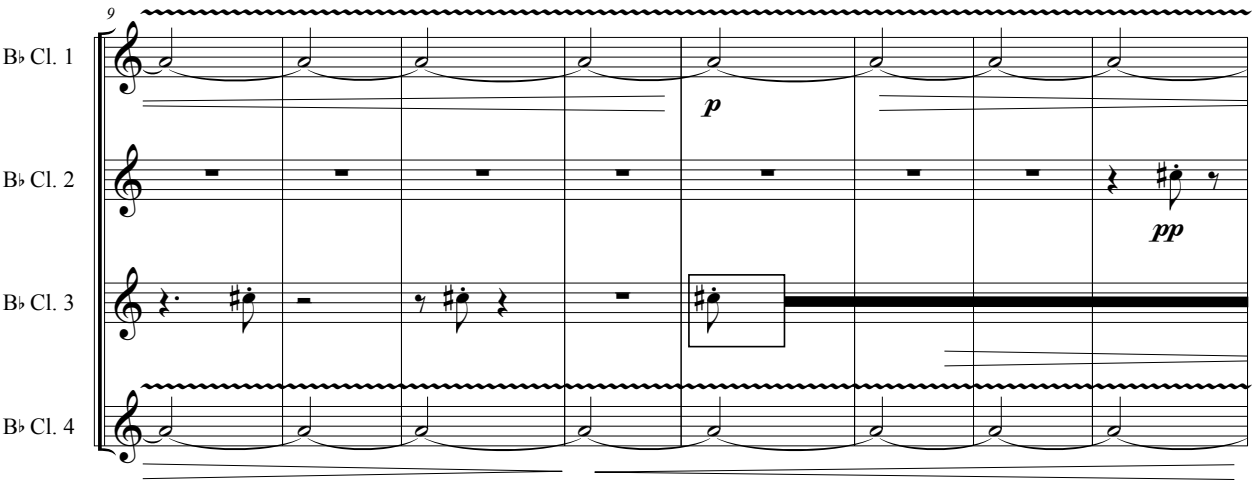

37
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

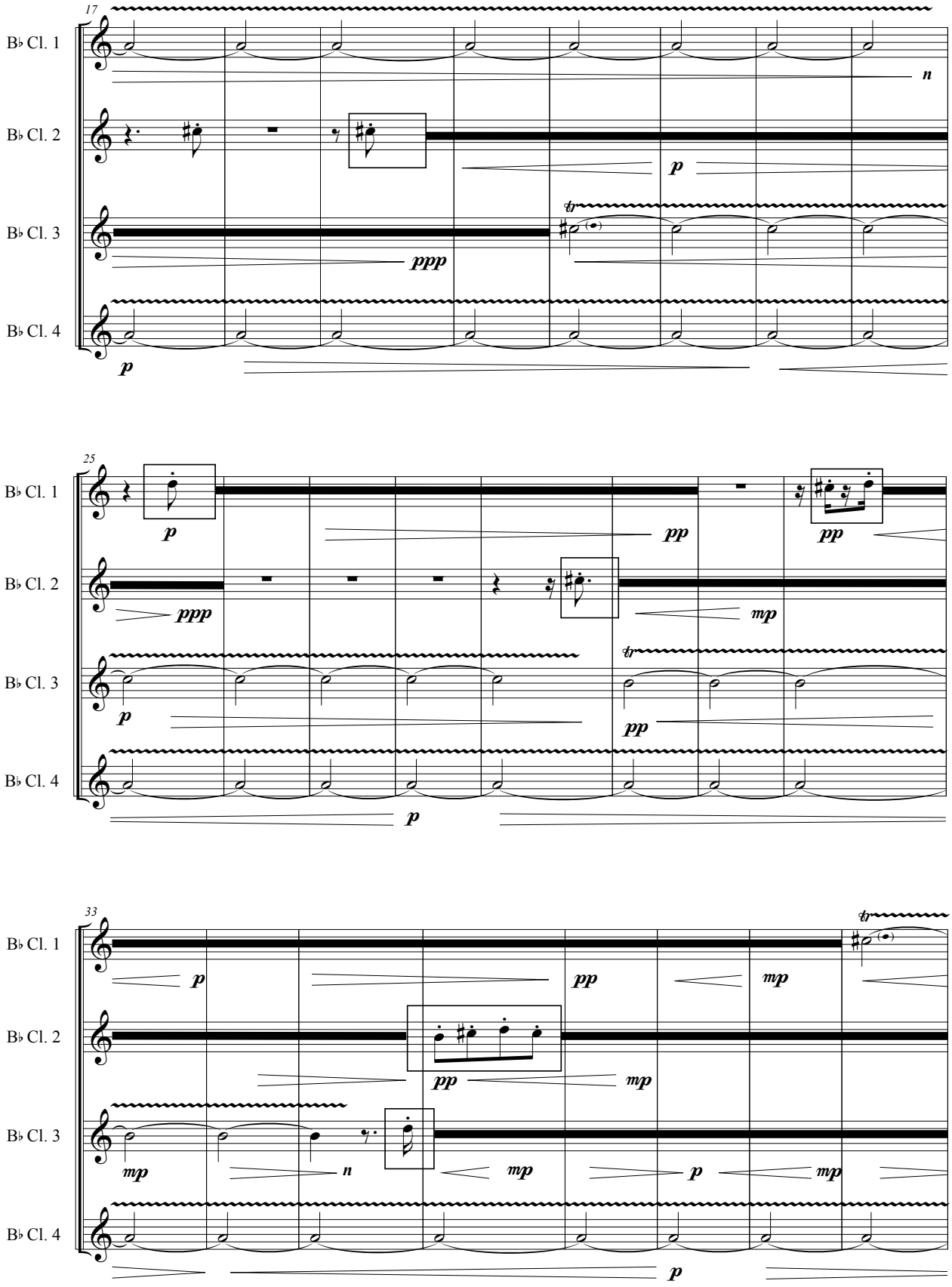

40
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

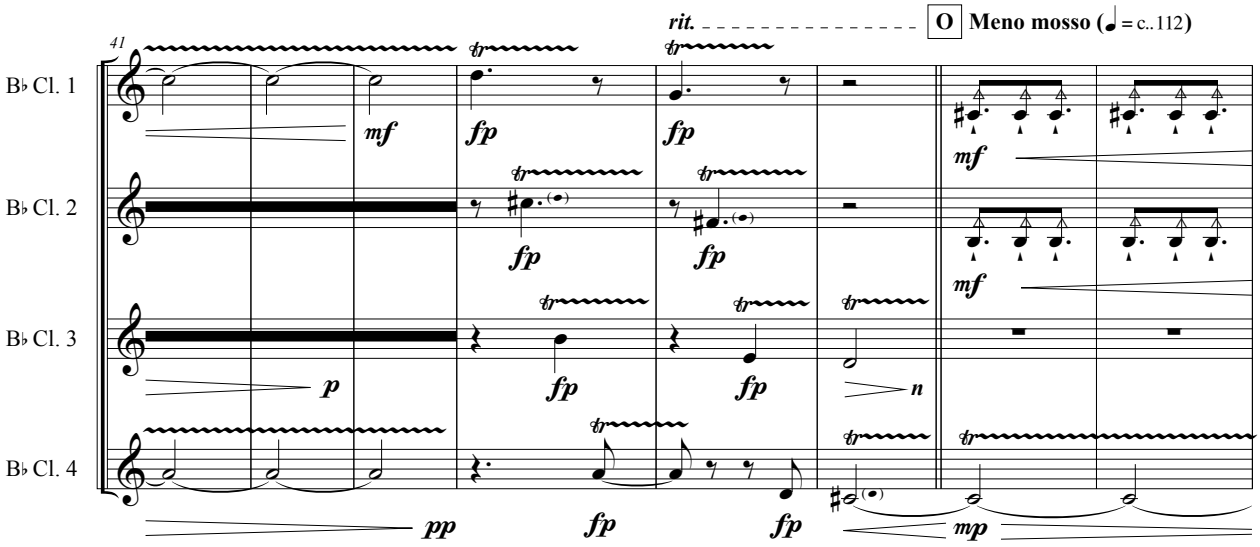

molto rit.
44
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

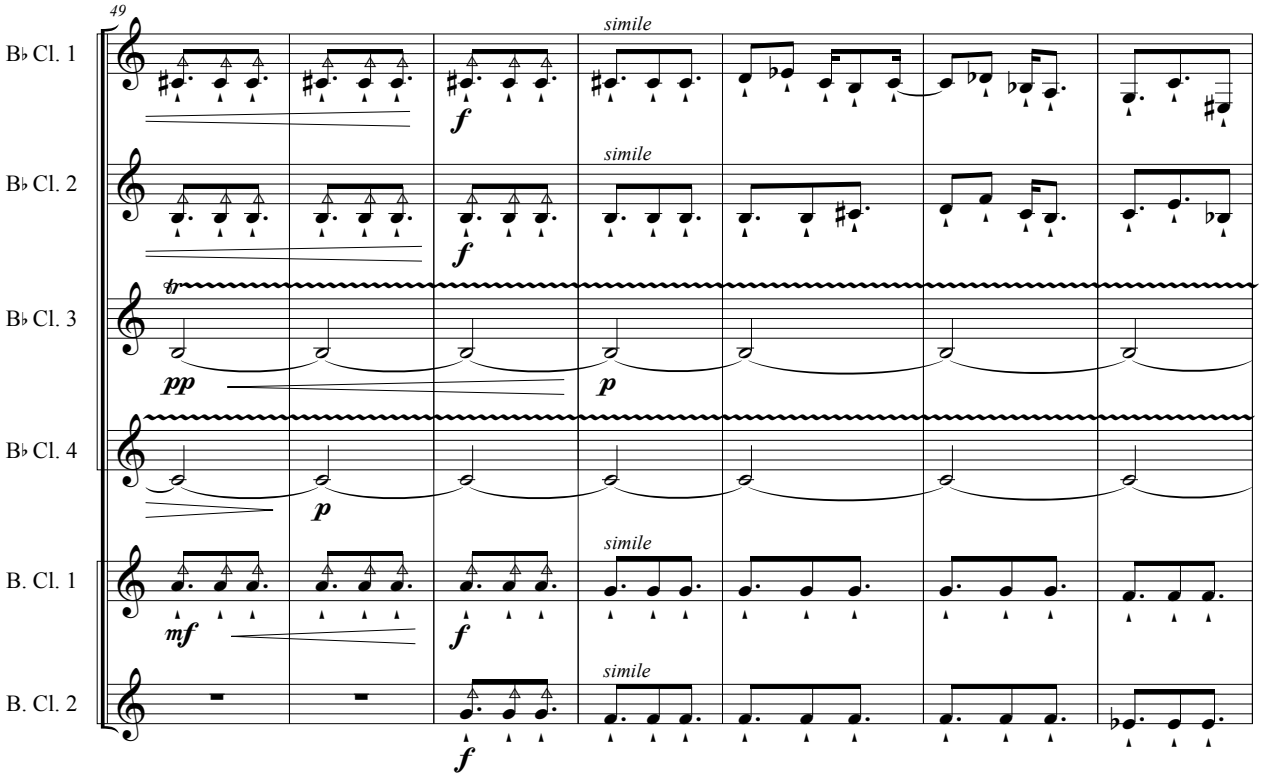
III. Loops

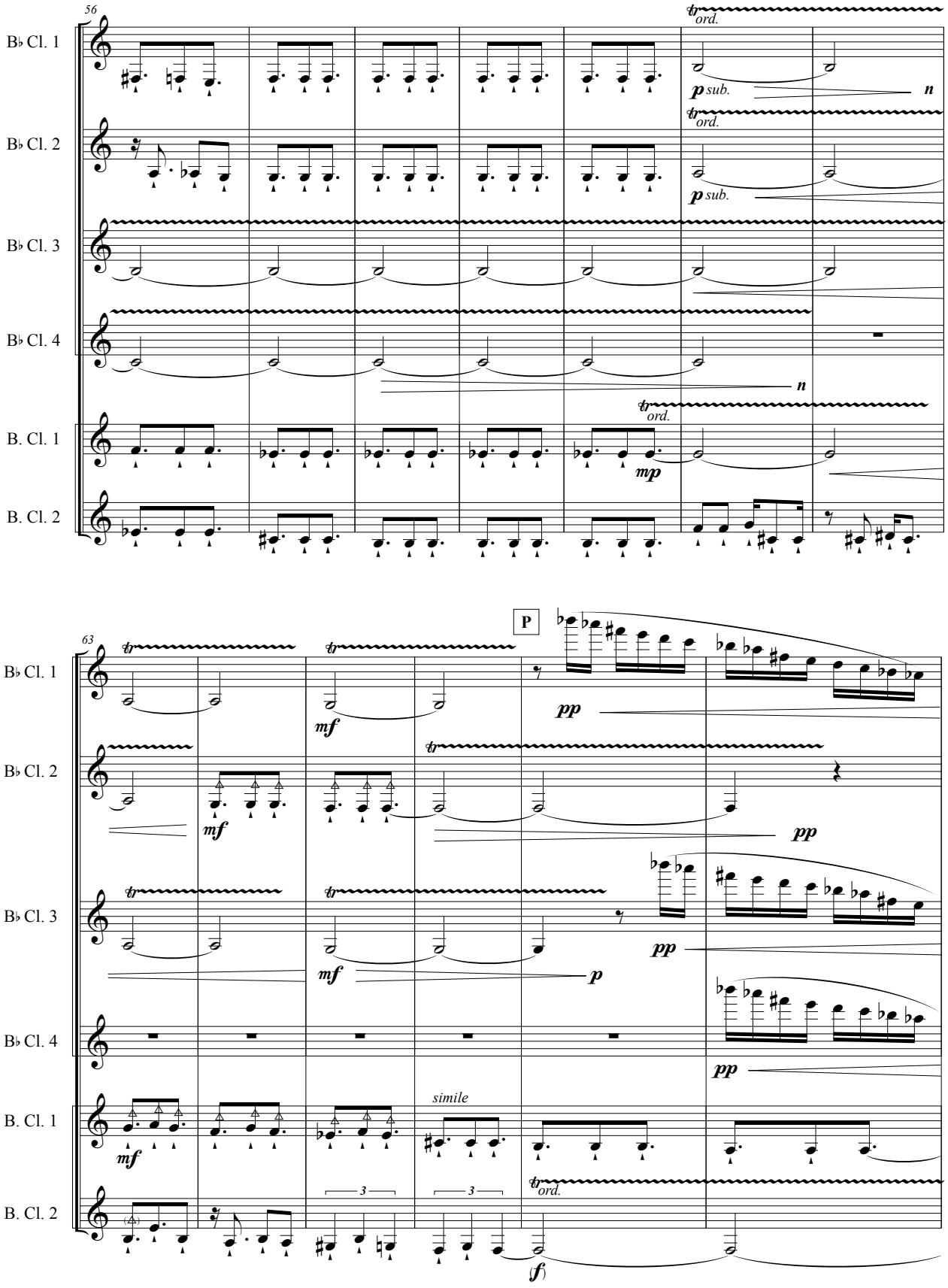

Poco nervoso (♩= c..122)
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Clarinet in B♭ 4
Bass Clarinet 1
Bass Clarinet 2
tr
pp
p

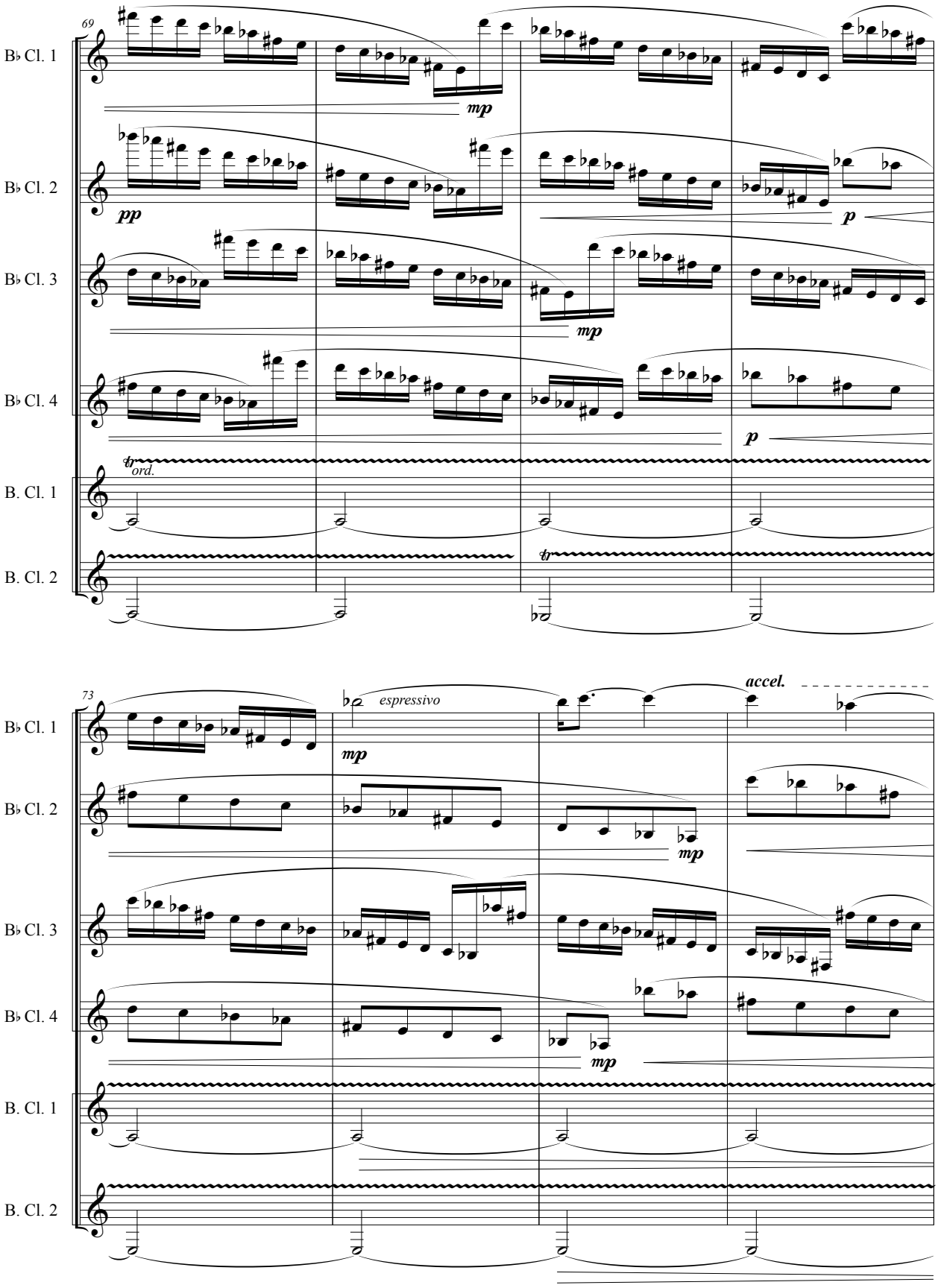

9
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
p
pp

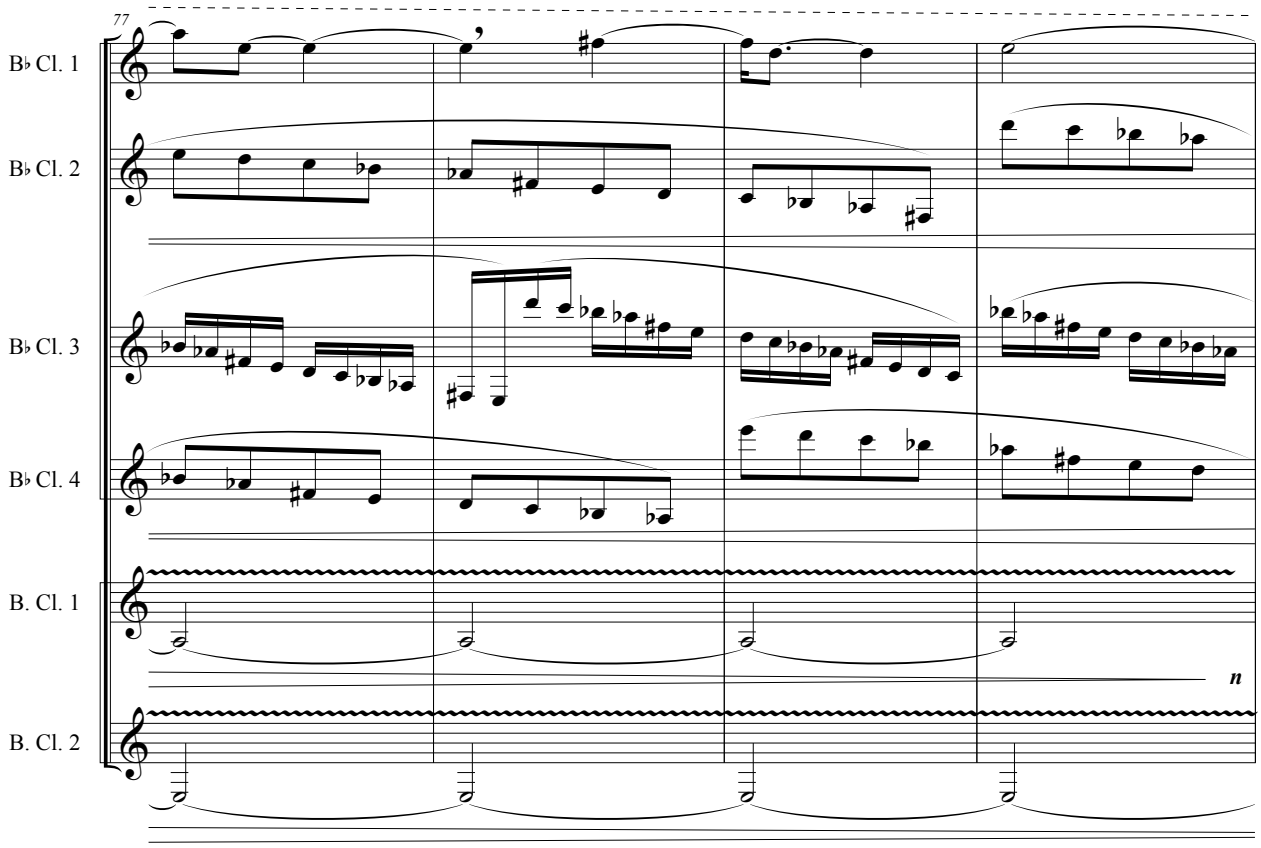

17
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
n
p
tr
ppp
p
25
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
p
pp
pp
ppp
mp
tr
p
pp
p
33
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
tr
p
pp
mp
pp
mp
mp
n
mp
p
mp
p

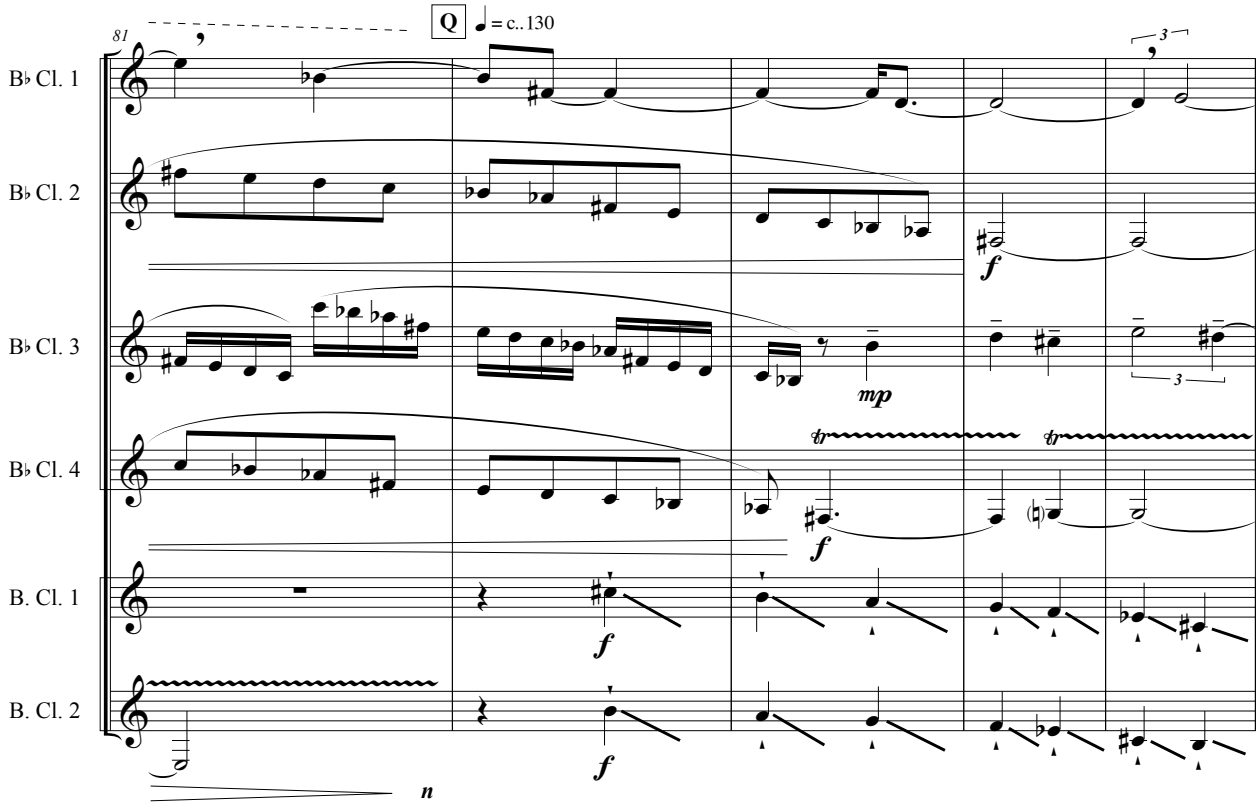

41
rit.
O
Meno mosso (♩ = c.. 112)
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
mf
fp
p
pp
n
mp

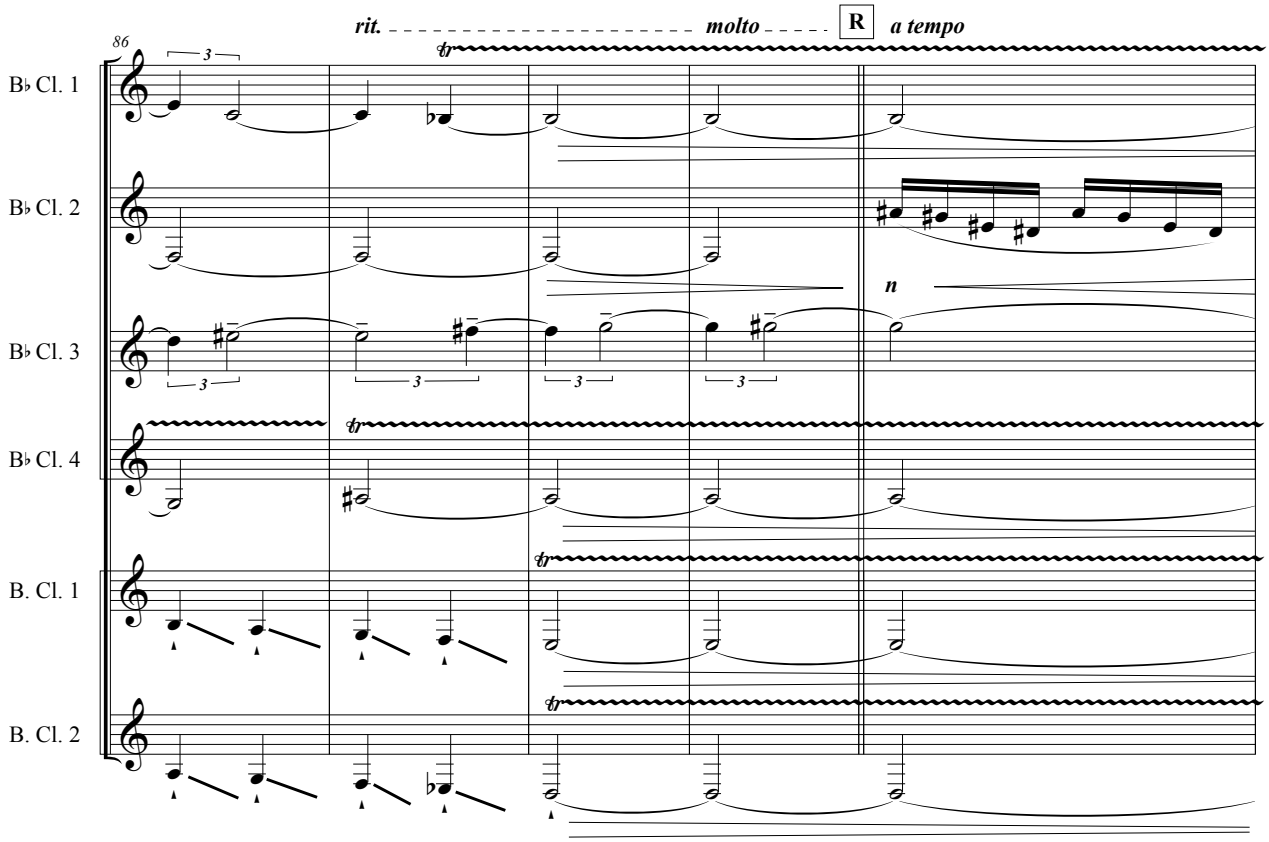

49
simile
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
f
pp
p
mf

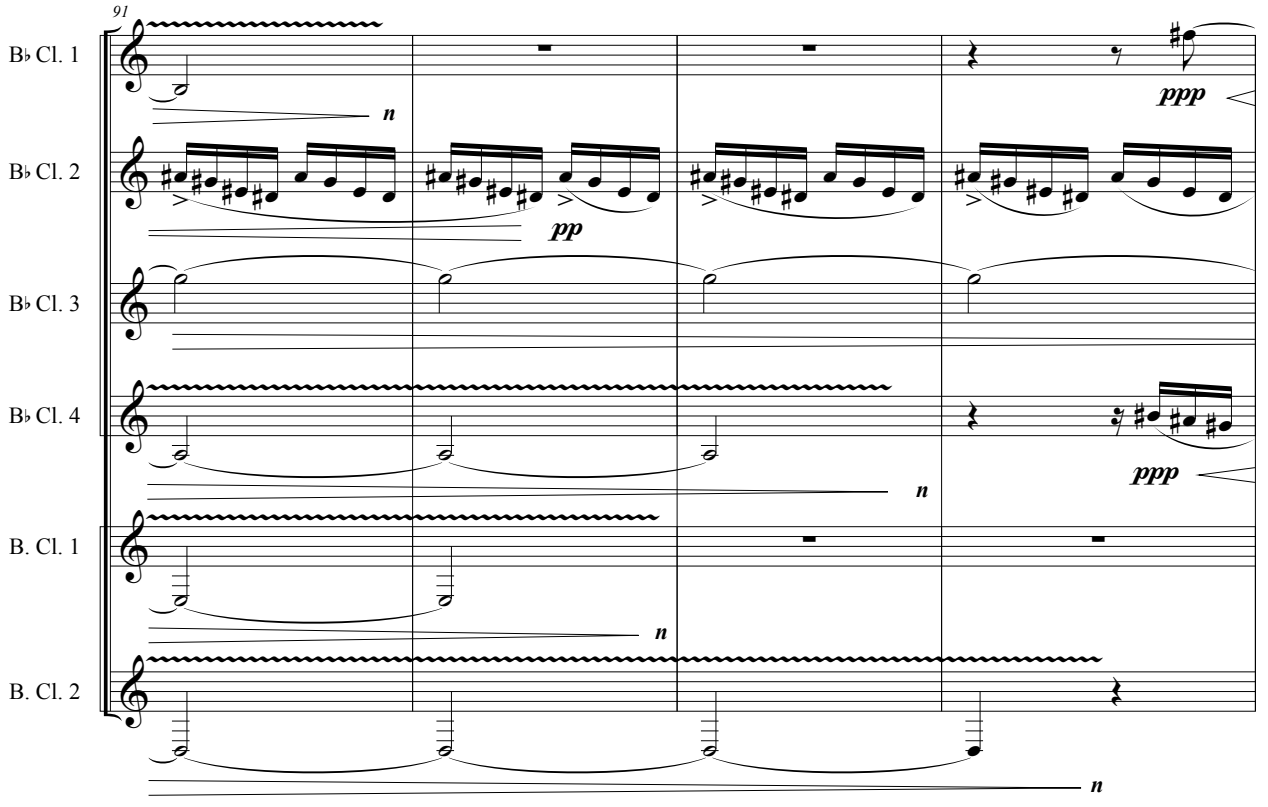

56
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
tr ord.
p sub.
n
mp
63
P
mf
pp
p
simile
3
(f)

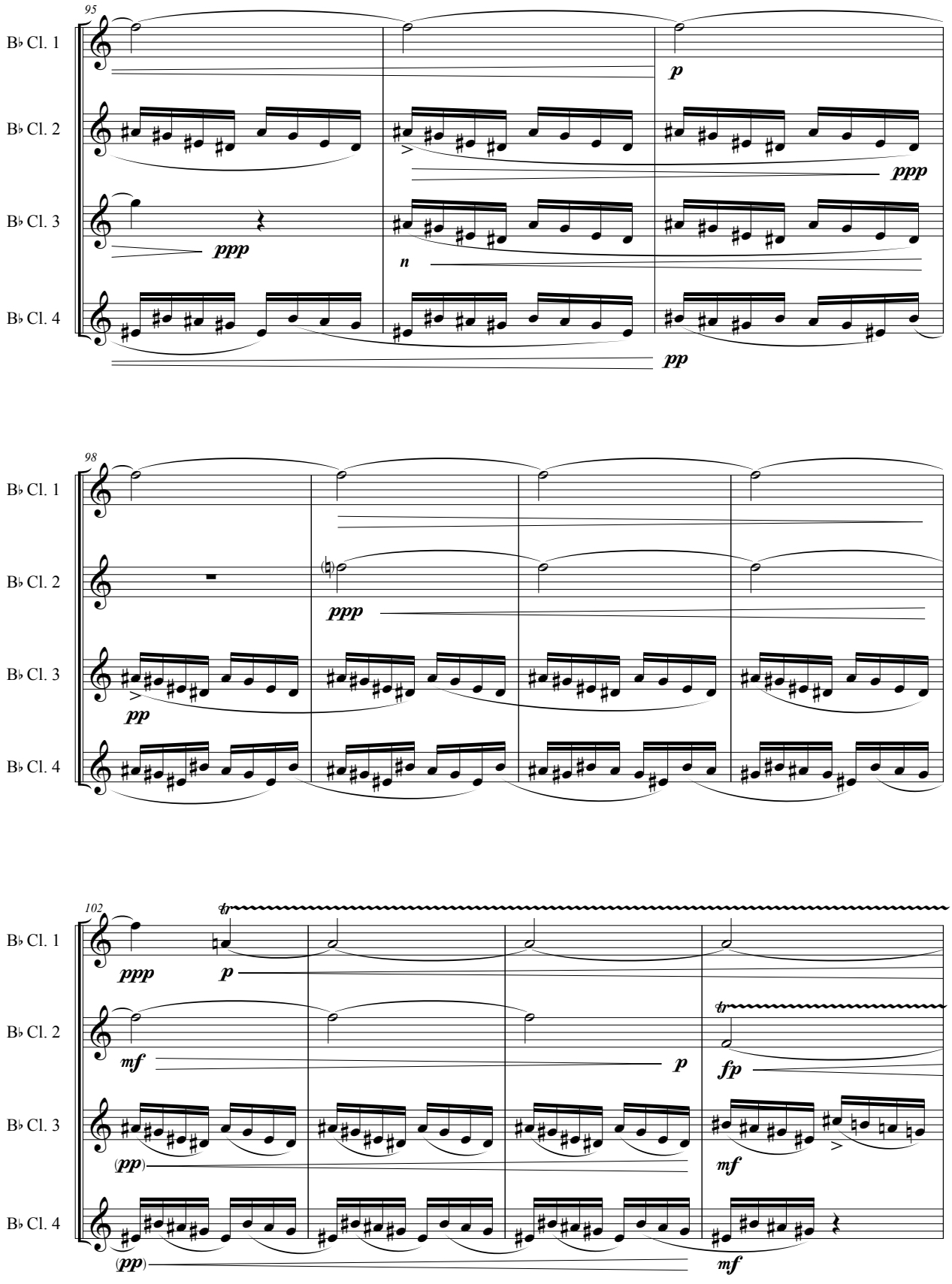

69
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
mp
pp
p
tr
ord.
73
espressivo
accel.

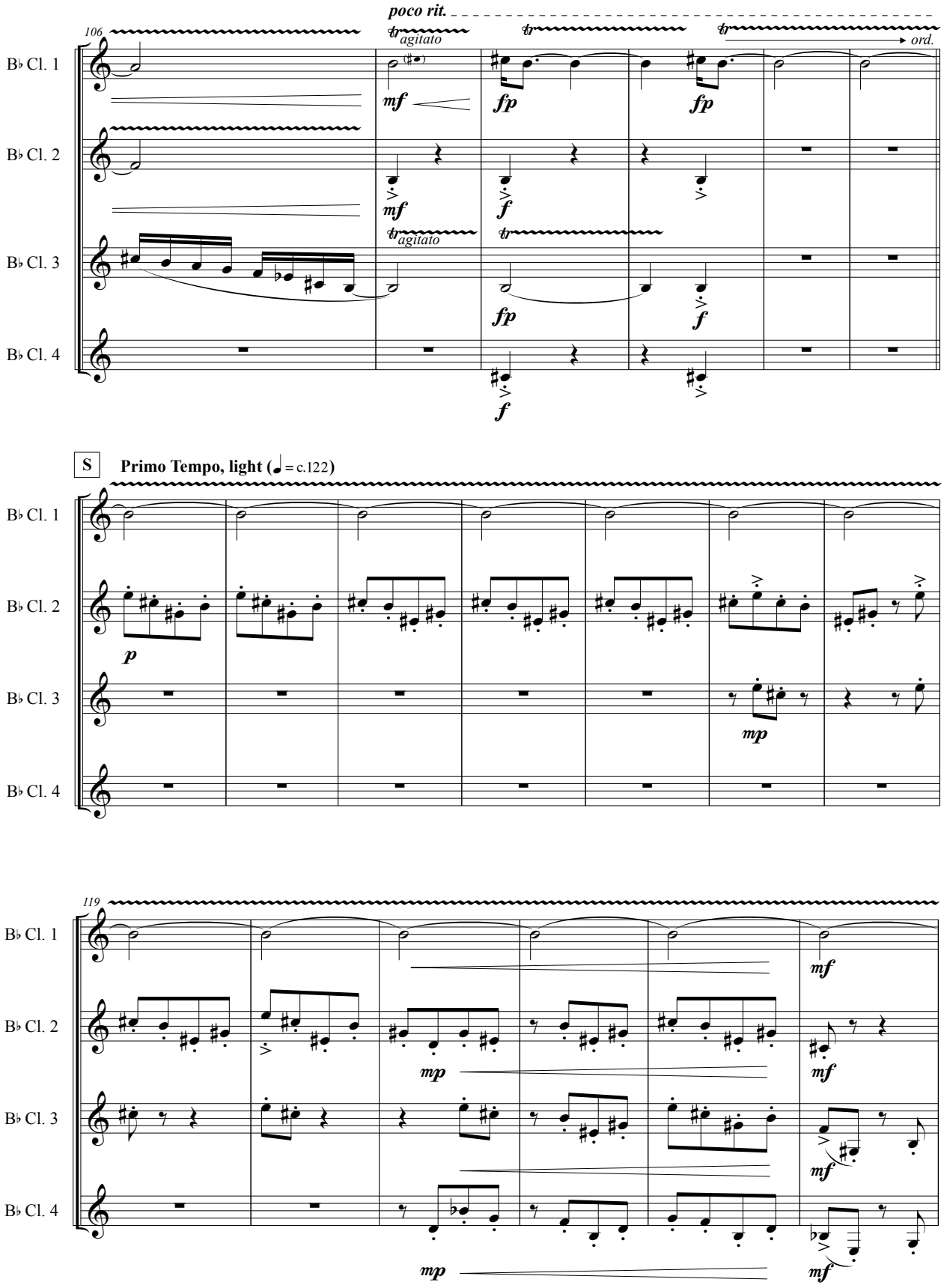

77
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
n

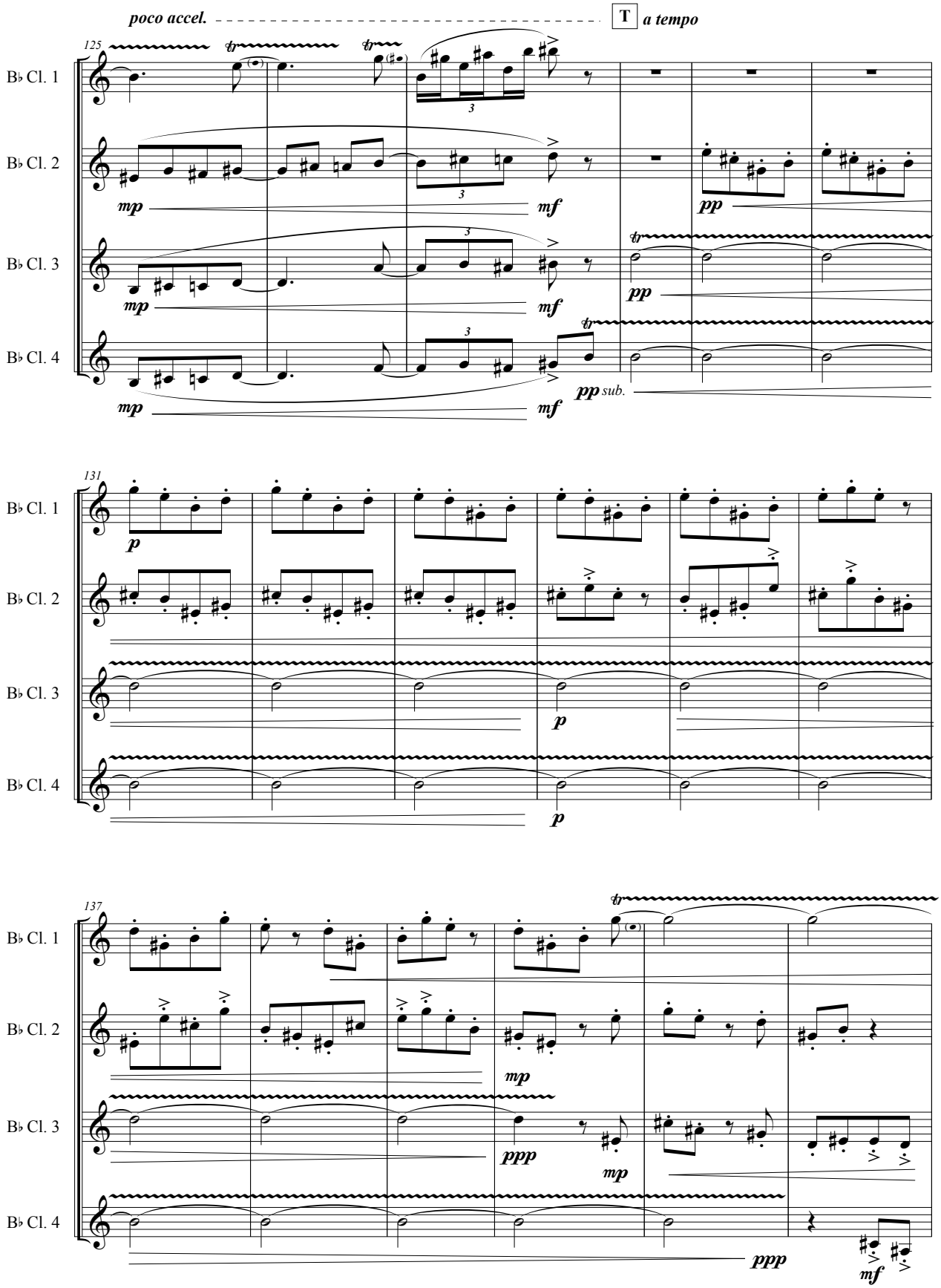

81
Q
♩ = c..130
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
f
mp
tr
n

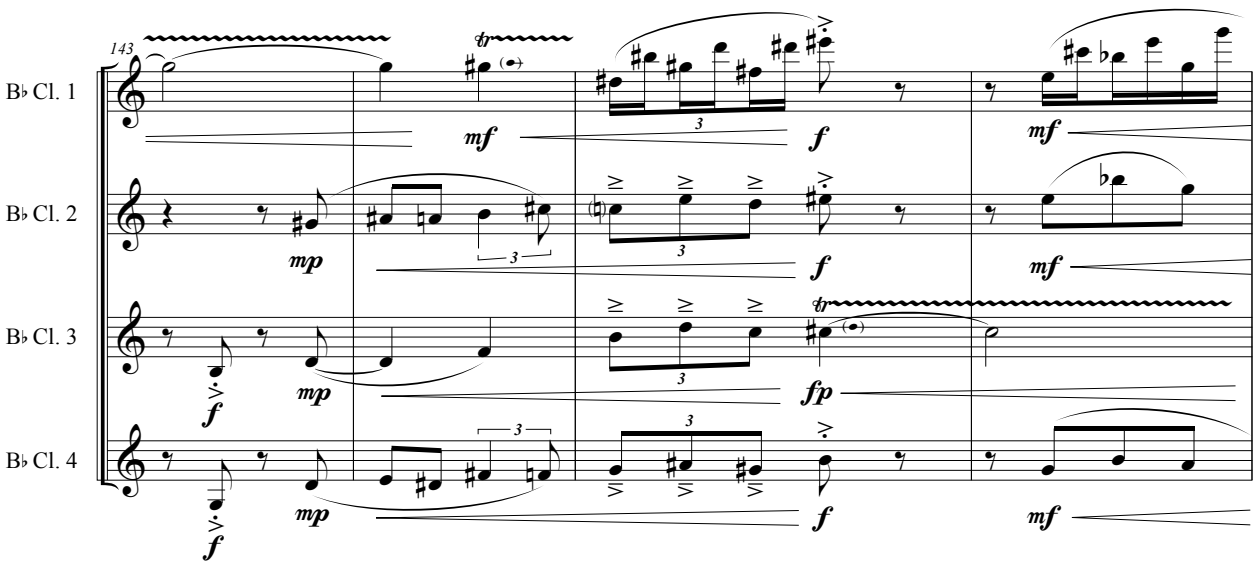

rit.
molto
R
a tempo
86
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
tr
n

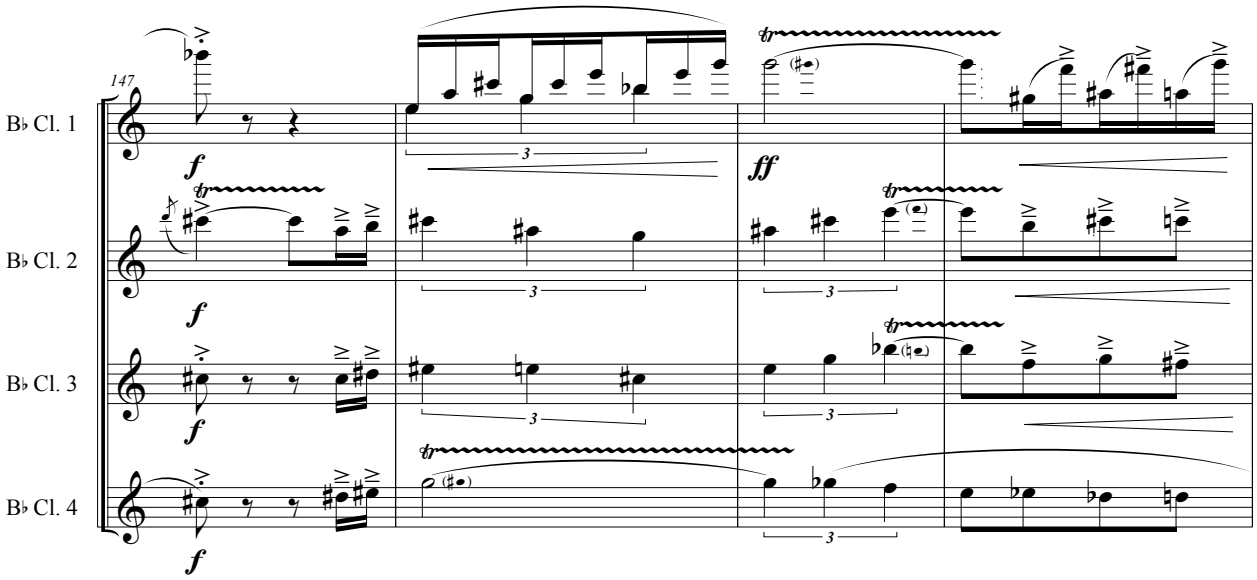

91
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
n
pp
ppp

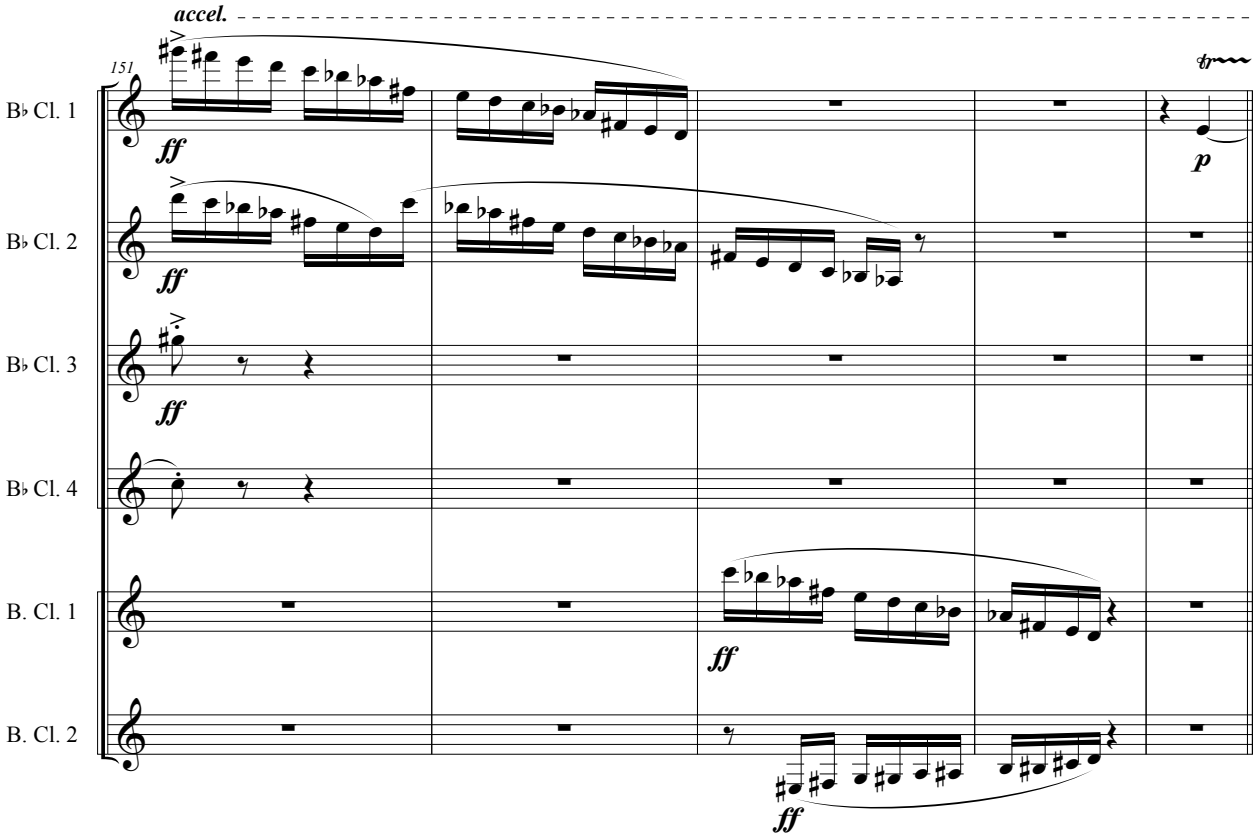

95
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
p
ppp
ppp
n
pp
98
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
ppp
pp
102
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
ppp
p
mf
p
fp
(pp)
mf
(pp)
mf

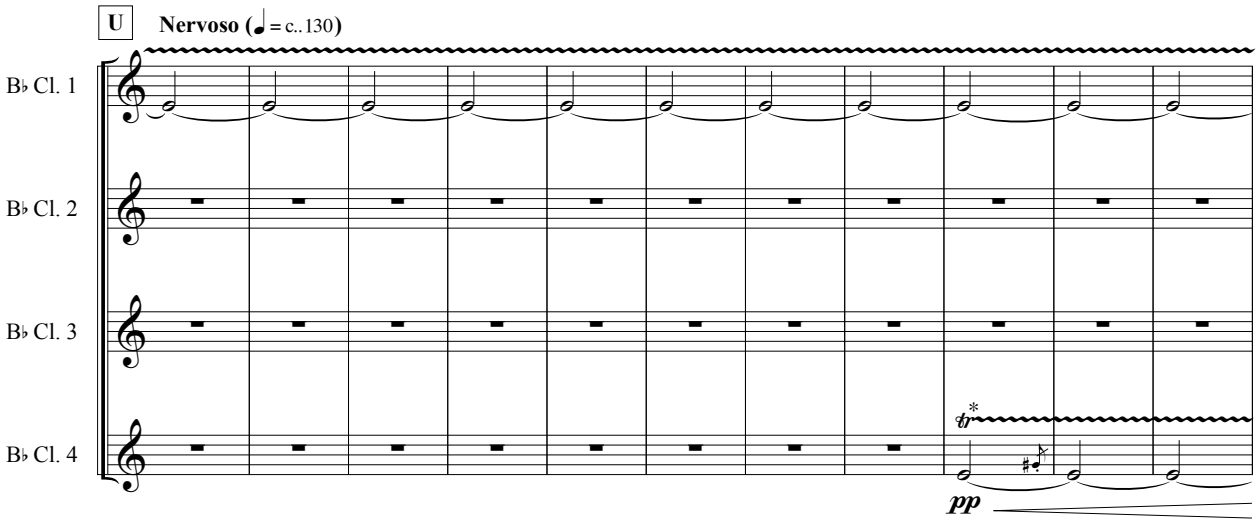

poco rit.
106
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
tr agitato
ord.
mf
fp
f
S
Primo Tempo, light (♩ = c.122)
p
mp
119


poco accel.
T
a tempo
125
131
137
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
mp
mf
pp
sub.
p
ppp

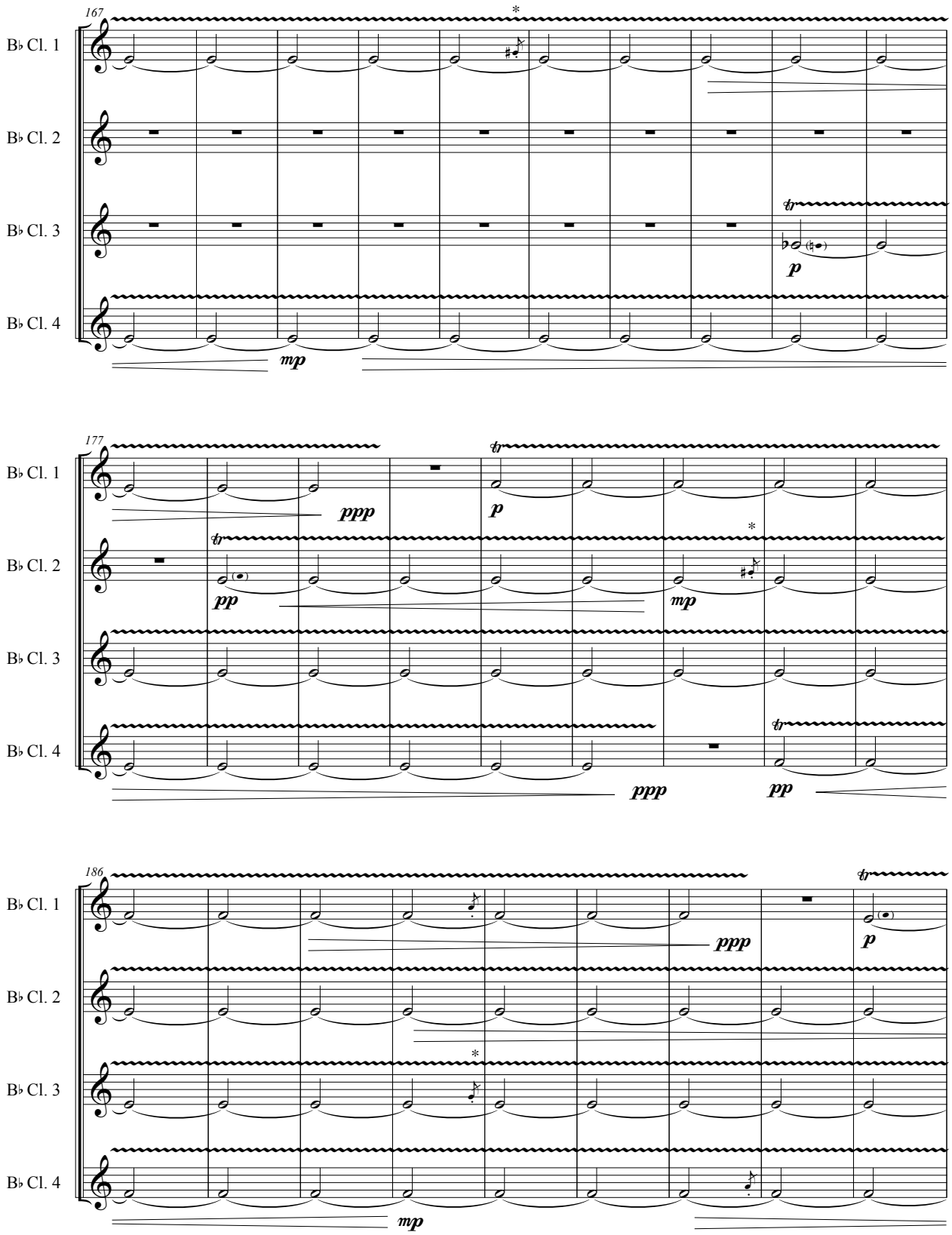

143
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
mf
f
mp
fp

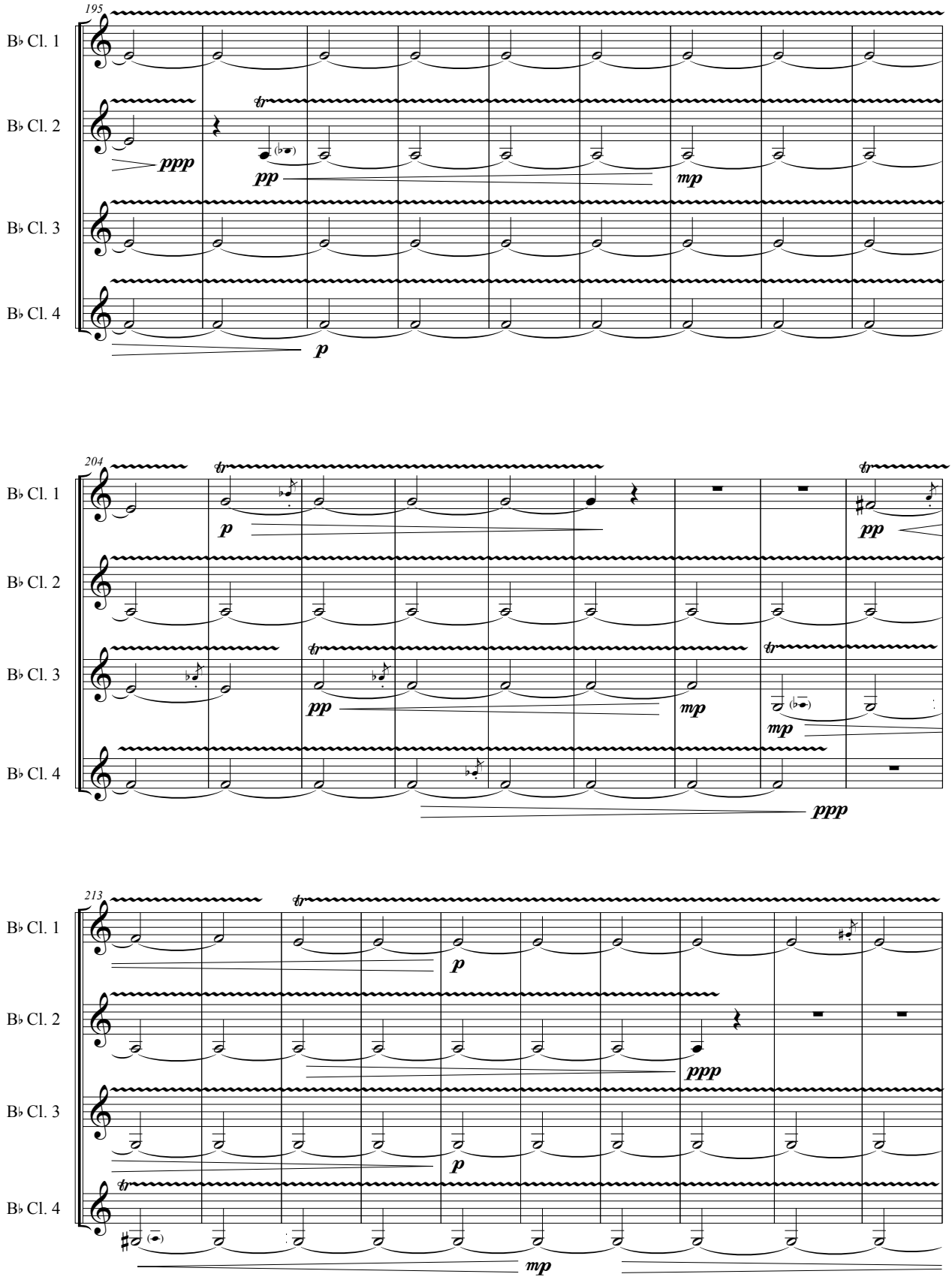

147
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
f
ff

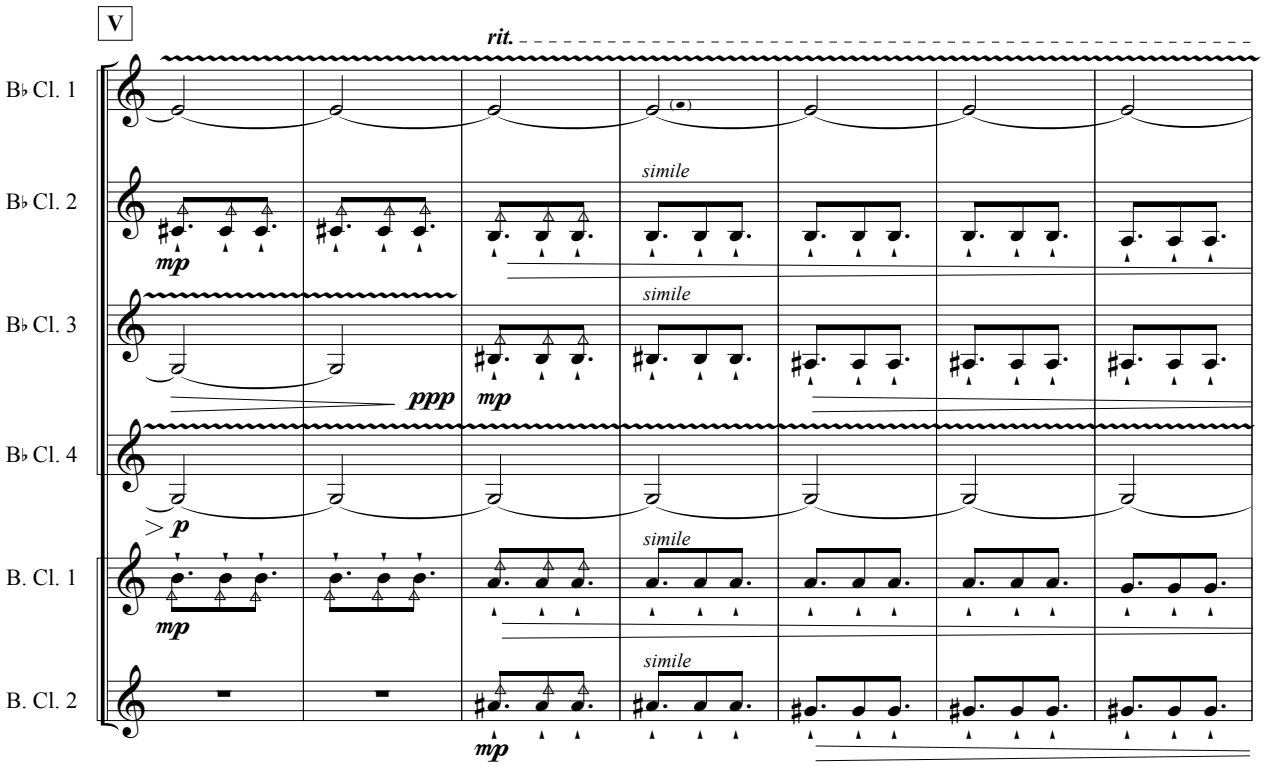


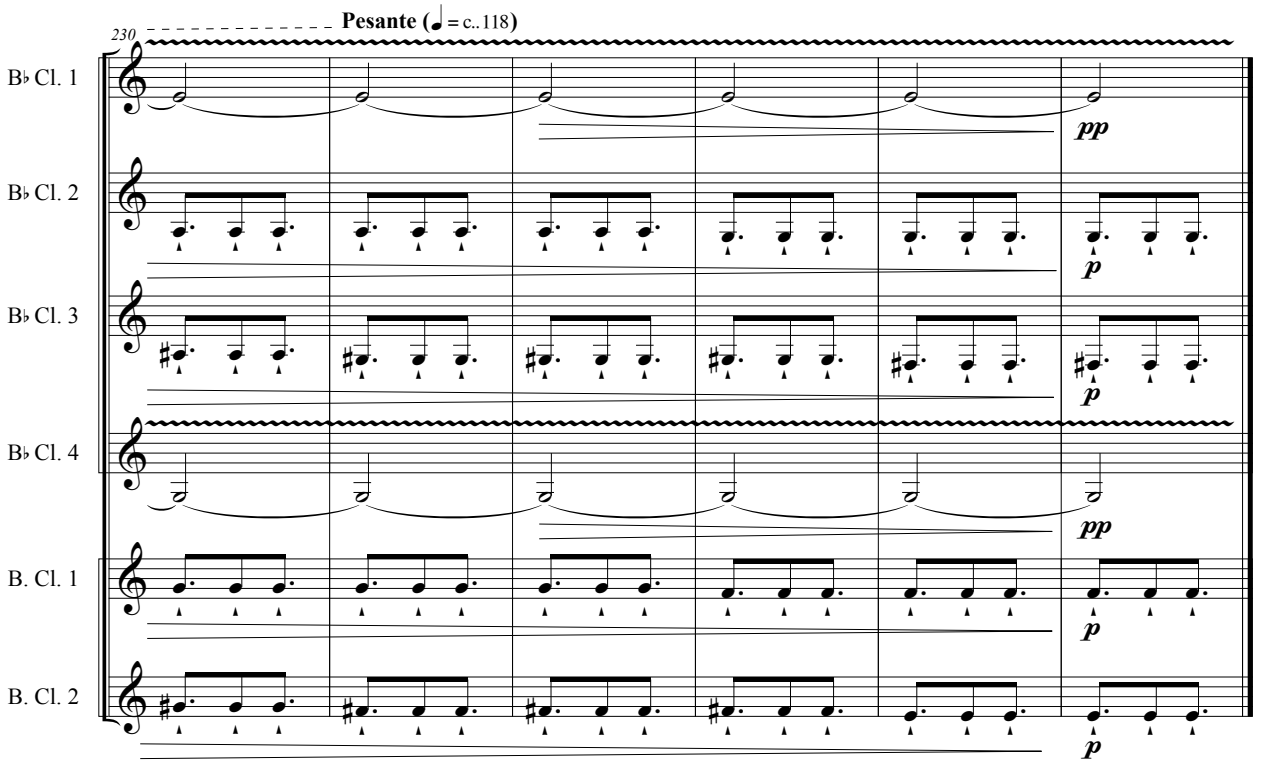


* a regular whole-step trill. The grace note should be repeated freely (though rather sparsely) as an extra staccato attack (reminiscent of the opening)

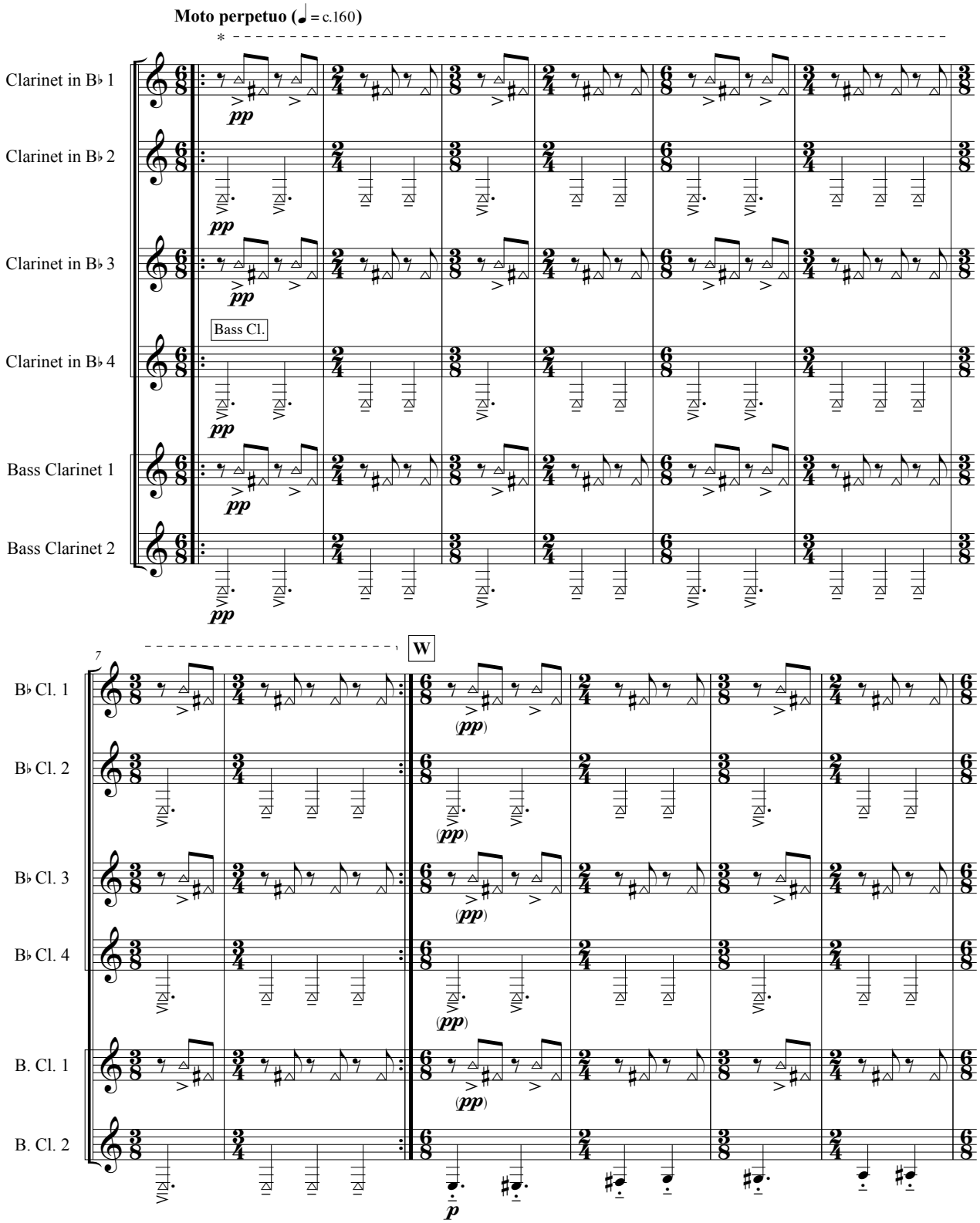

167
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
mp
p
177
ppp
pp
186
ppp
mp


195
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
ppp
pp
mp
p
204
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
p
pp
mp
ppp
213
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
p
ppp
mp

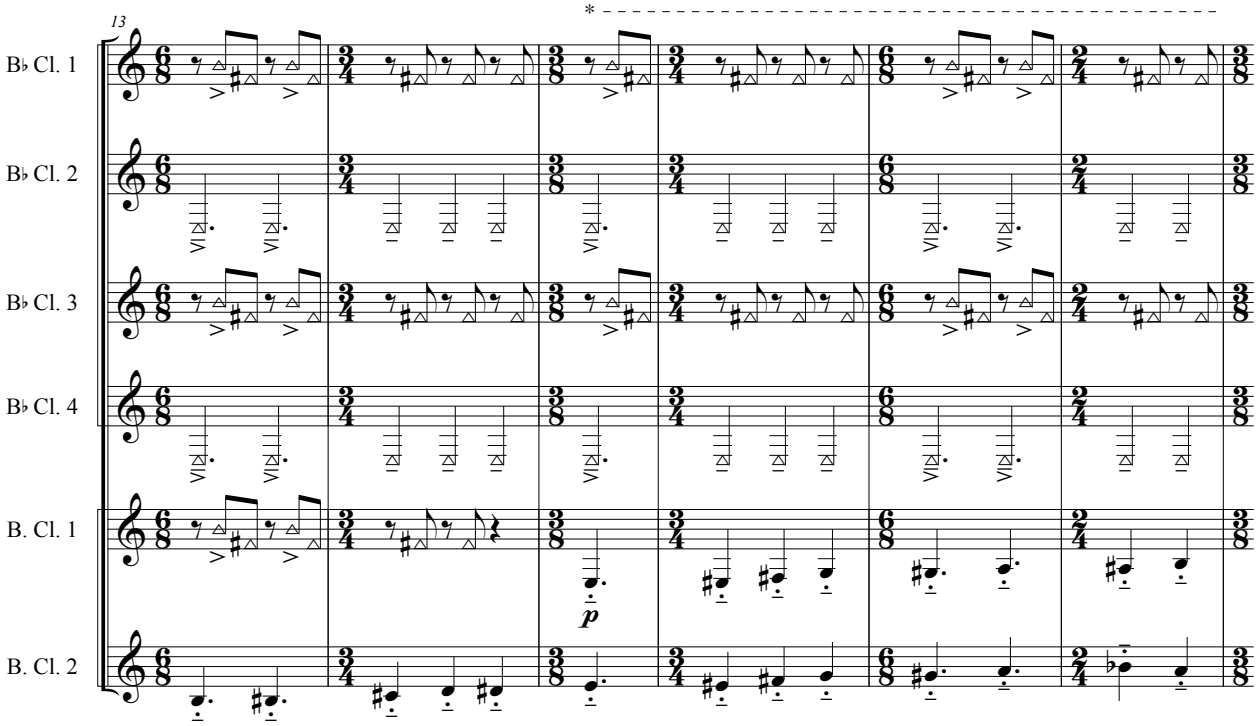

V
rit.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
simile
mp
ppp
p

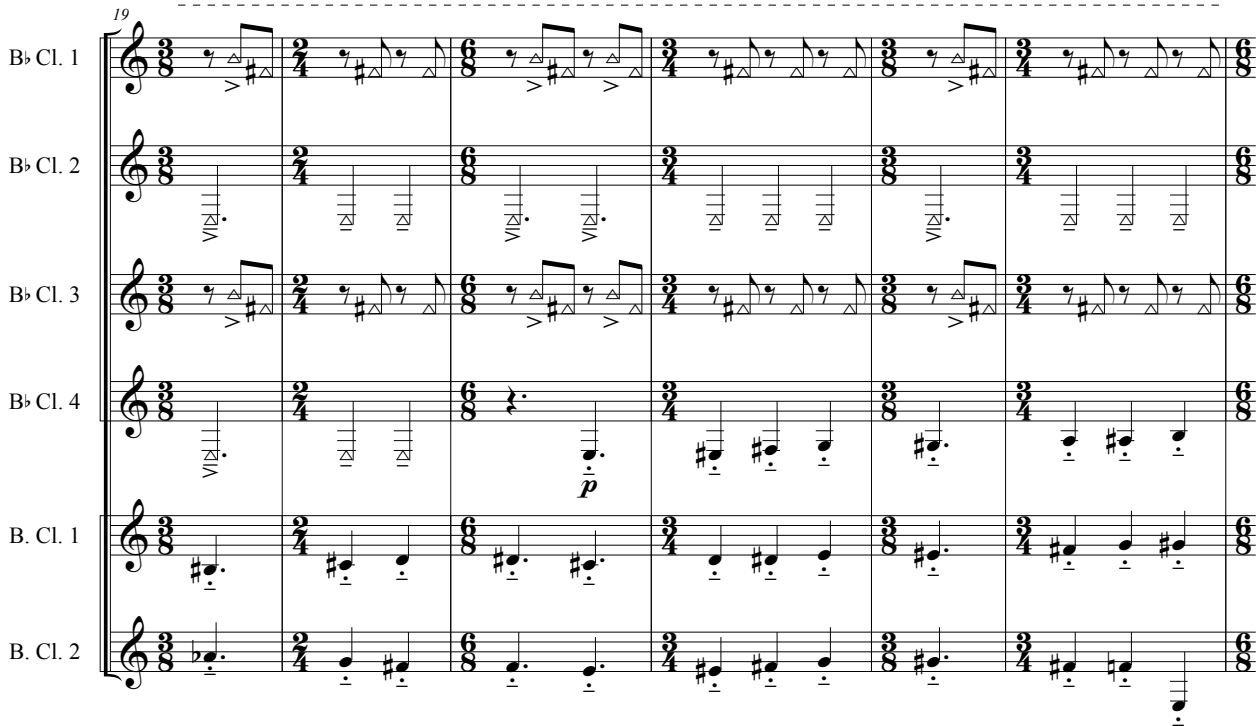

230
Pesante (♩ = c..118)
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
pp
p

IV. Tides

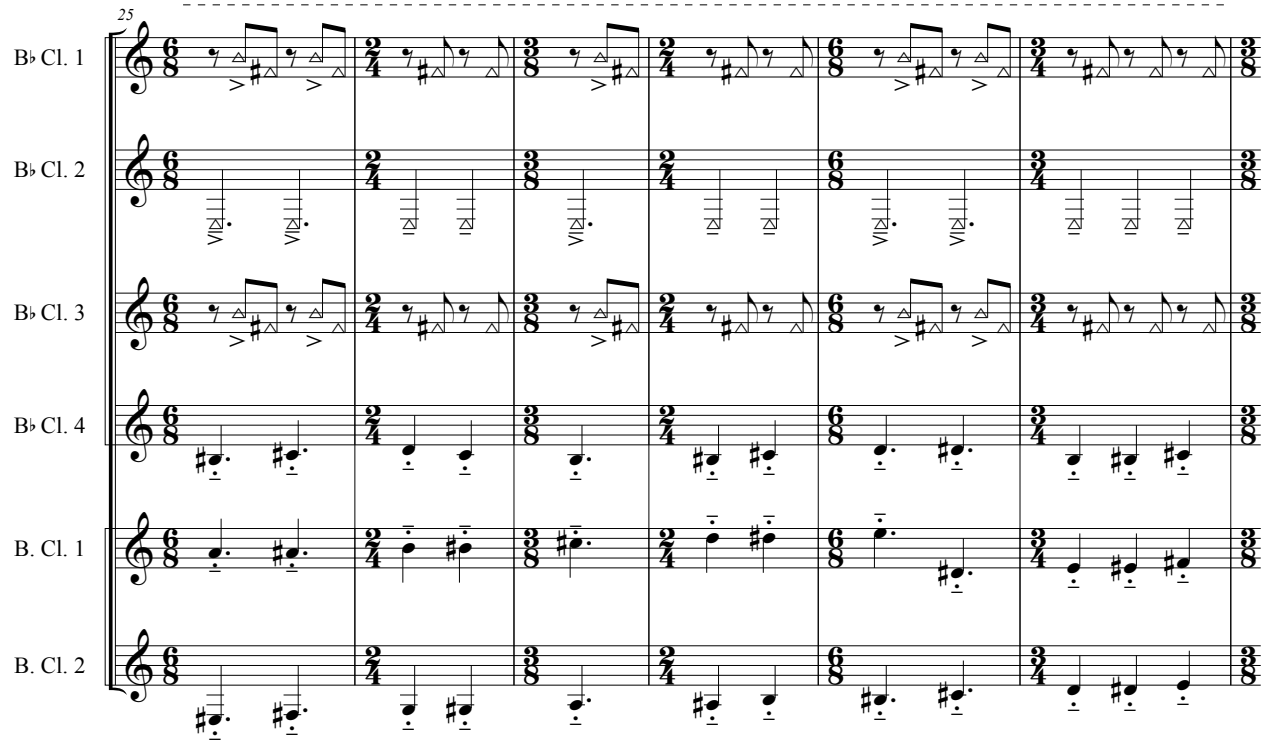


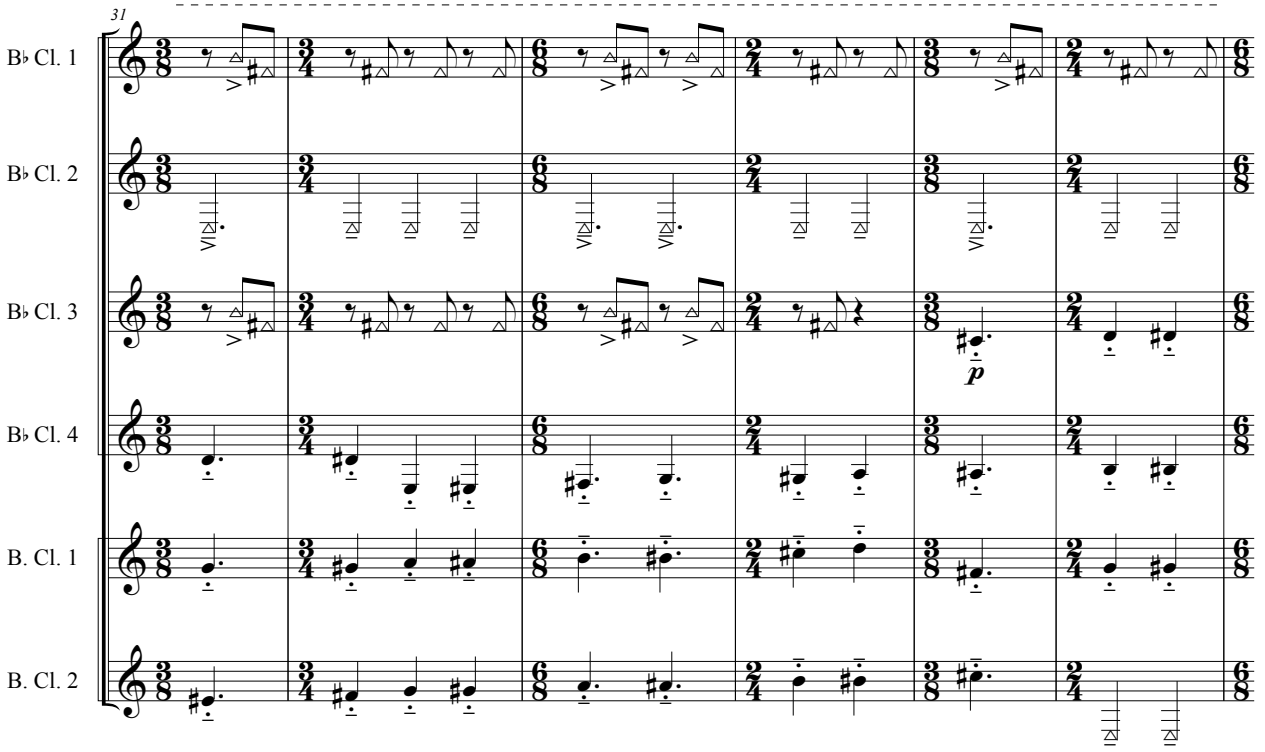
* Repeat this eight-measure section 2-4 times. As you repeat, begin to vary the accent placement freely.

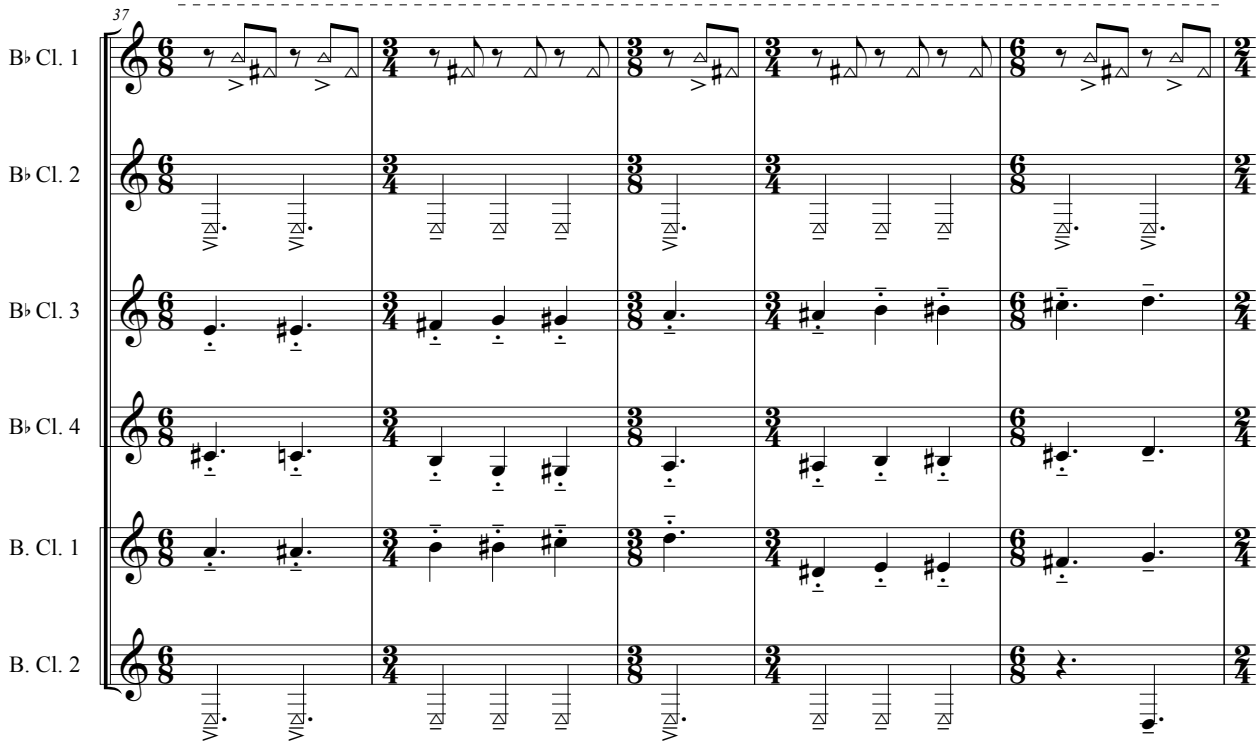


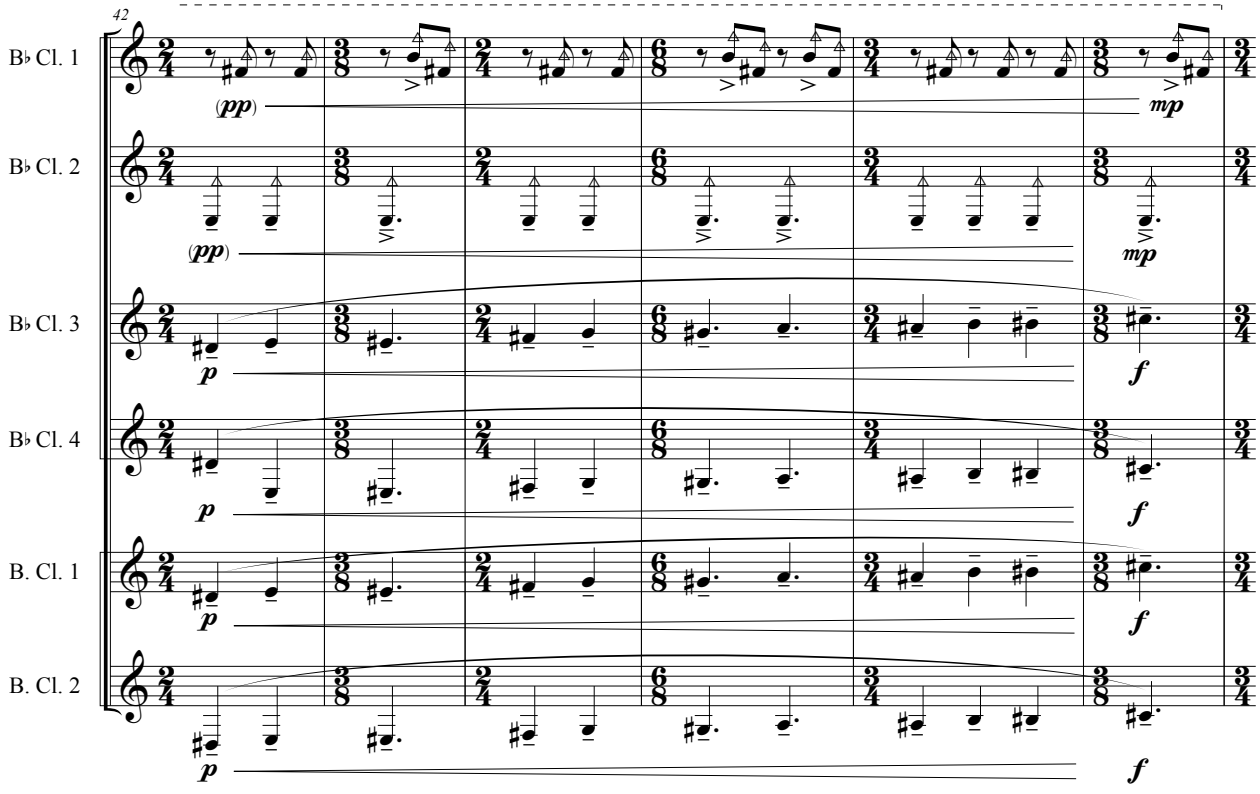


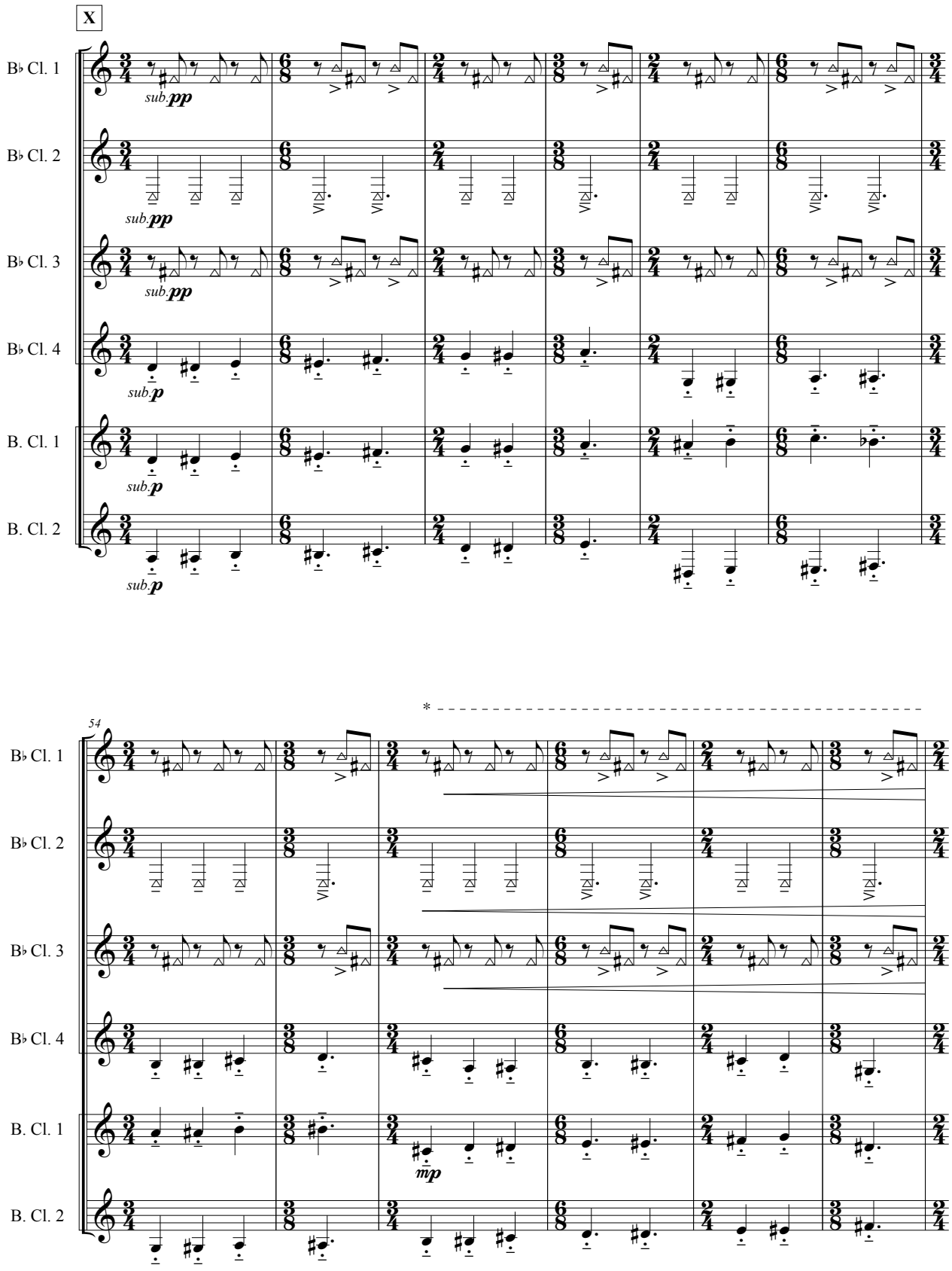
* Transition gradually from air sound to breathy pitch. Add tongue stops and breathy consonants ("sh" "ch") to enhance the breathy texture, especially on accanted notes.


25
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

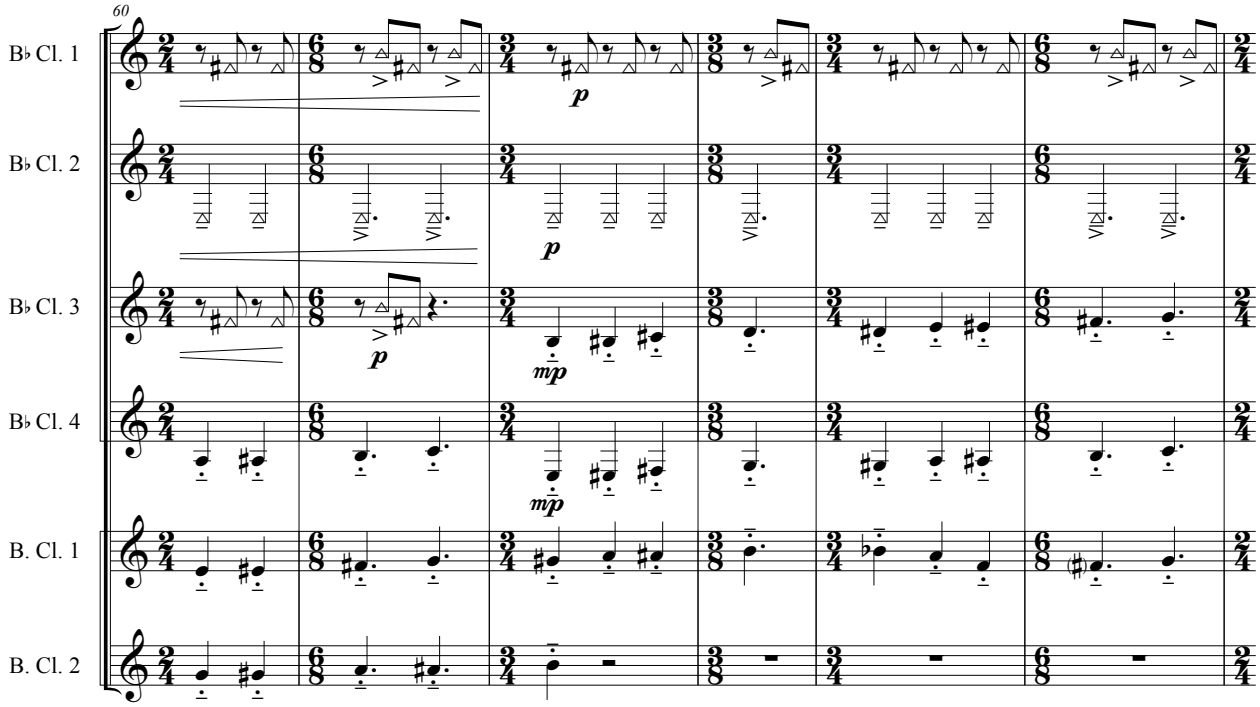

31
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
p

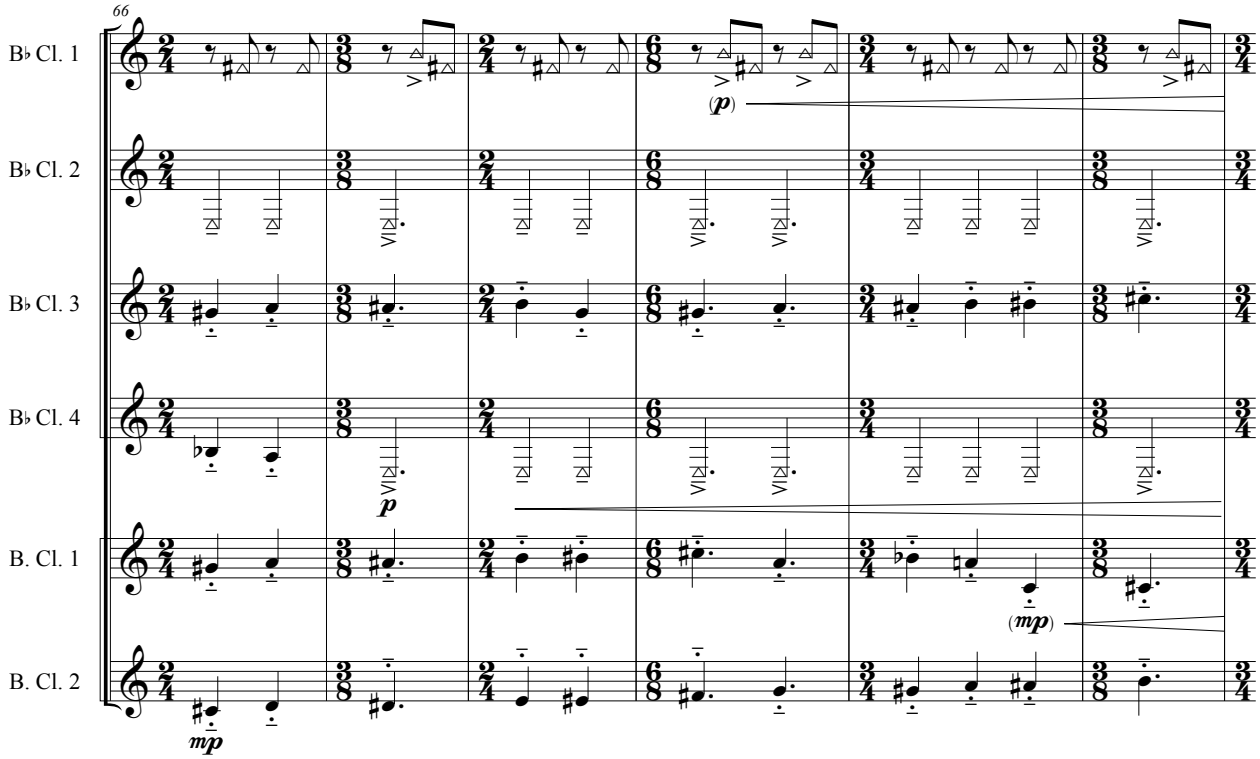

37
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

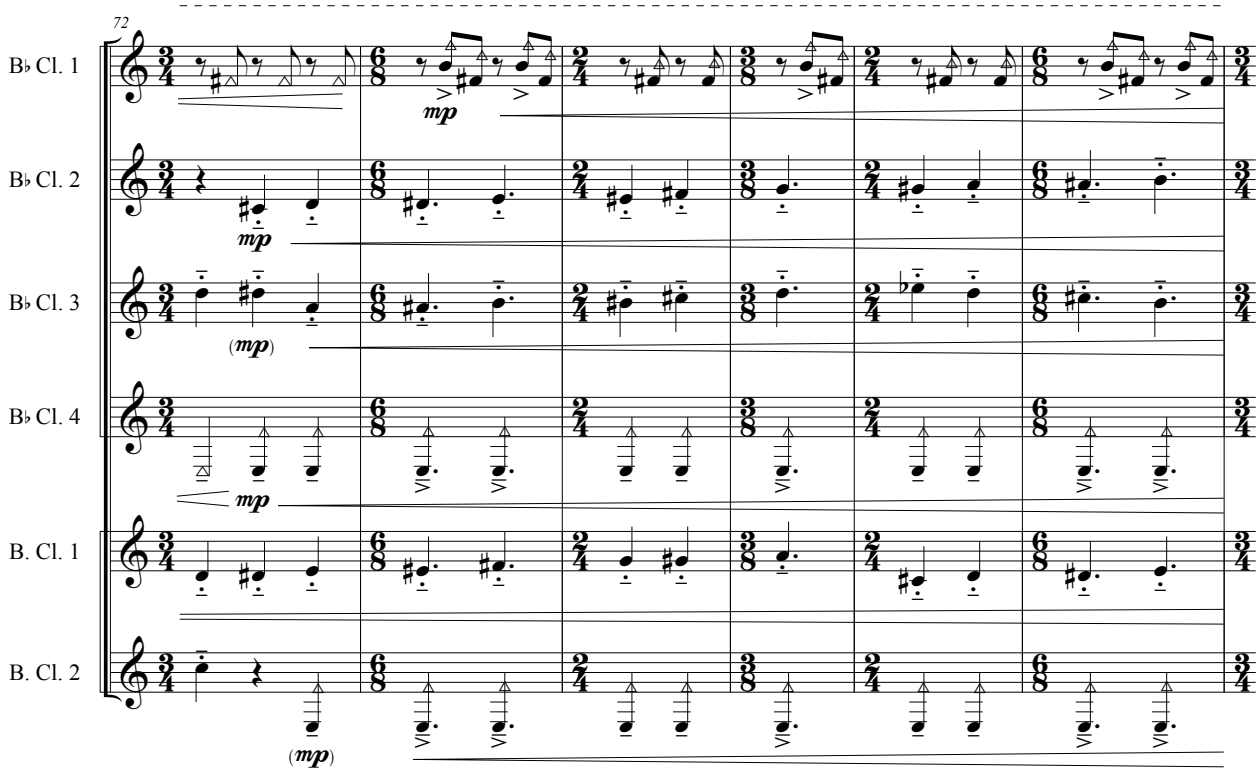

42
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
(pp)
mp
p
f

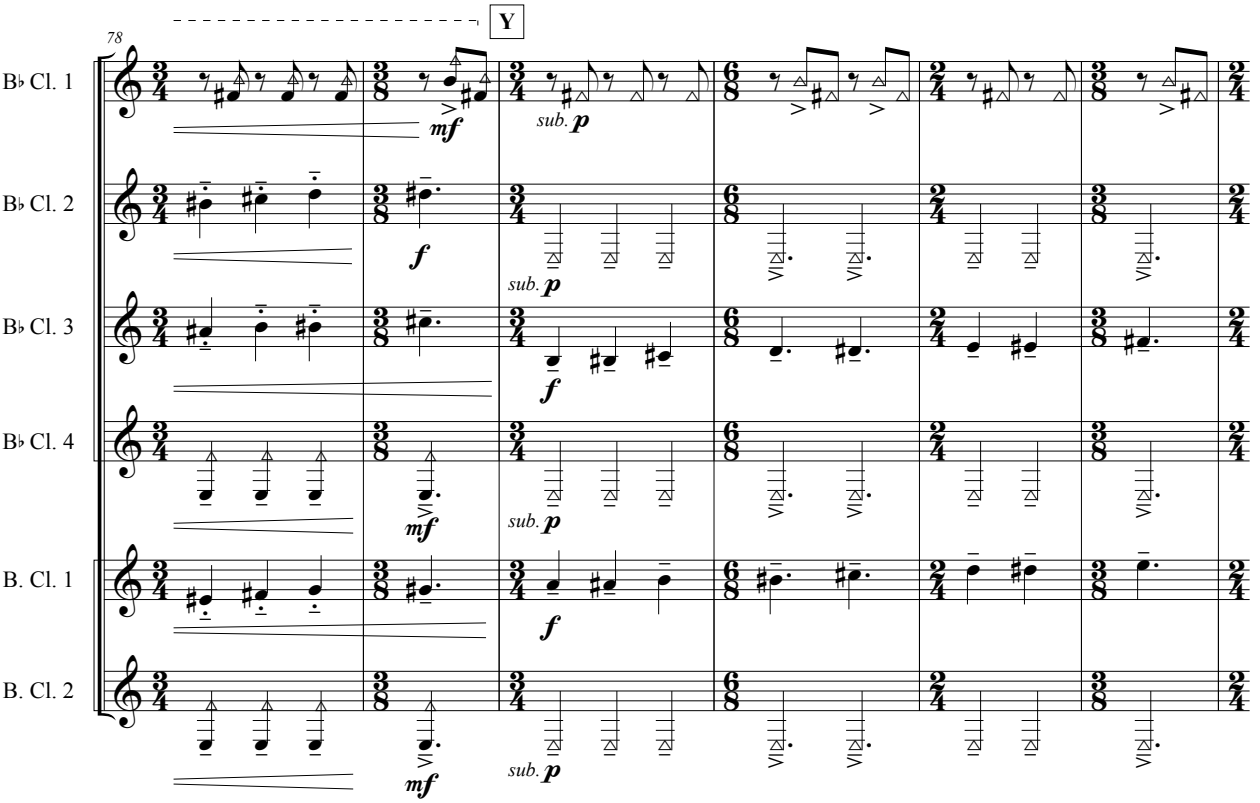


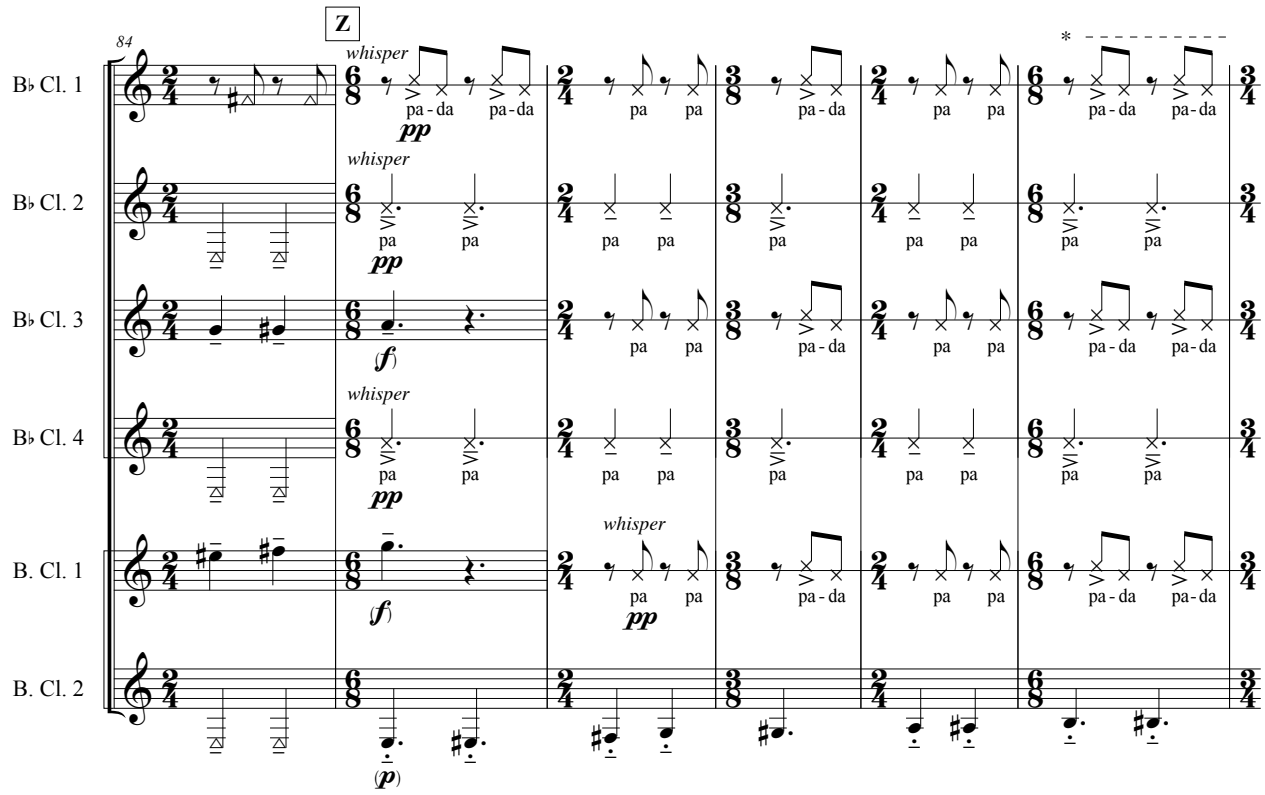
* Transition gradually from air sound to breathy pitch as before. This time also vary the accent placement freely.

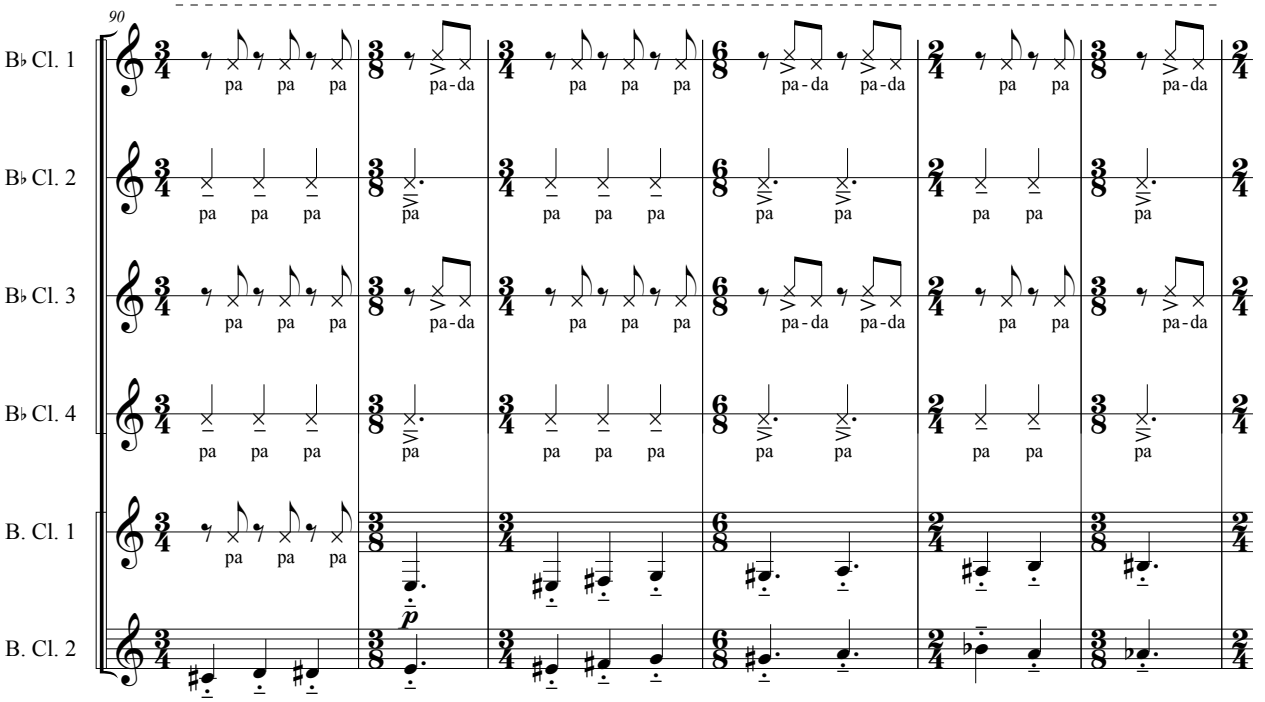

60
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
p
p
mp
mp


66
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
(p)
p
(mp)
mp

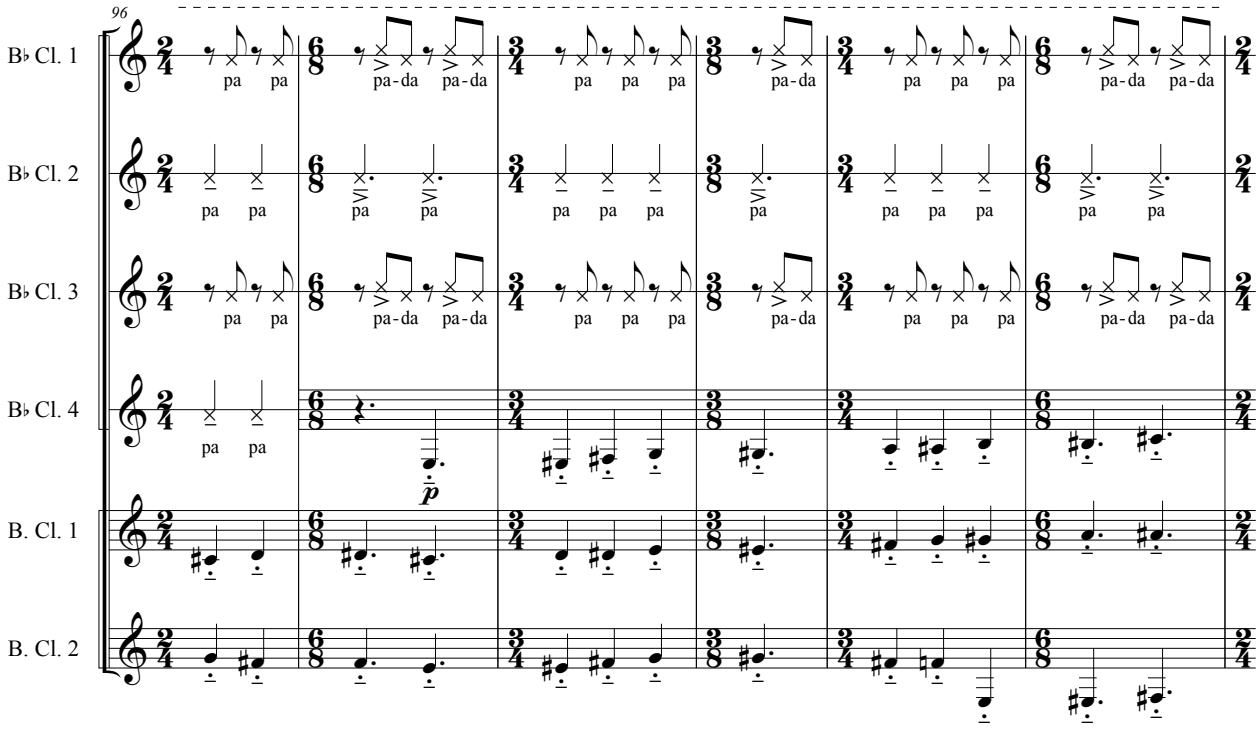

72
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
mp
(mp)
(mp)
mp

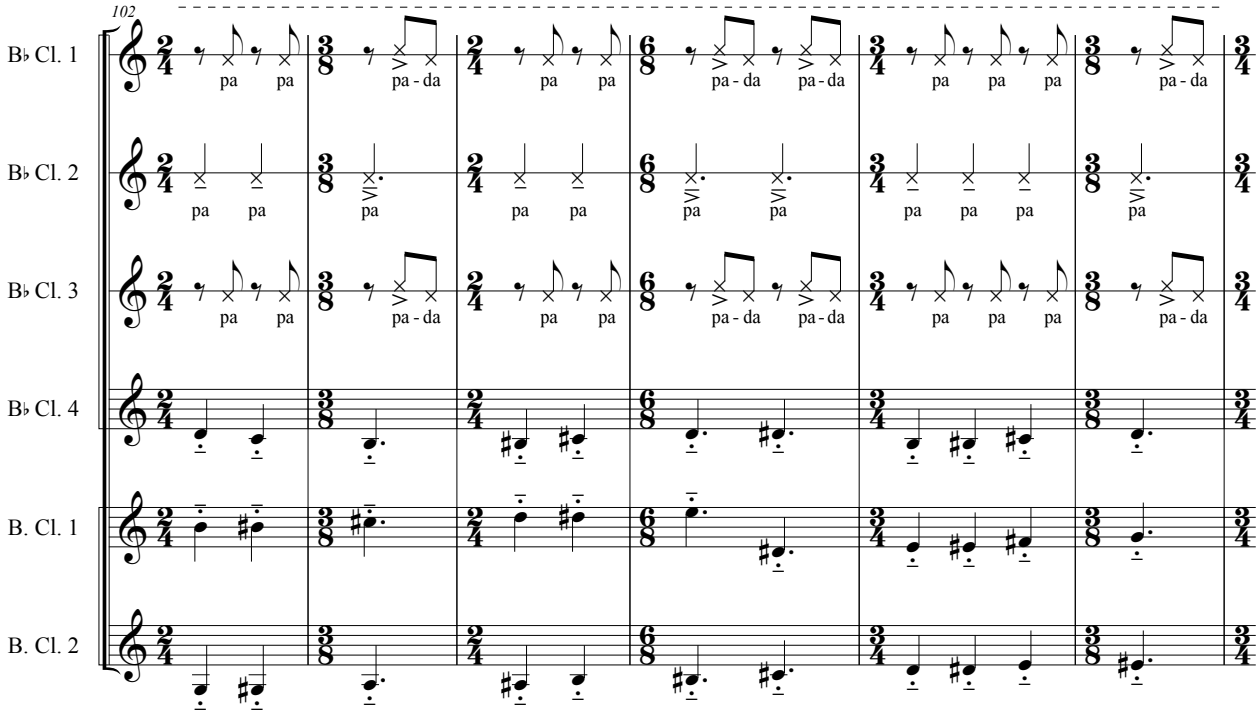

78
Y
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
mf
sub. p
f
sub. p
f
mf
sub. p
f
mf
sub. p

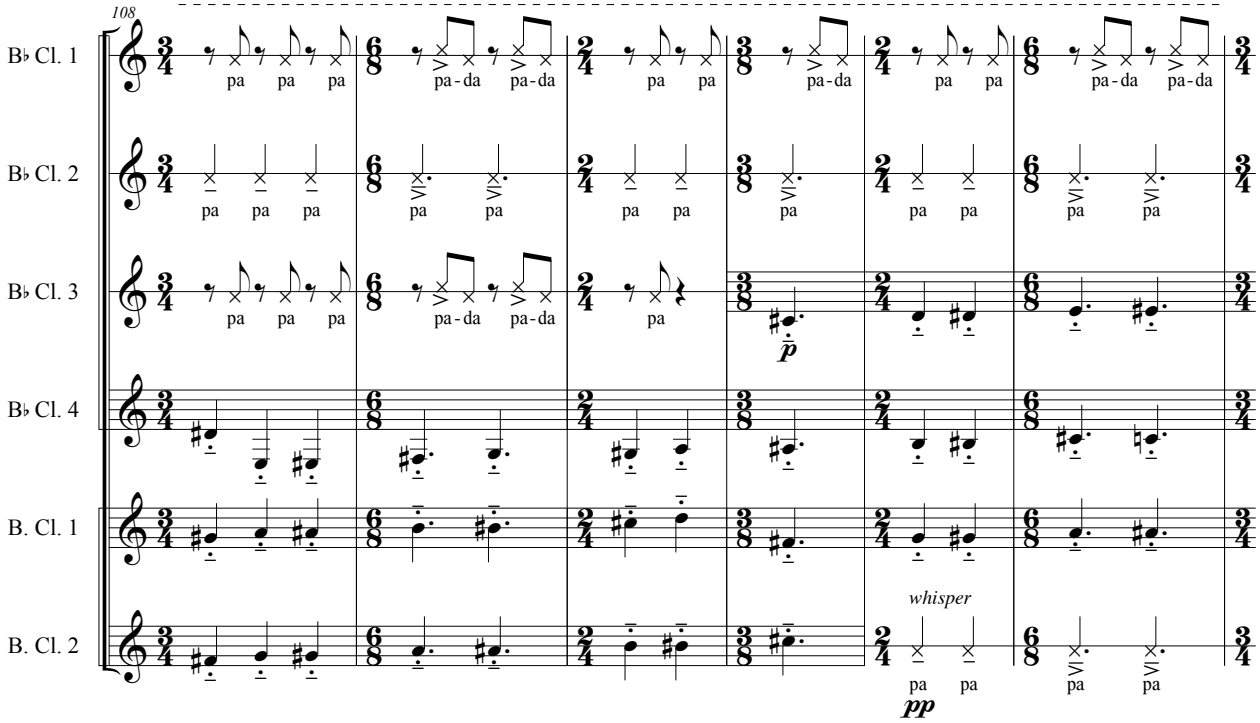


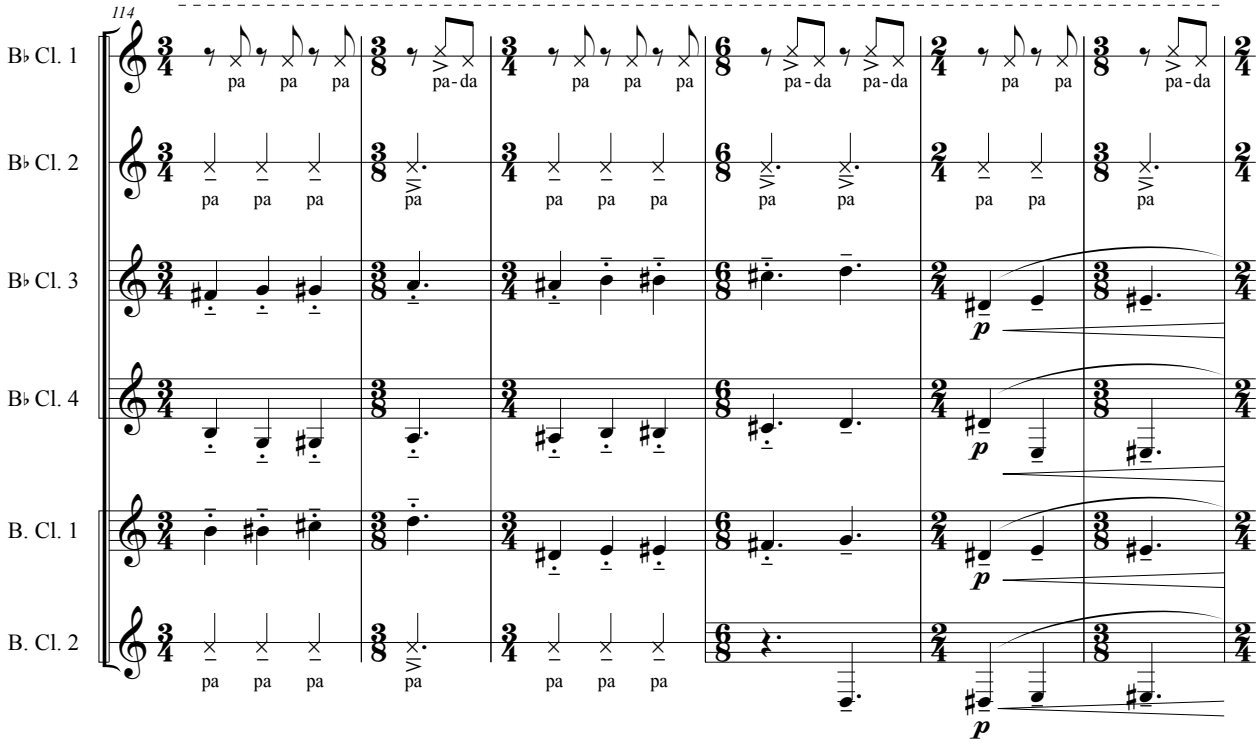


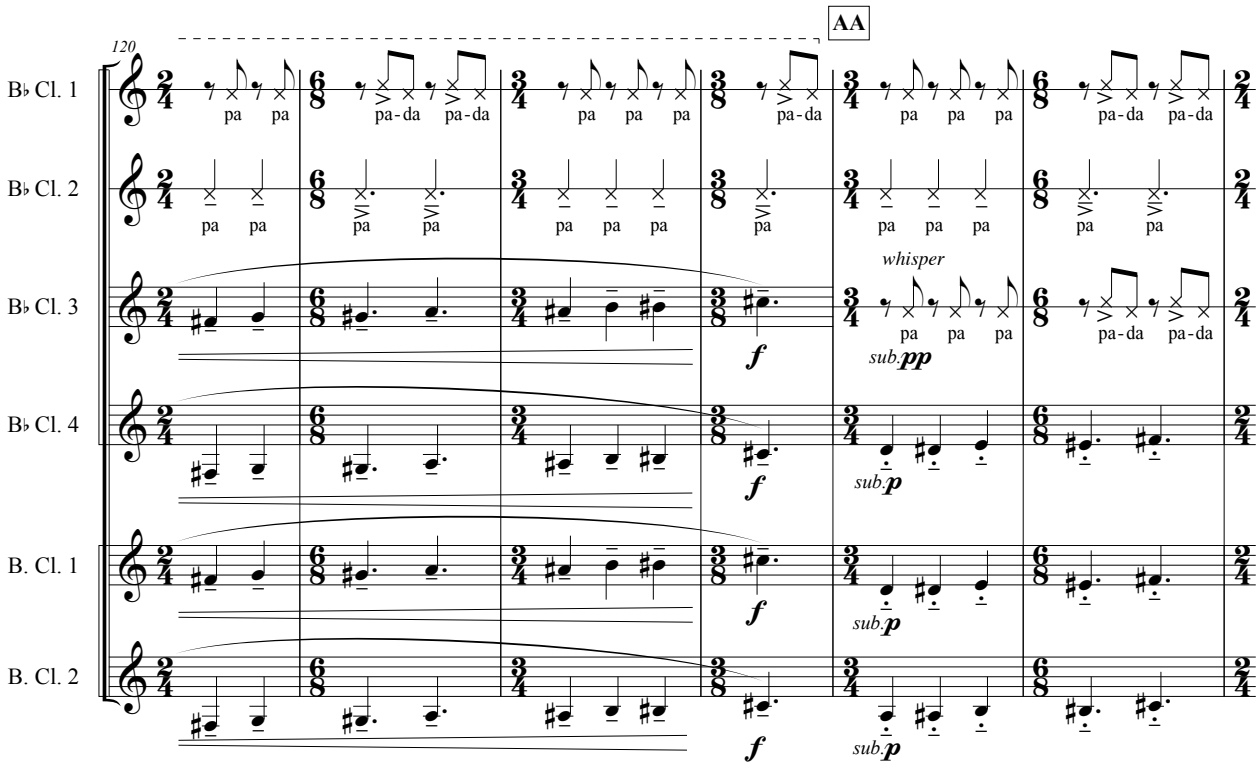
* Gradually improvise on the rhythmic patterns and vary the placement of the accents, so to create a constantly-shifting rhythmic texture.

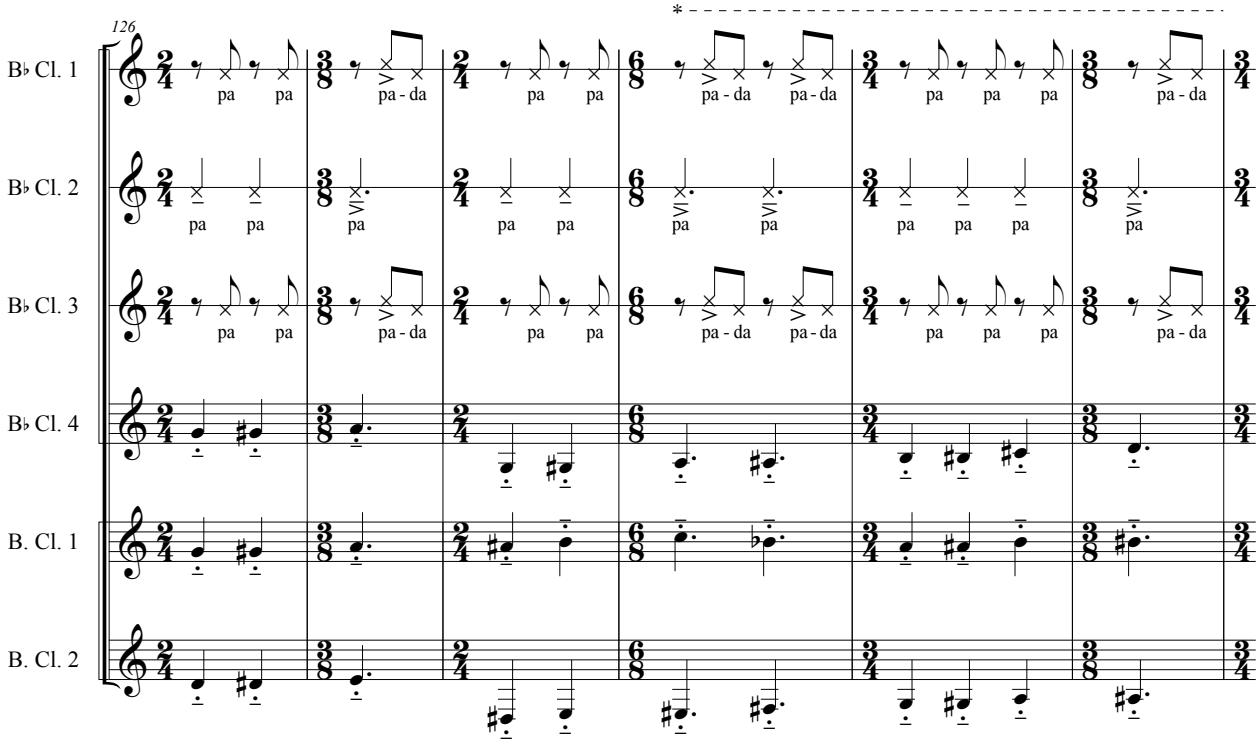

96
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
pa pa
pa-da pa-da
pa pa pa
pa-da
pa
p


102
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
pa pa
pa - da
pa pa
pa - da pa - da
pa pa pa
pa - da
pa
pa - da

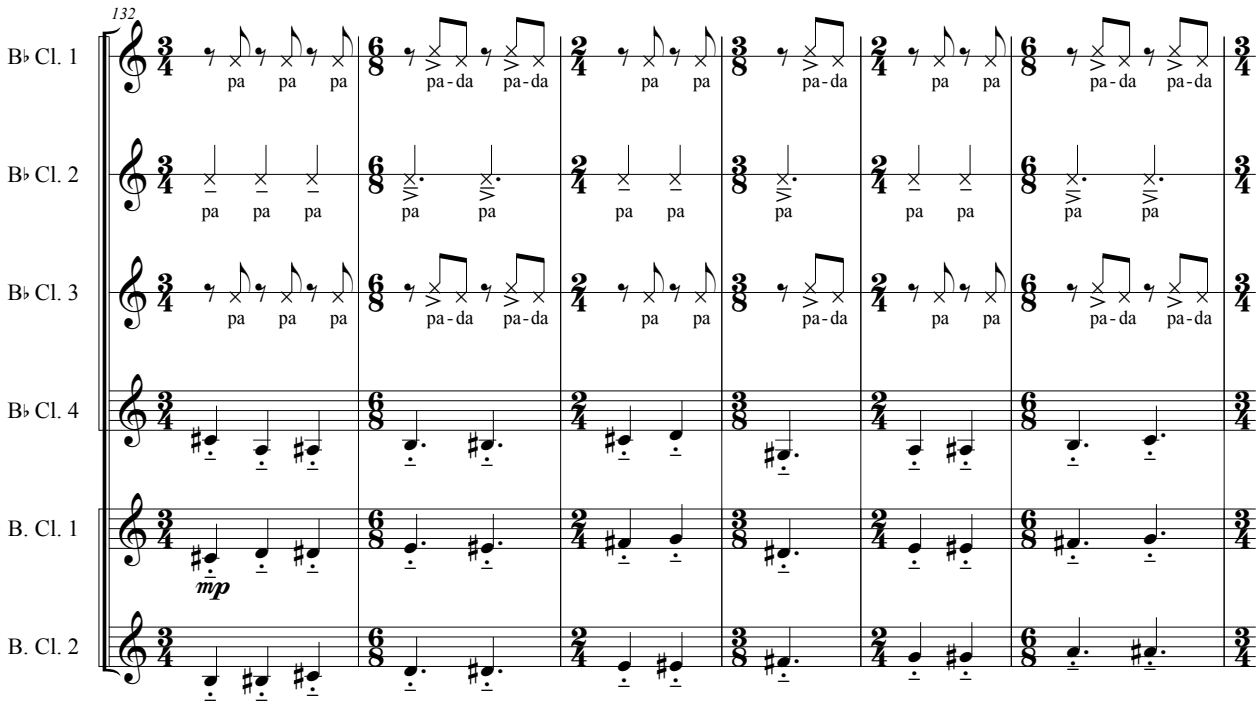

108
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
pa pa pa
pa-da pa-da
pa pa
pa-da
pa pa
pa-da pa-da
pa pa pa
pa pa
pa pa
pa pa
pa pa
pa pa
pa pa pa
pa-da pa-da
pa
p
whisper
pa pa
pa pa
pp

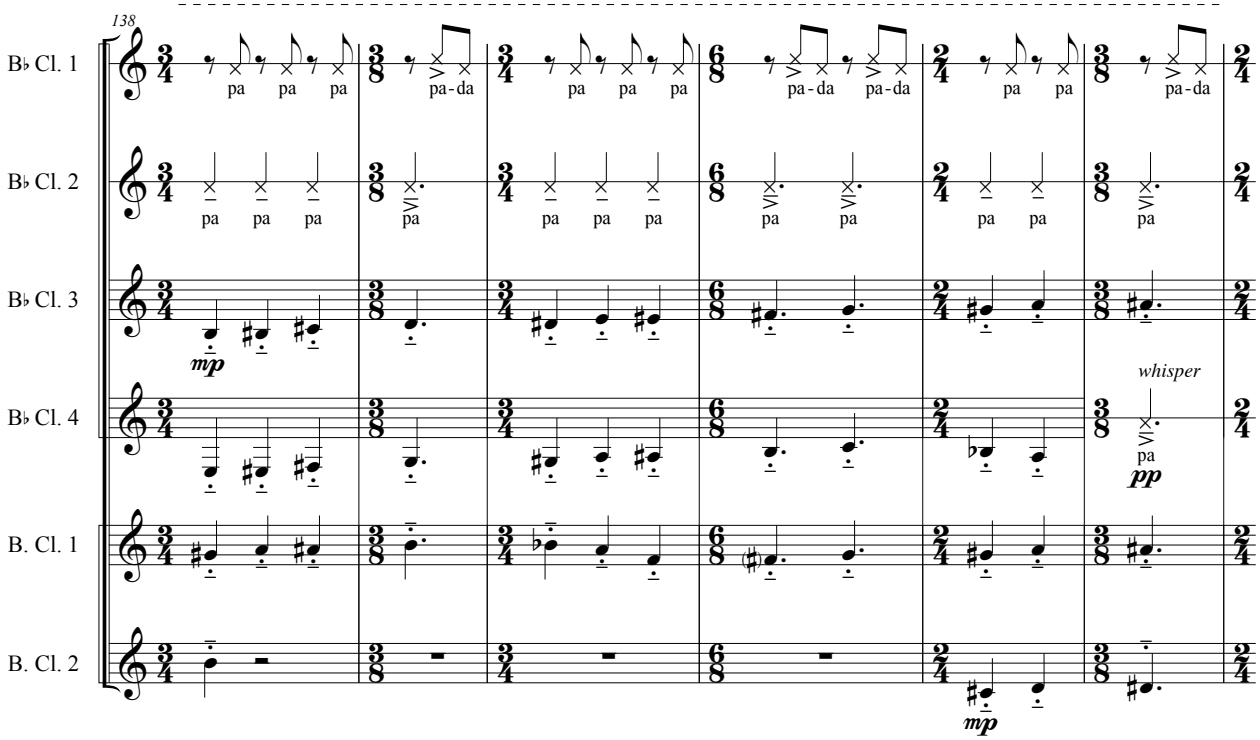

114
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
pa pa pa
pa-da
pa pa pa
pa-da pa-da
pa pa
pa-da
pa pa pa
pa pa pa
pa pa
pa pa
pa
pa pa pa
pa pa pa
p
p
p
p

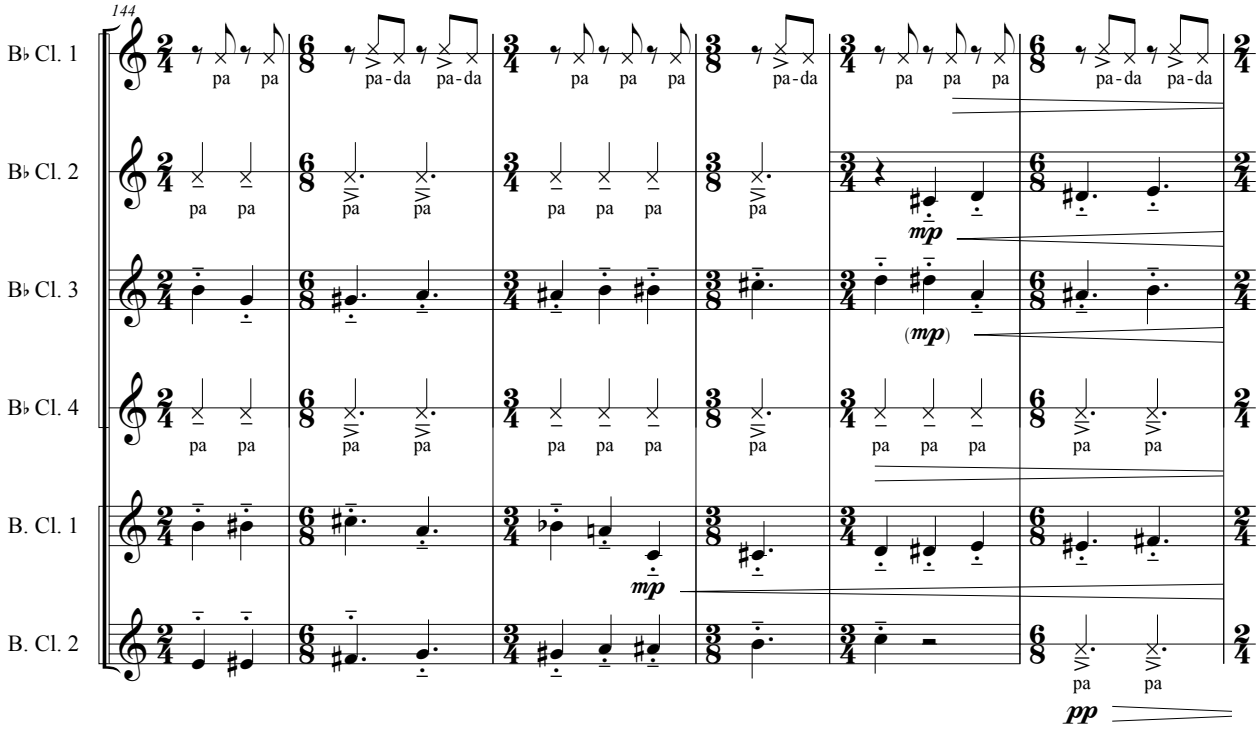


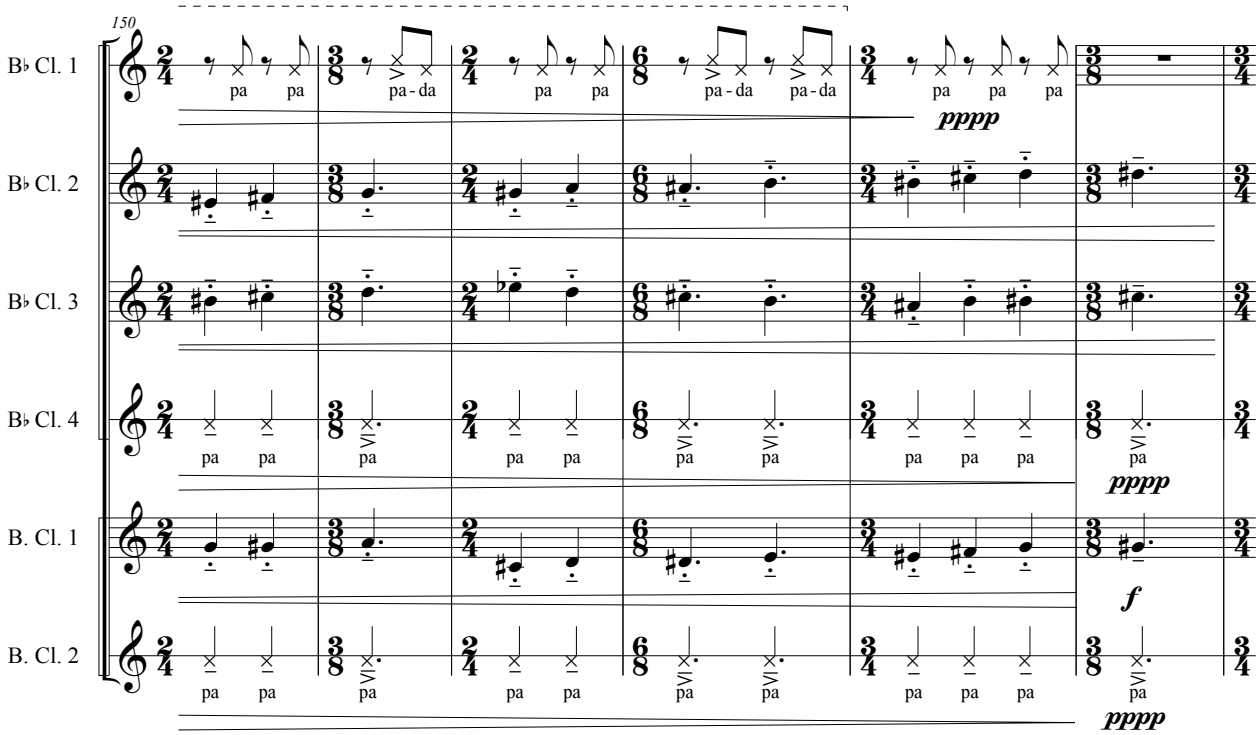


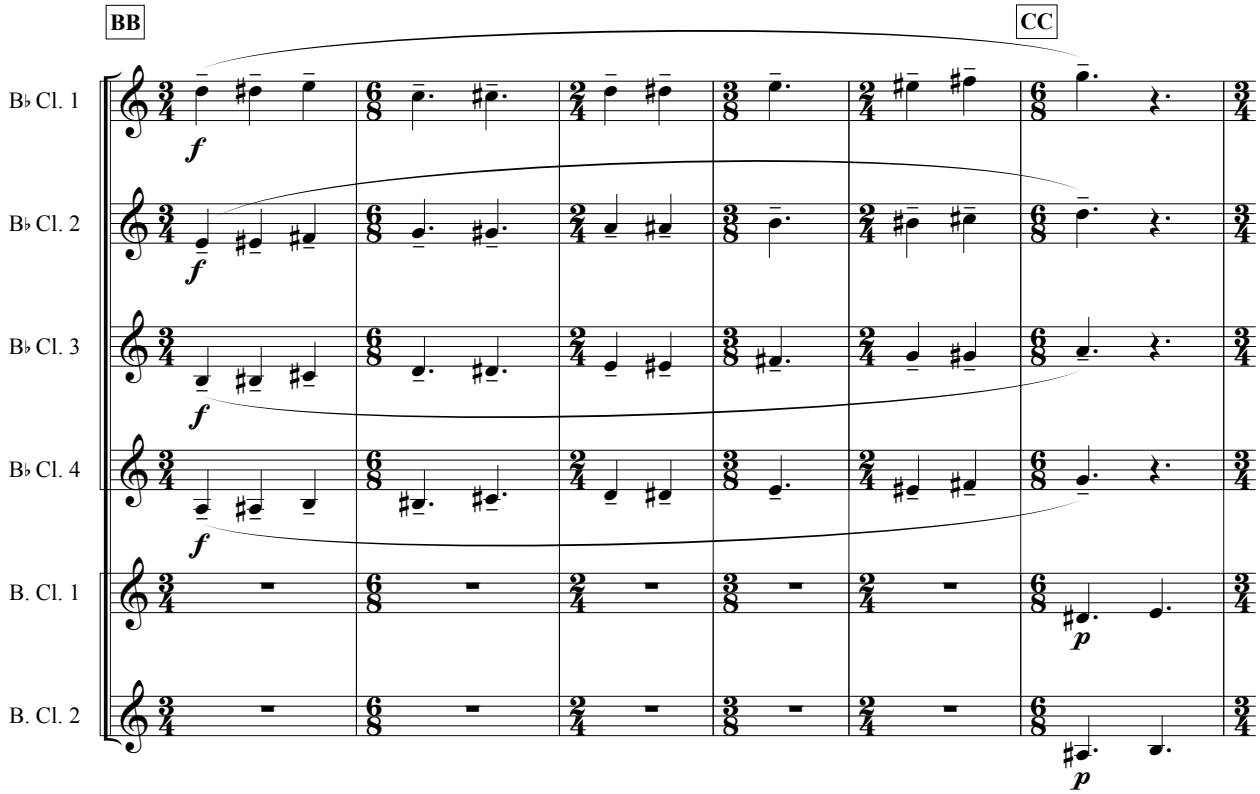
* Same process as in measure 89.

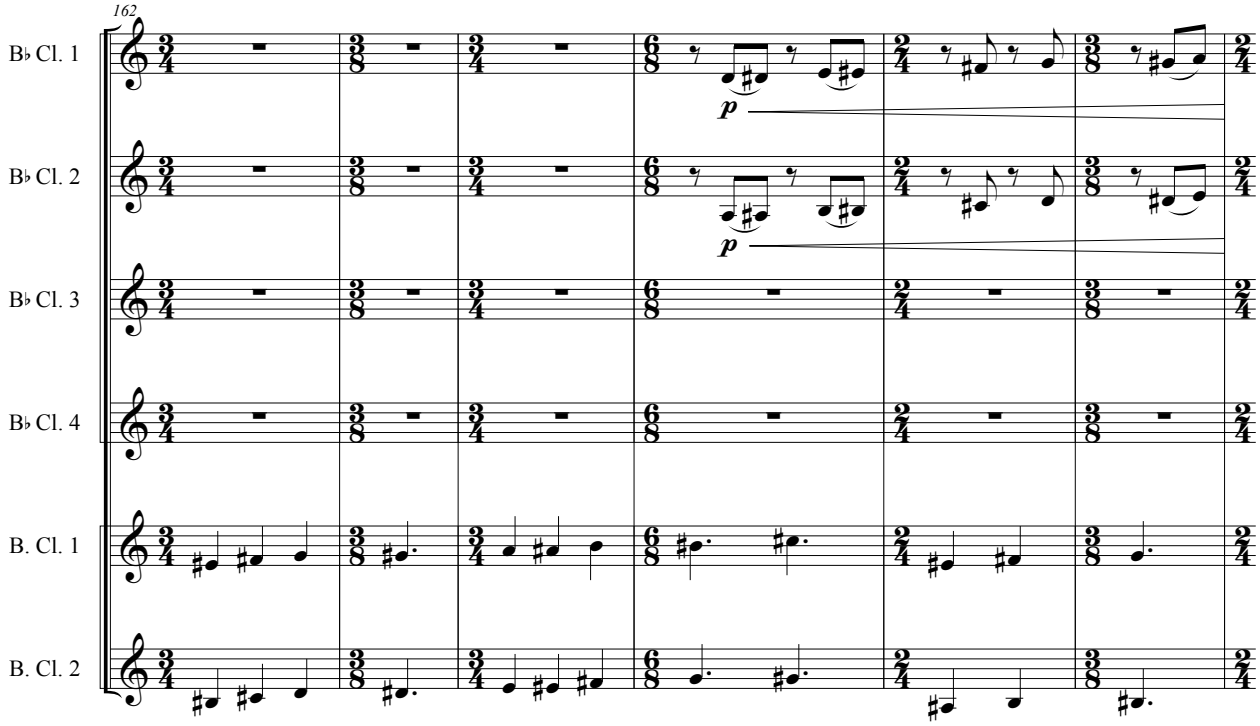

132
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
pa pa pa
pa-da pa-da
pa pa
pa-da
pa pa
pa-da pa-da
mp

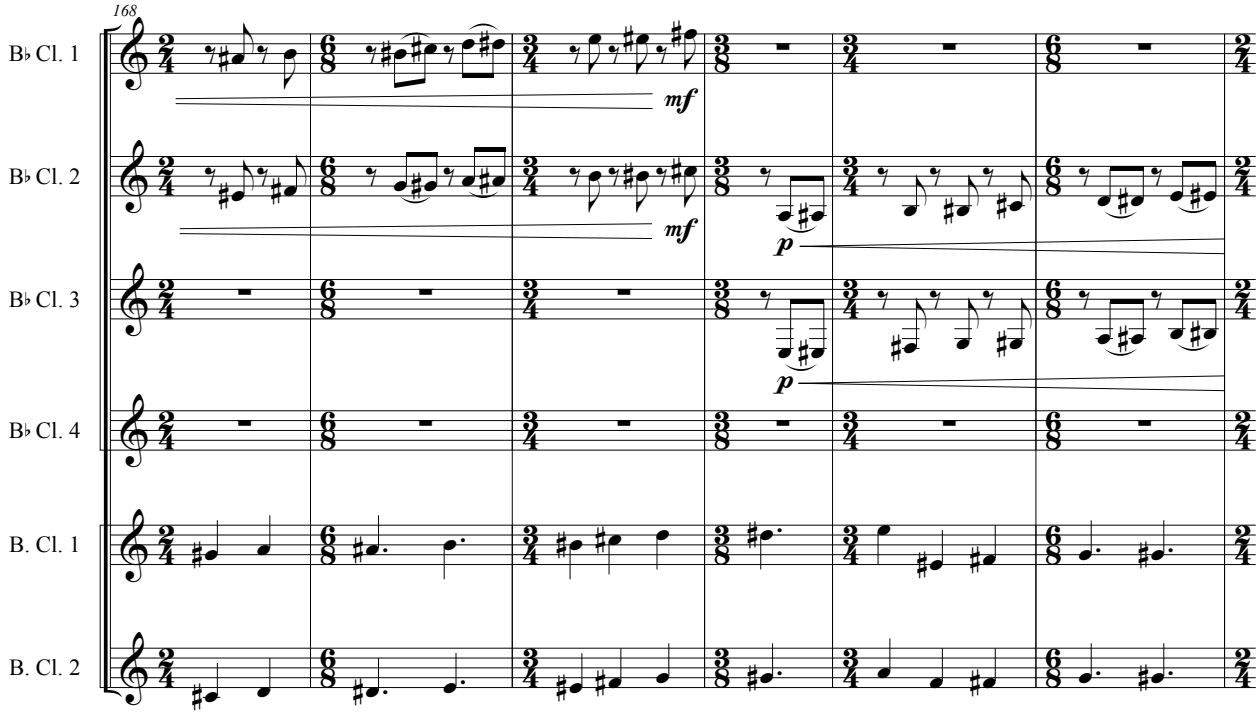

138
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
pa pa pa
pa-da
pa pa pa
pa-da pa-da
pa pa
pa-da
mp
whisper
pa
pp
mp

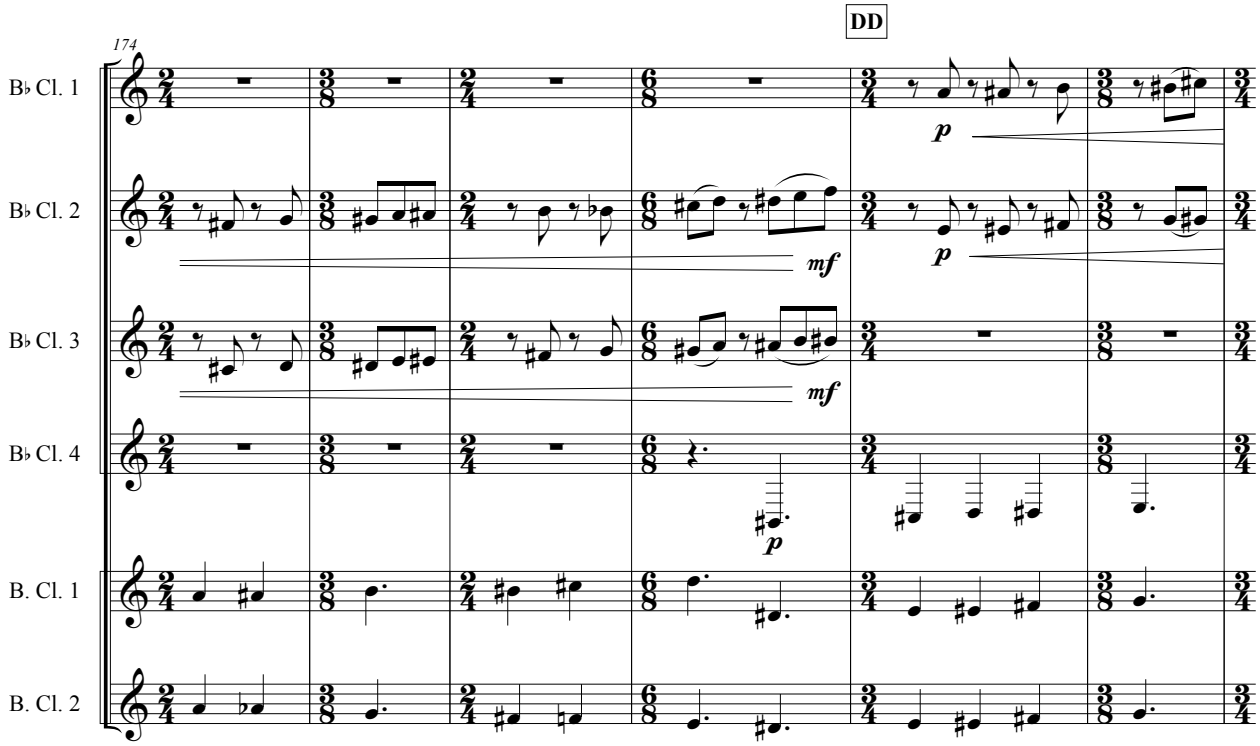

144
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
pa pa
pa-da pa-da
mp
(mp)
pp

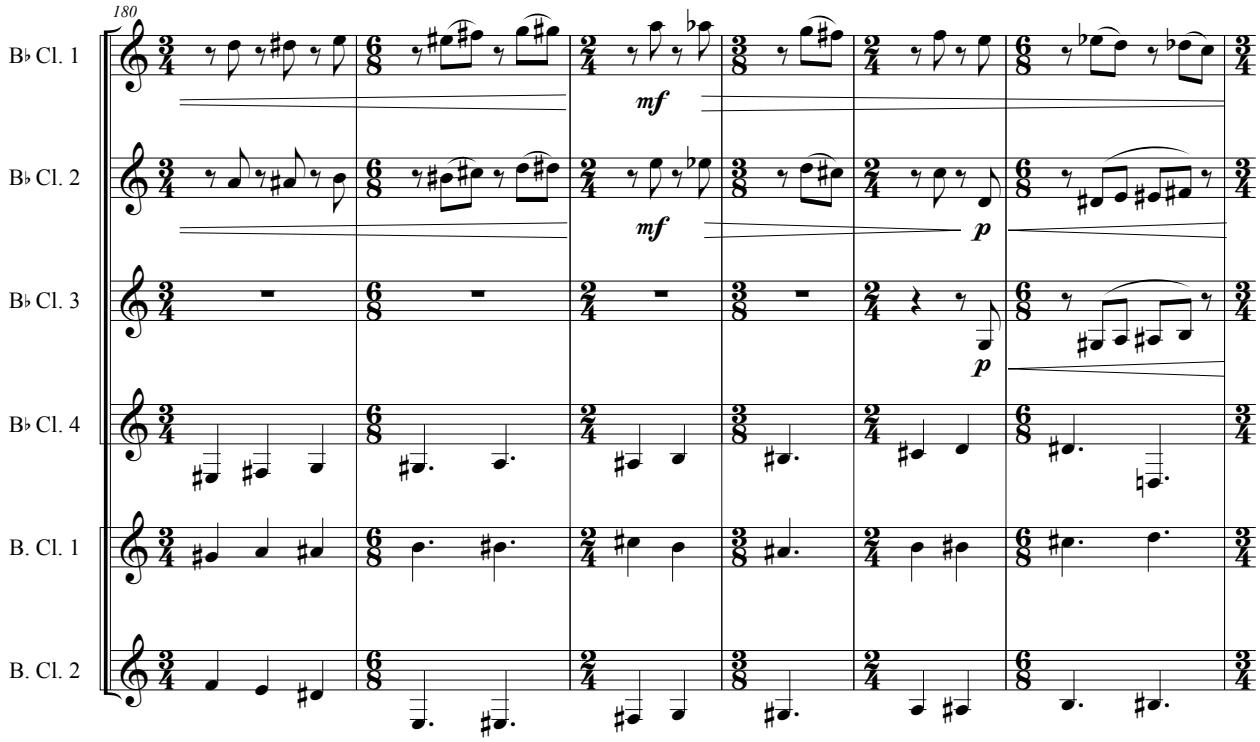

150
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
pa pa
pa-da
pa-da pa-da
pppp
f

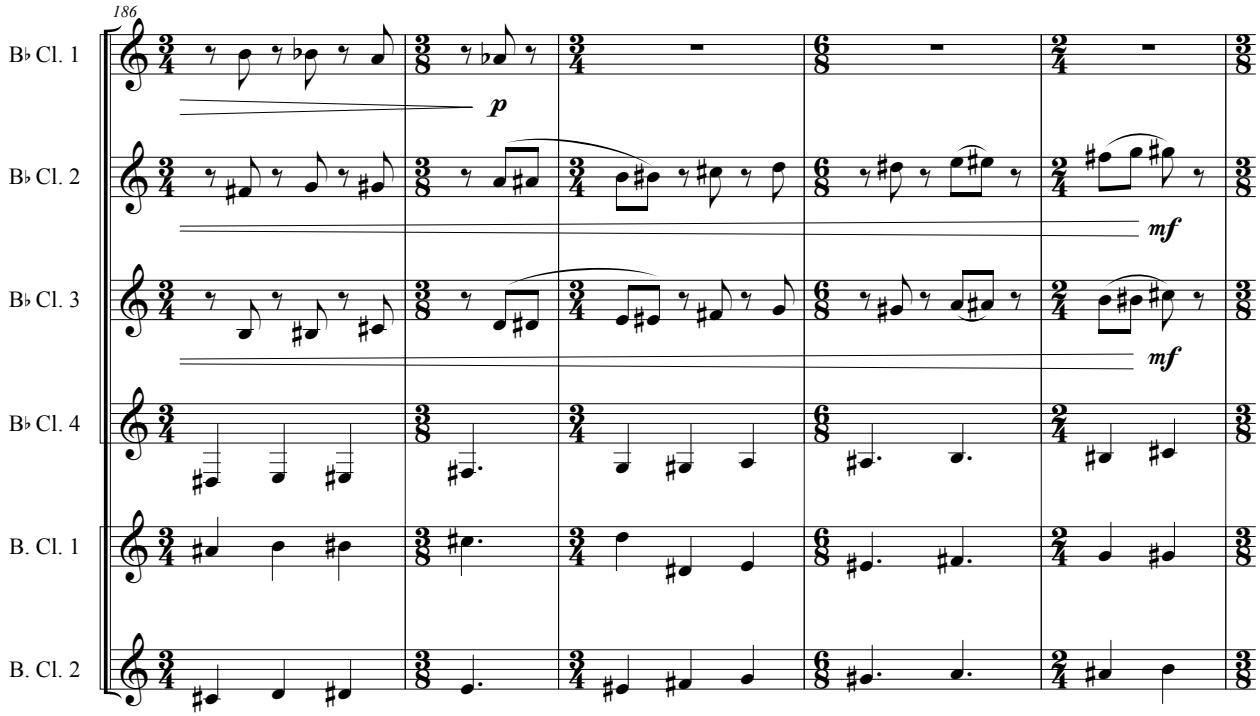

BB
CC
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
f
p

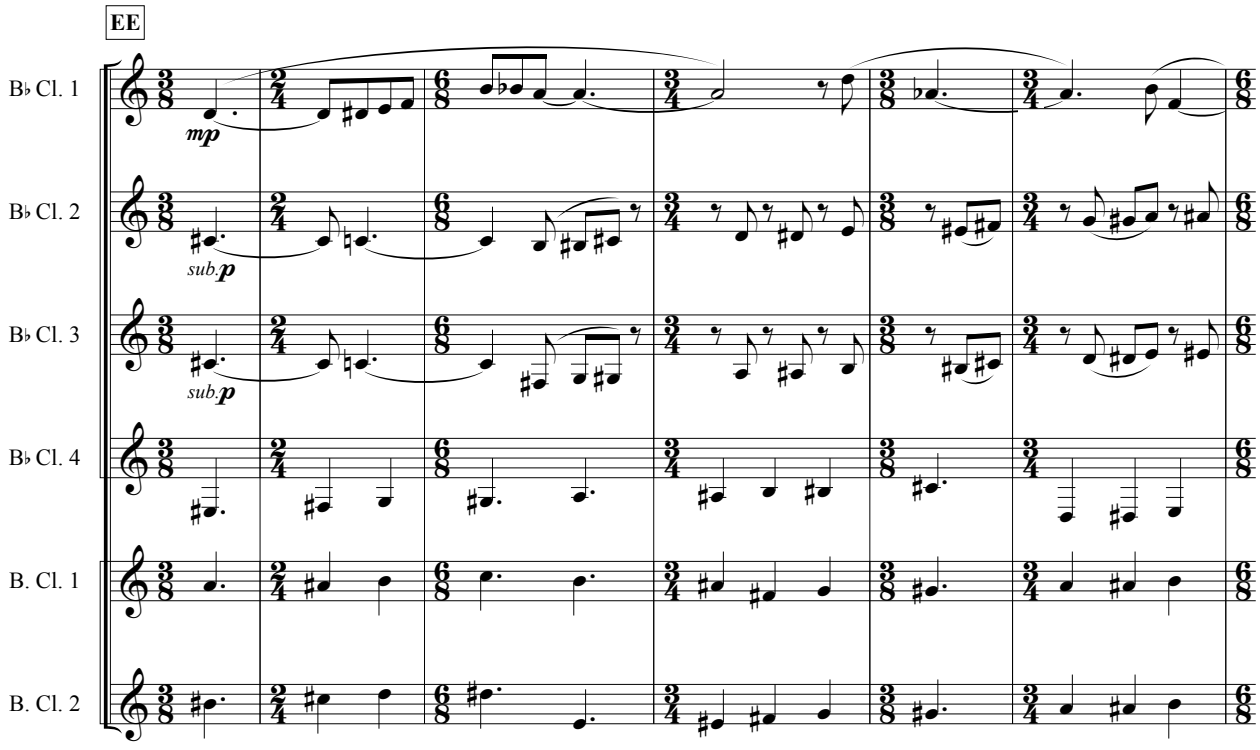

162
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
p

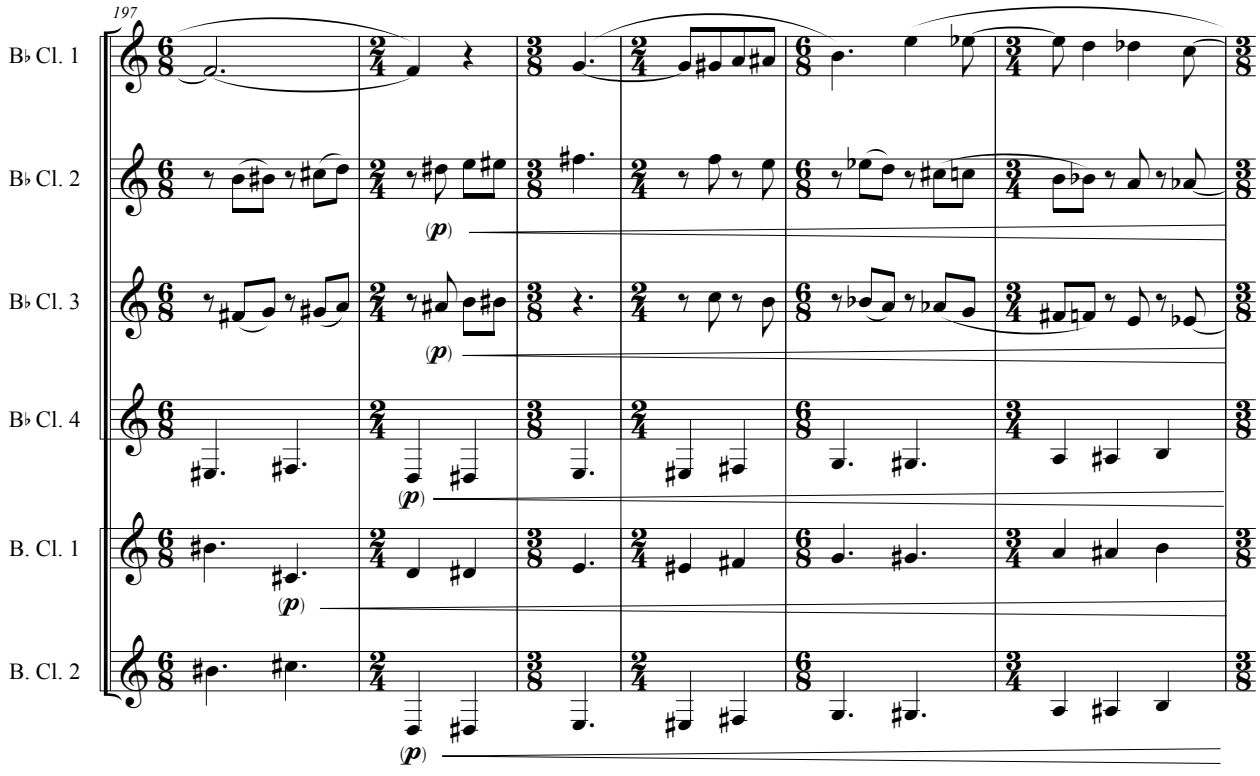

168
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
mf
mf
p
p

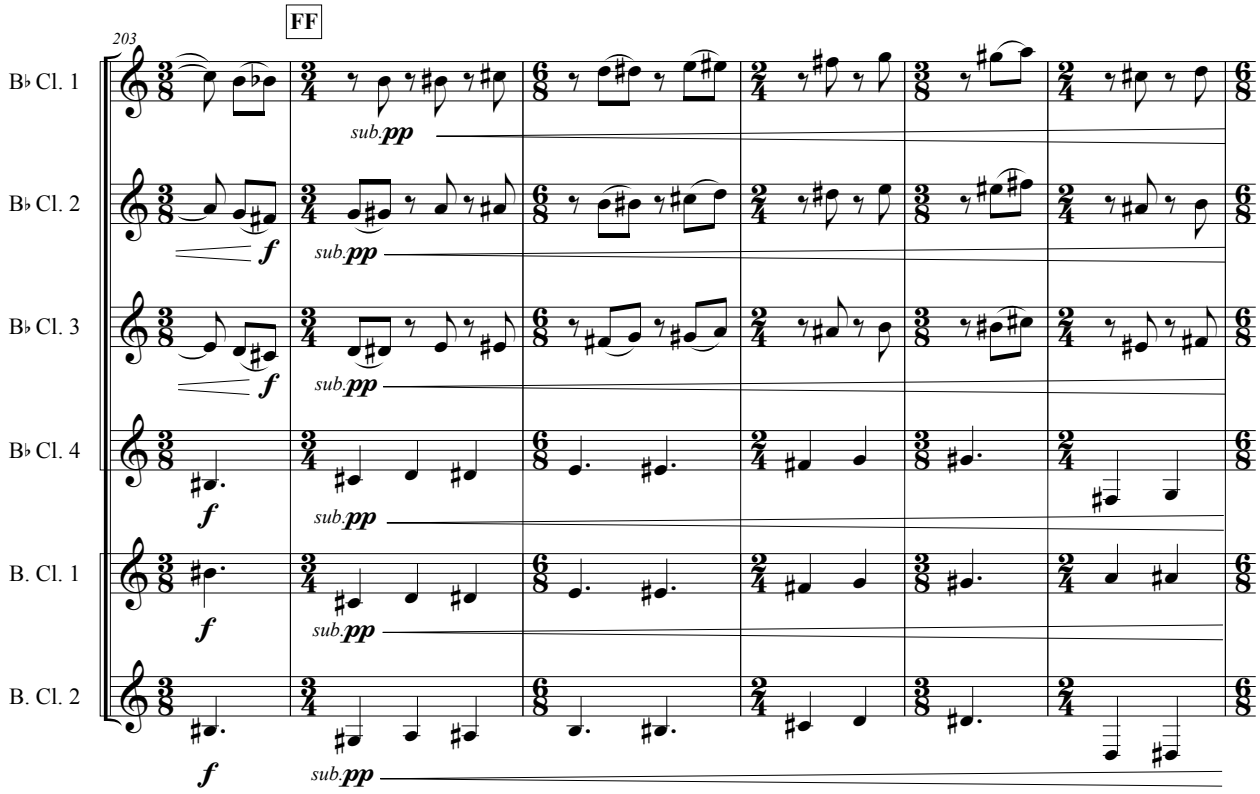

DD
174
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
p
mf
p
mf
p

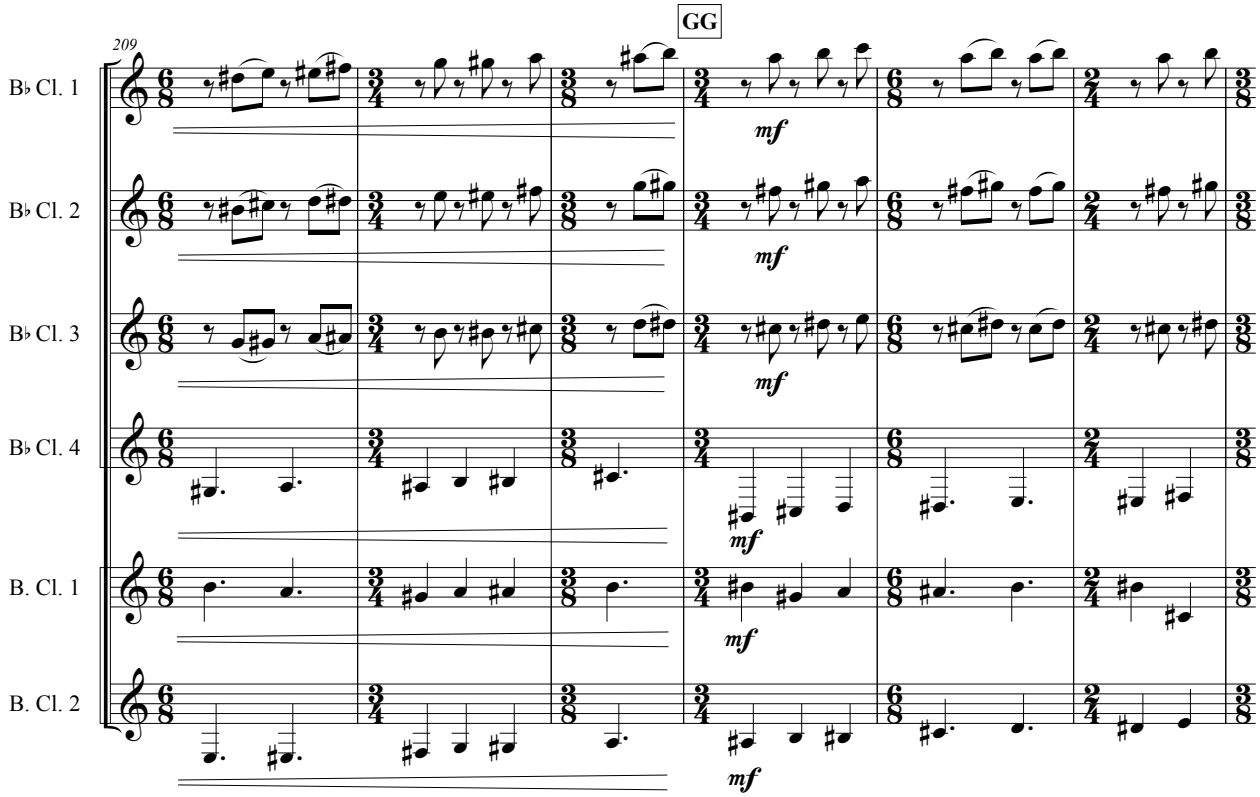

180
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
mf
mf
p
p

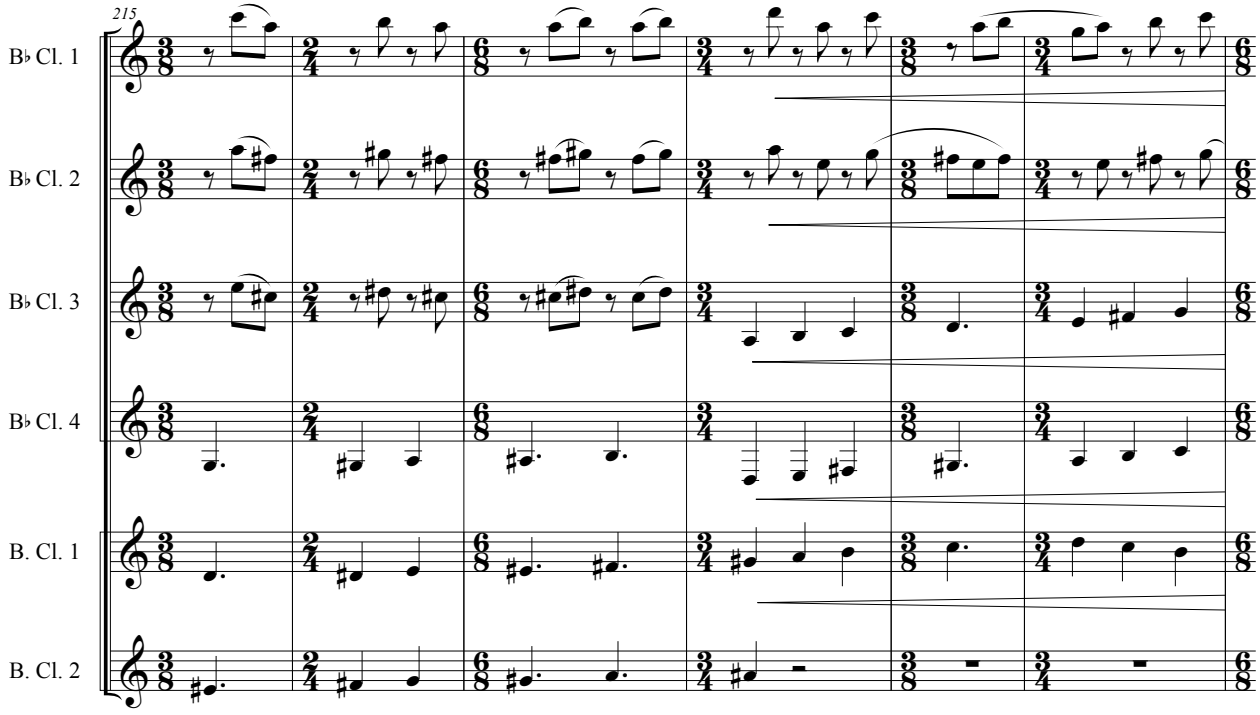

186
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
p
mf
mf

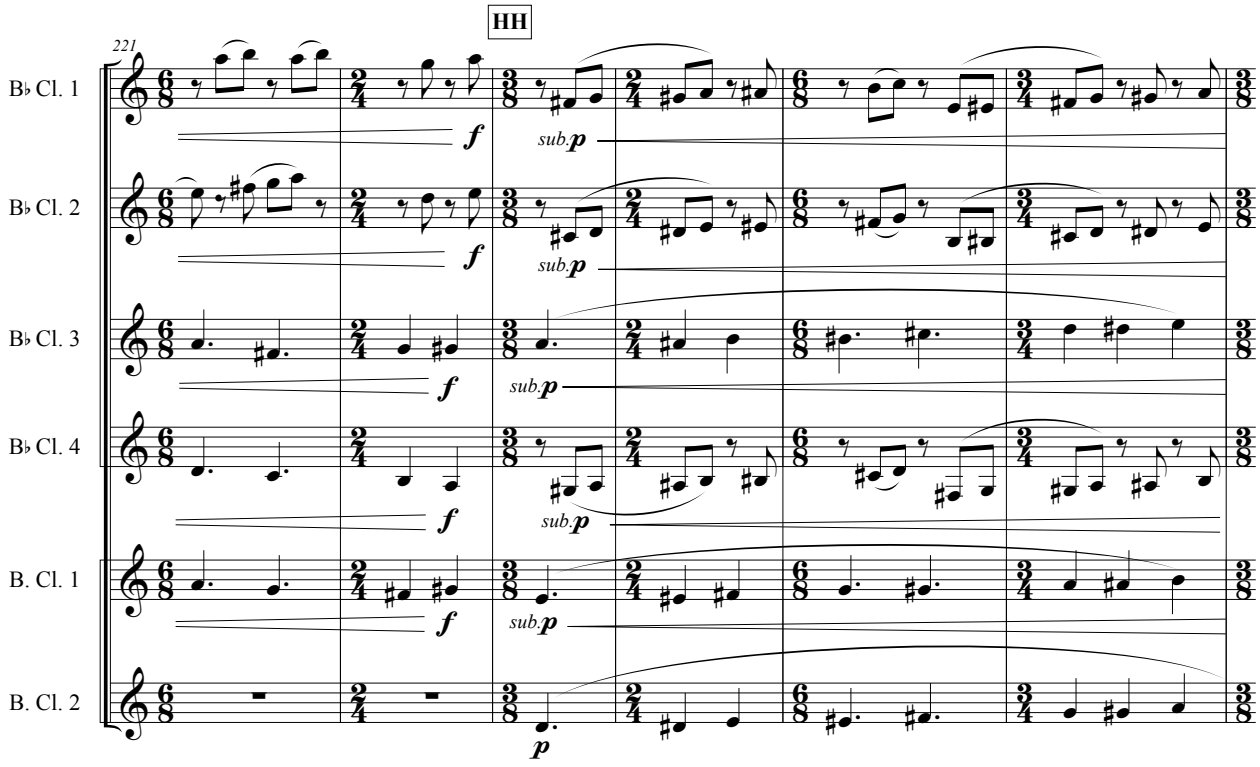

EE
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
mp
sub. p
sub. p

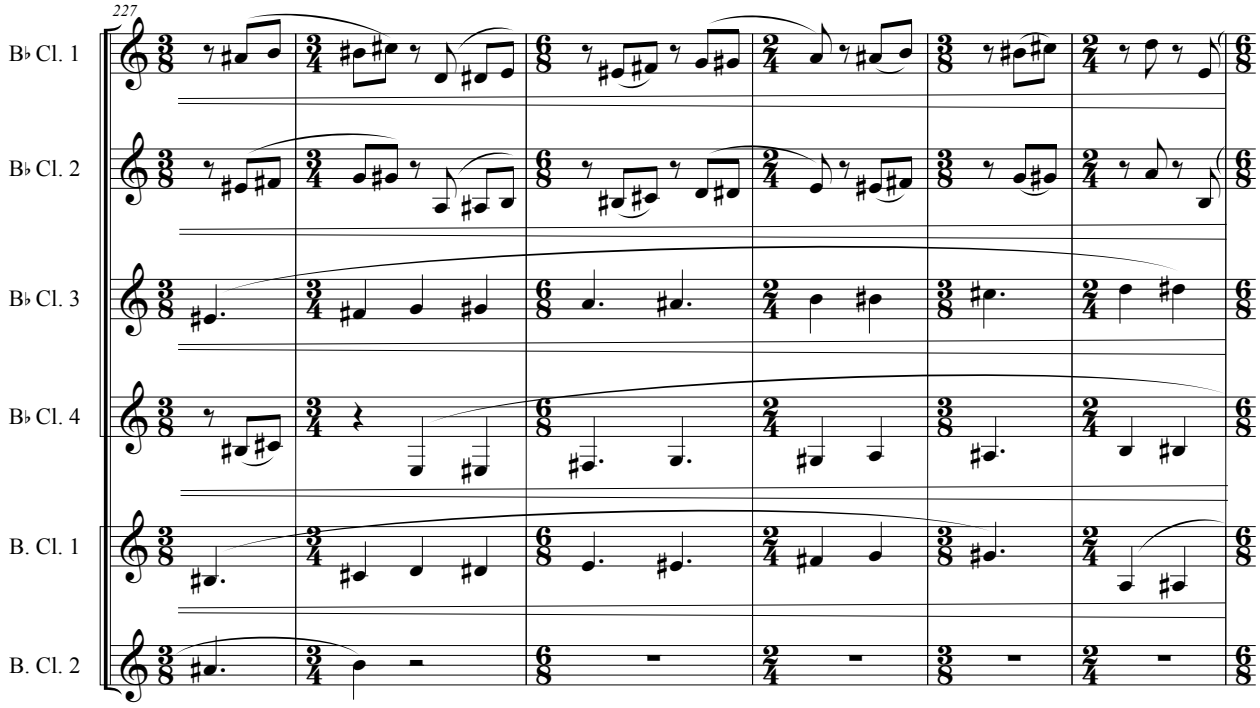

197
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
(p)
(p)
(p)
(p)
(p)

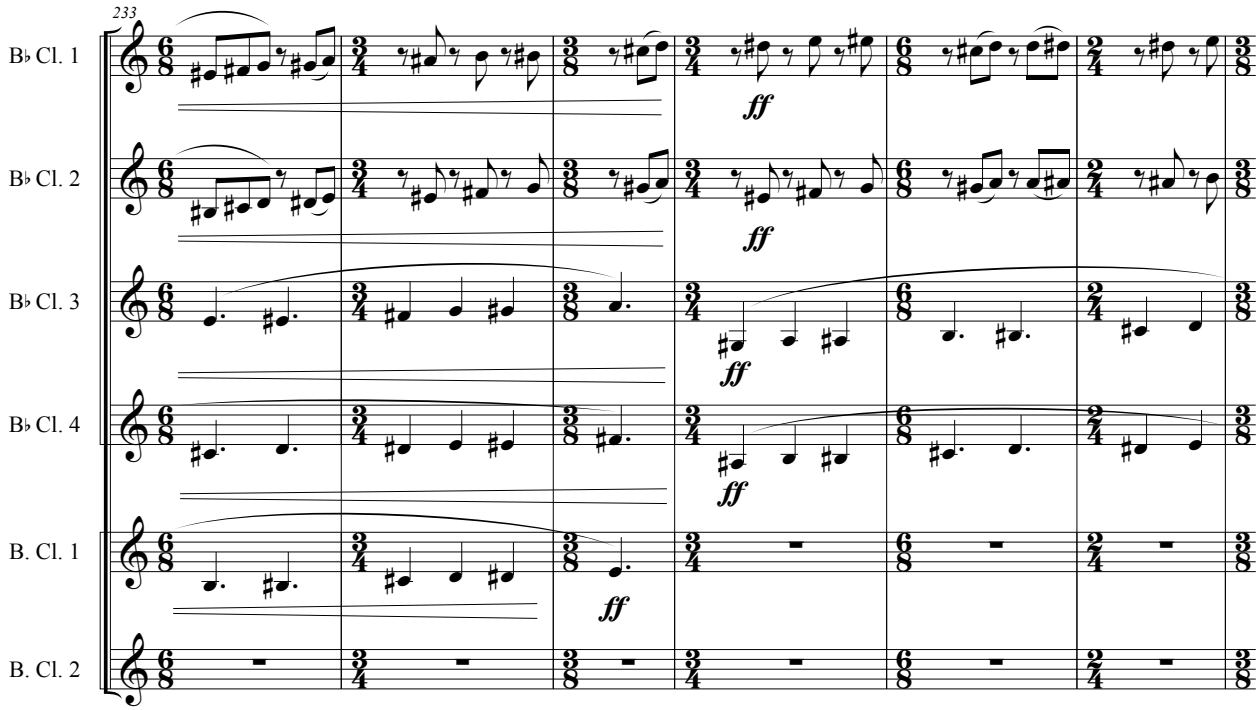

203
FF
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
sub. pp
f

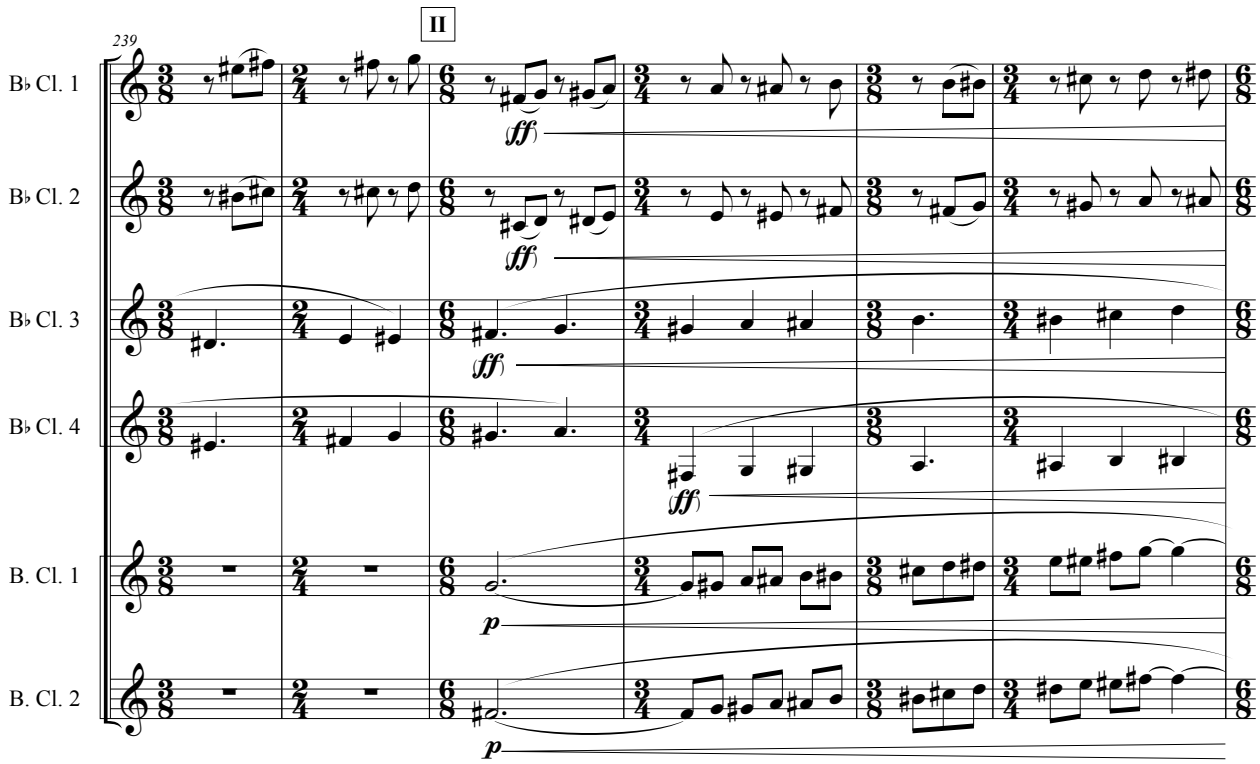

209
GG
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
mf

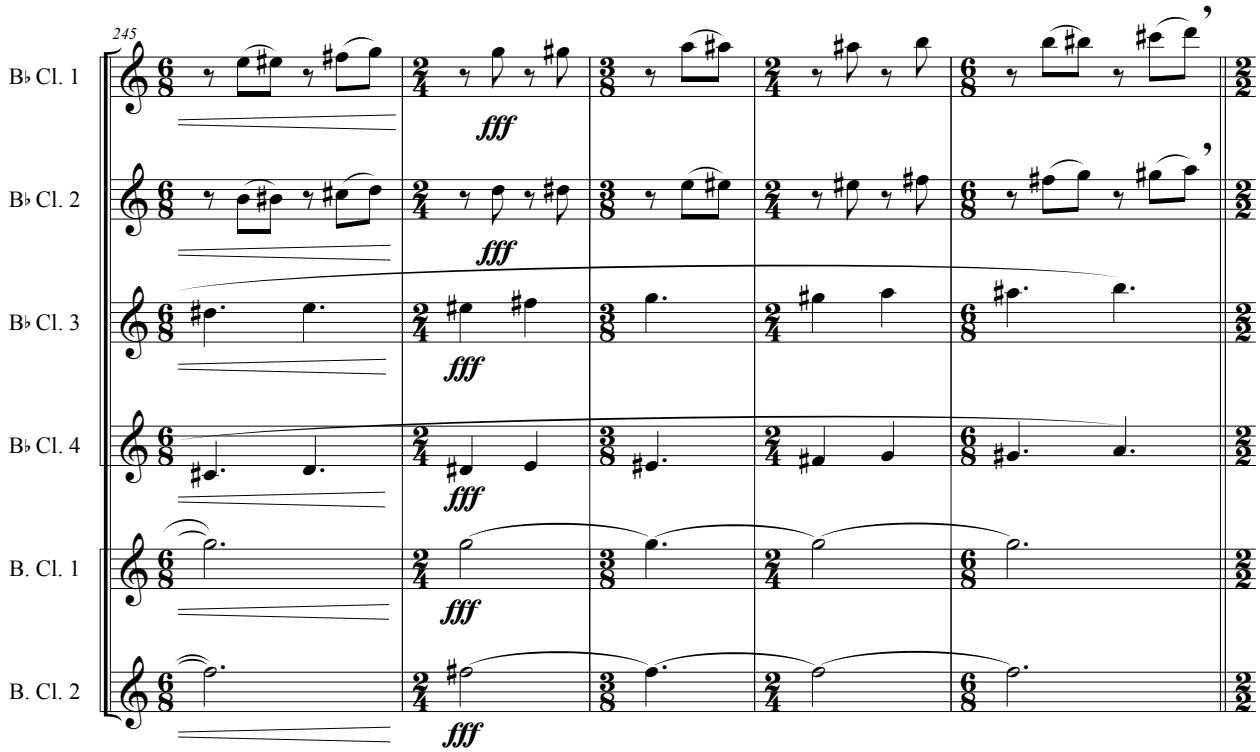

215
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

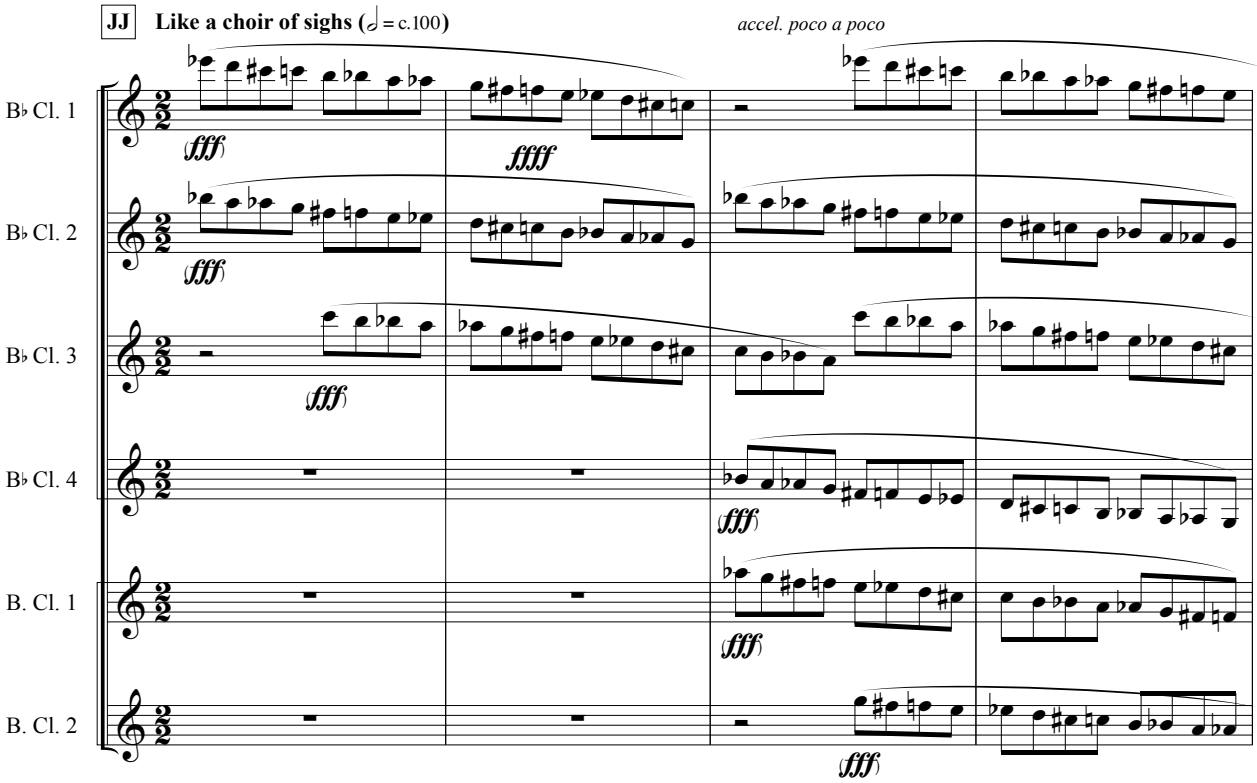

HH
221
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
f
sub.p
p

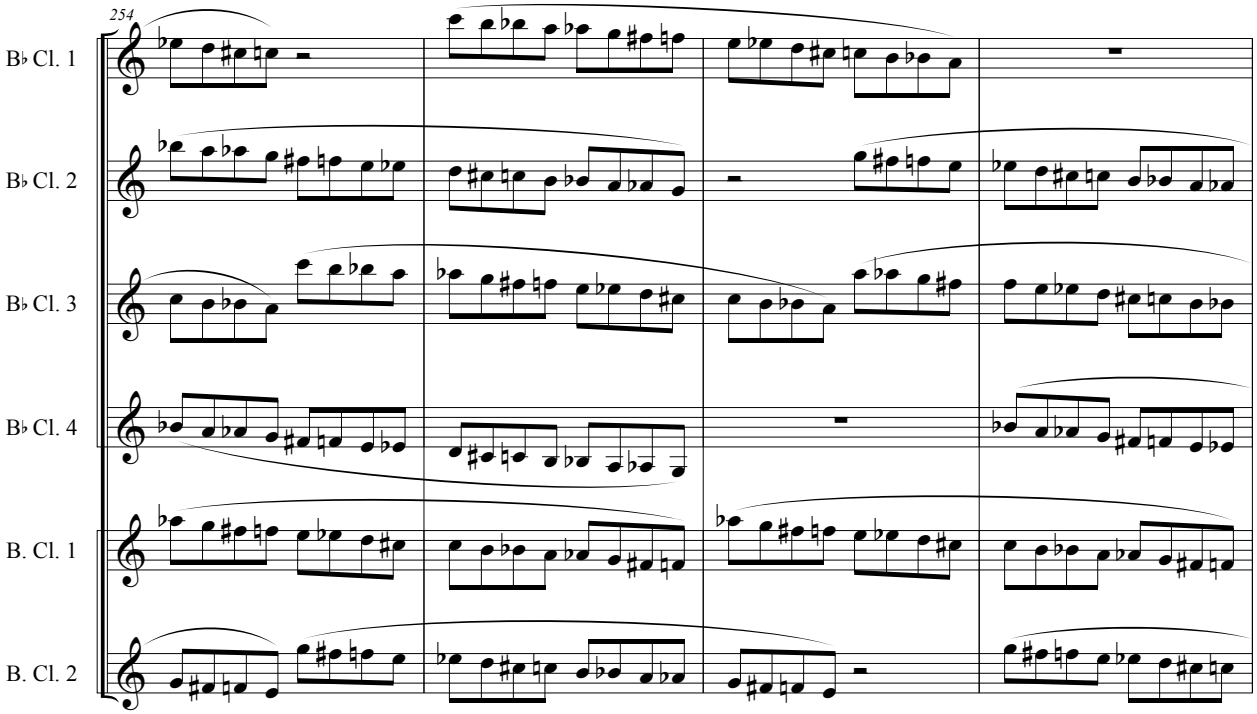

227
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

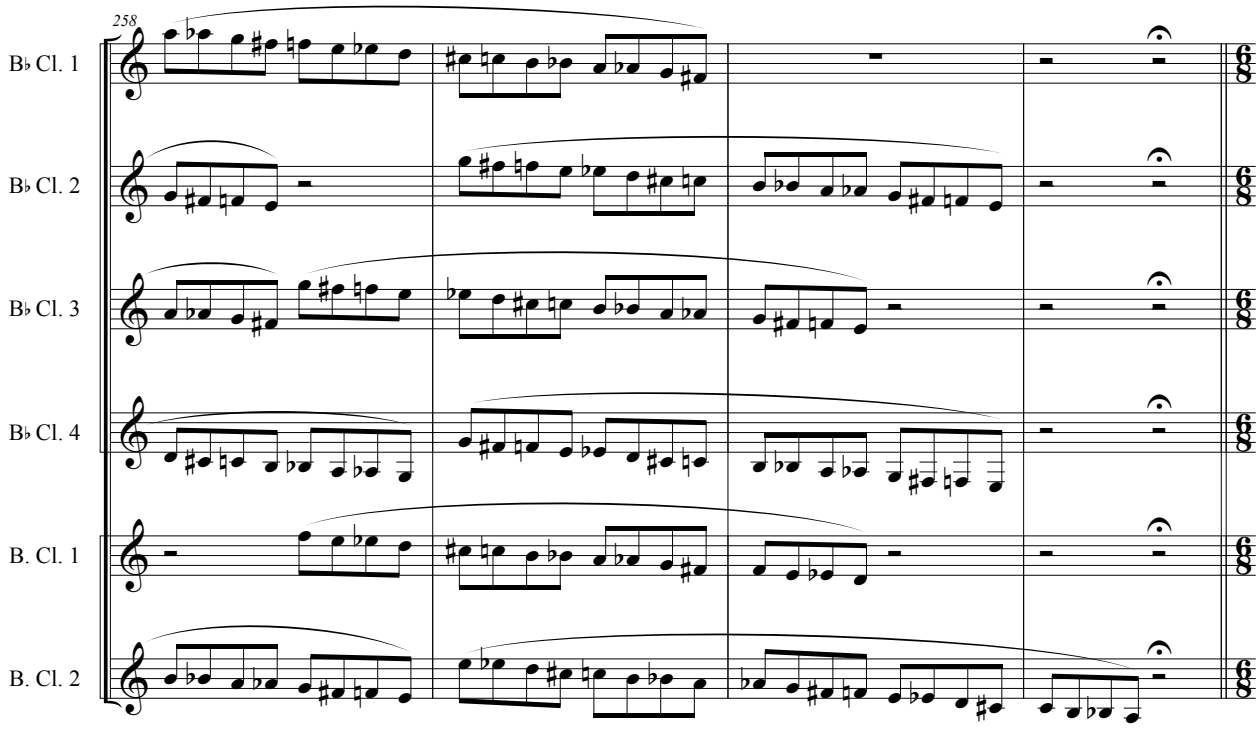

233
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
ff
ff
ff
ff
ff

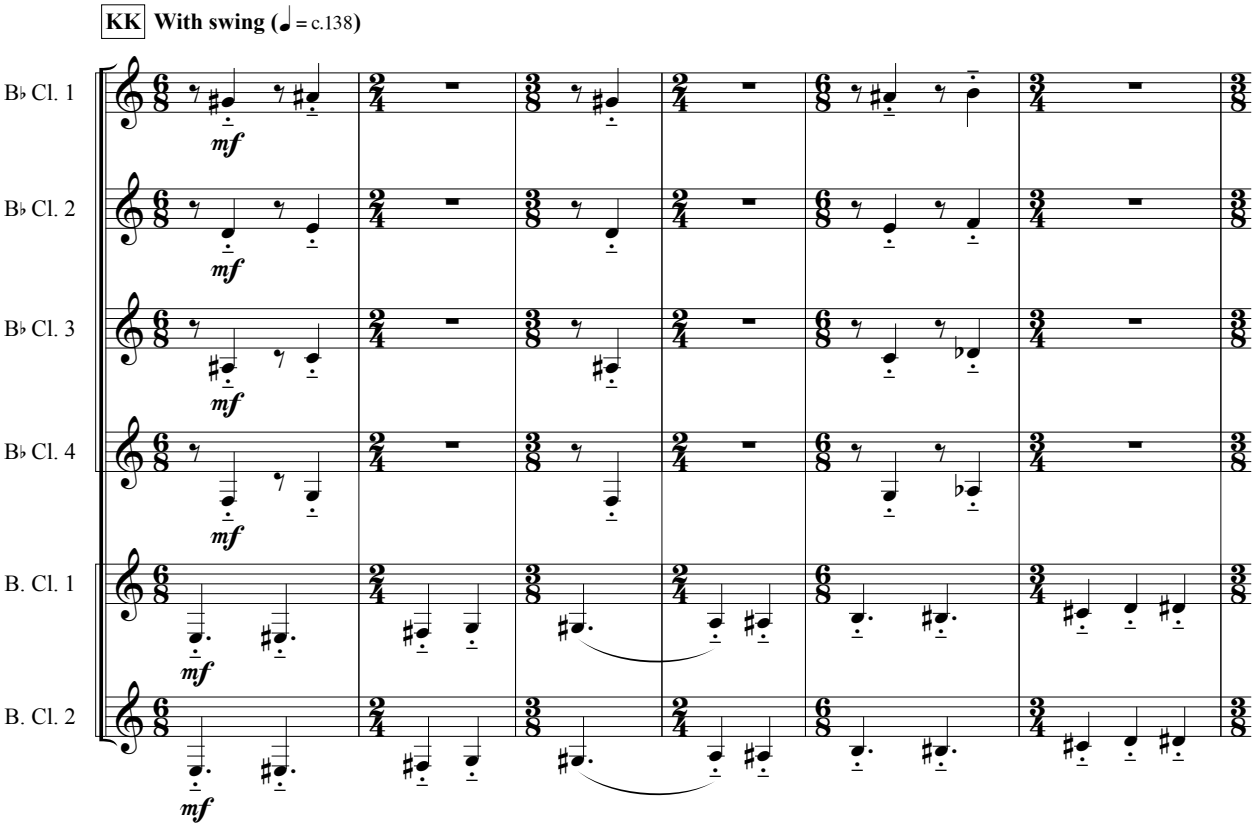

II
239
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
fff
p

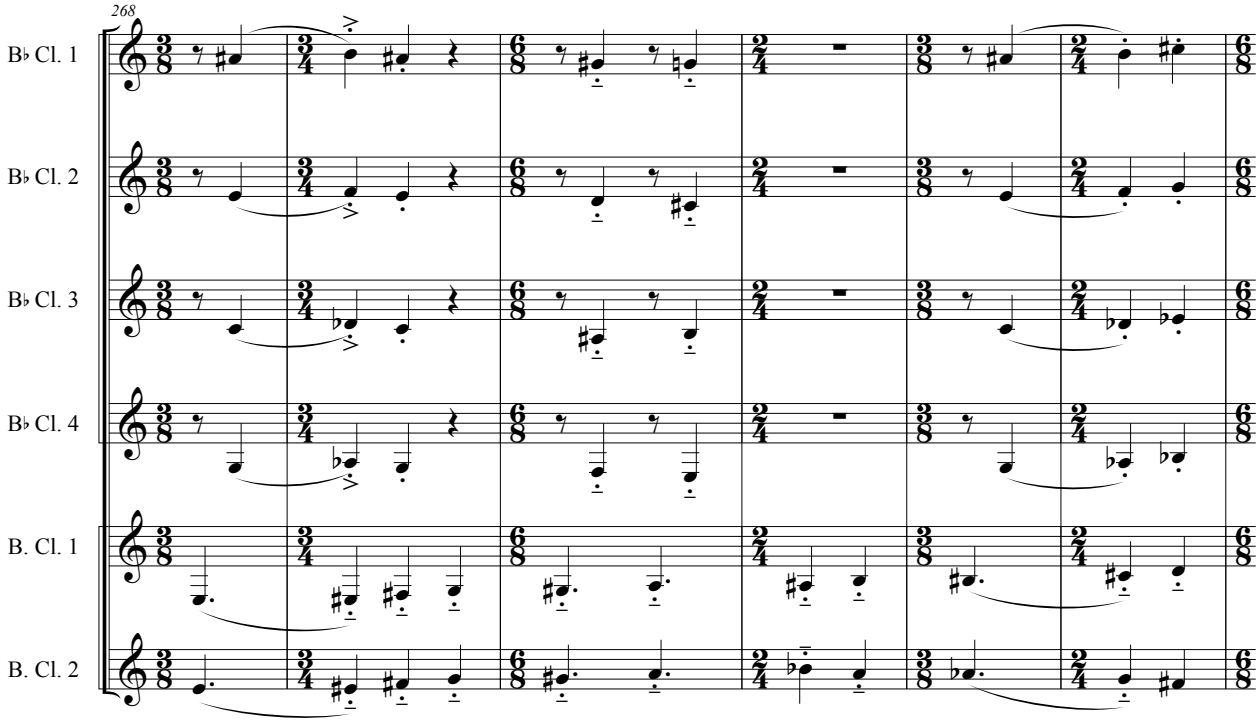

245
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
fff

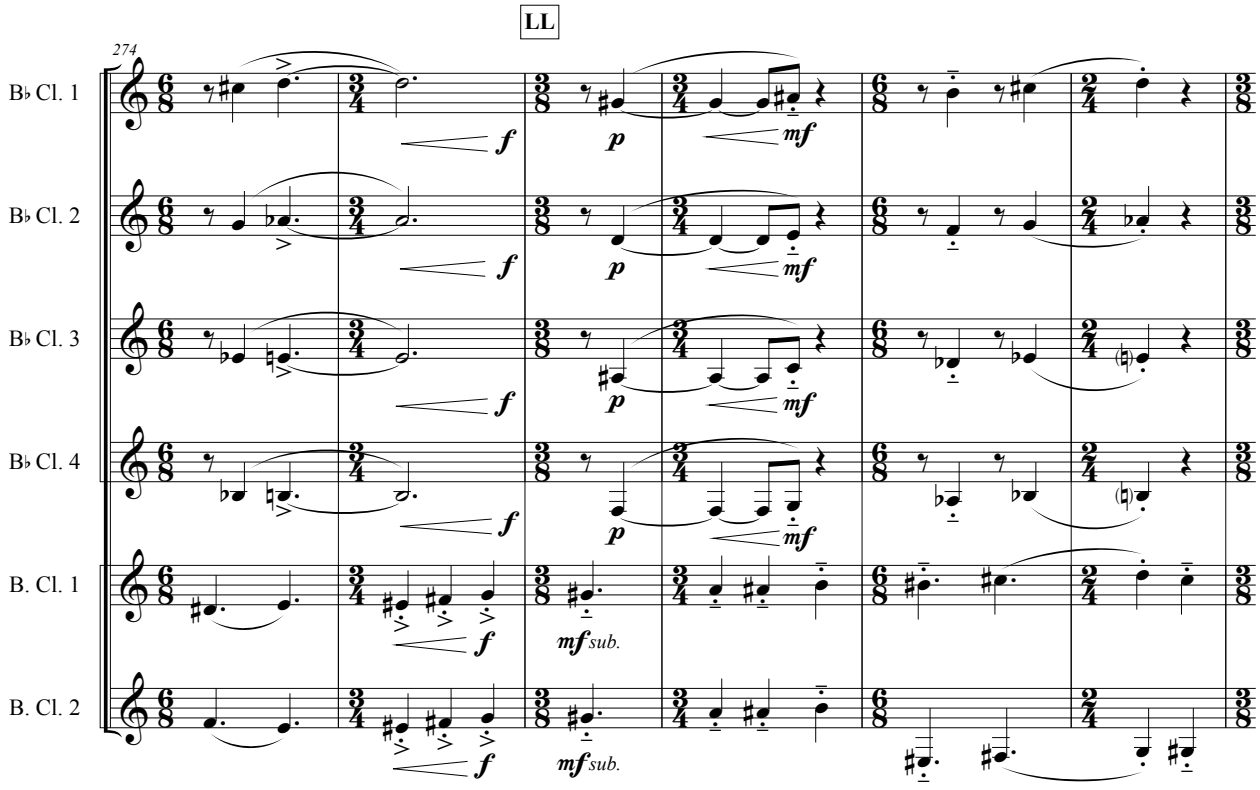

JJ
Like a choir of sighs (♩ = c.100)
accel. poco a poco
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
fff
ffff

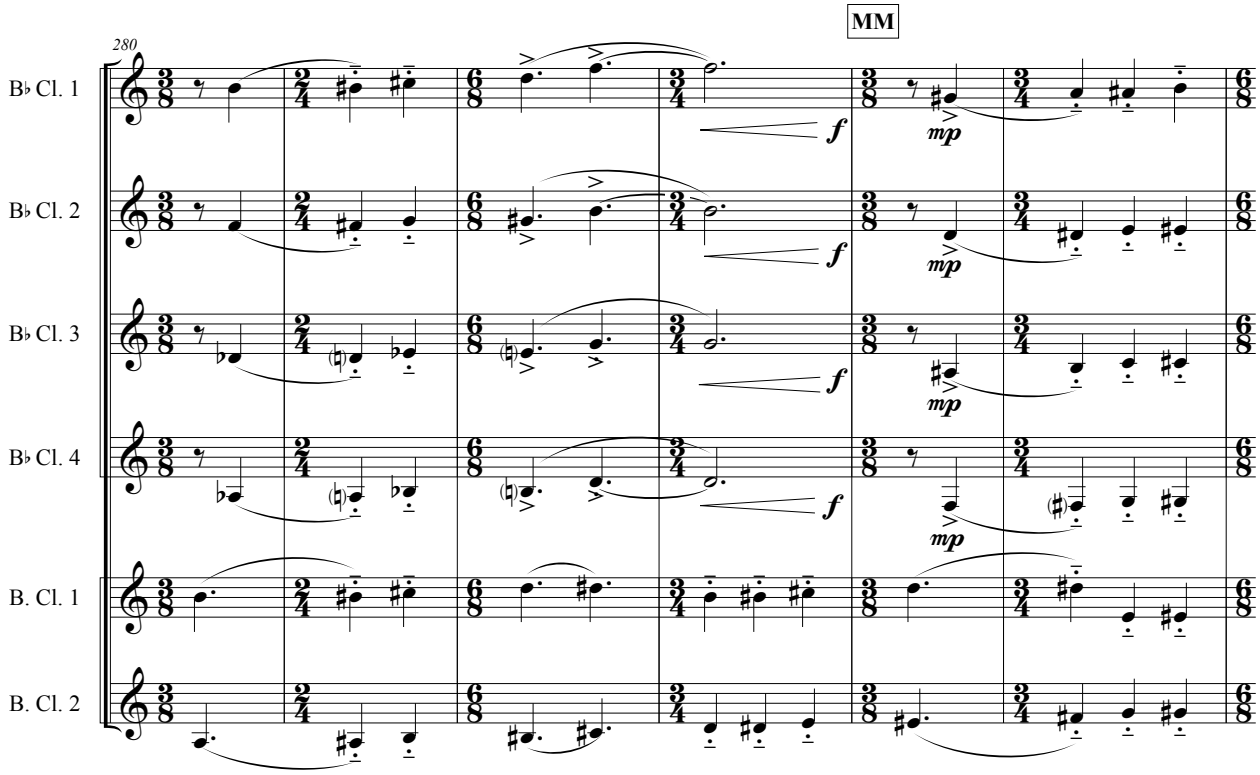

254
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

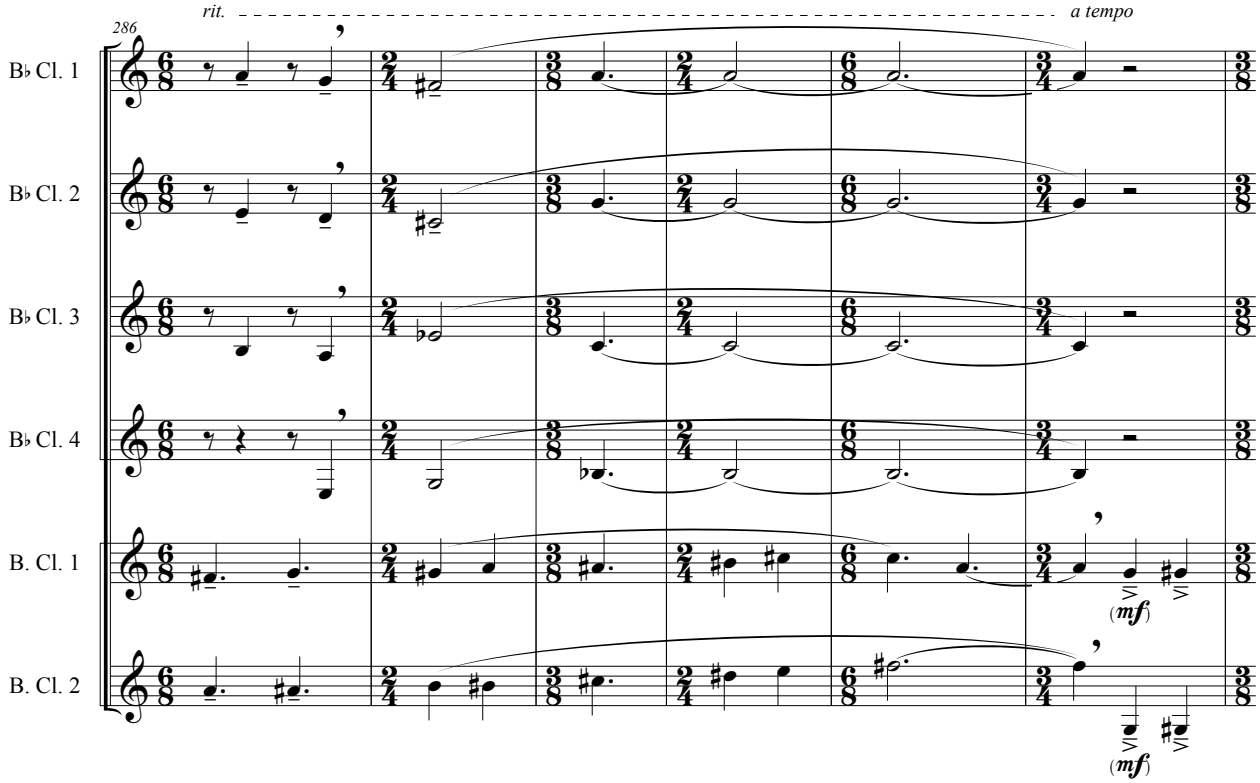

258
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2

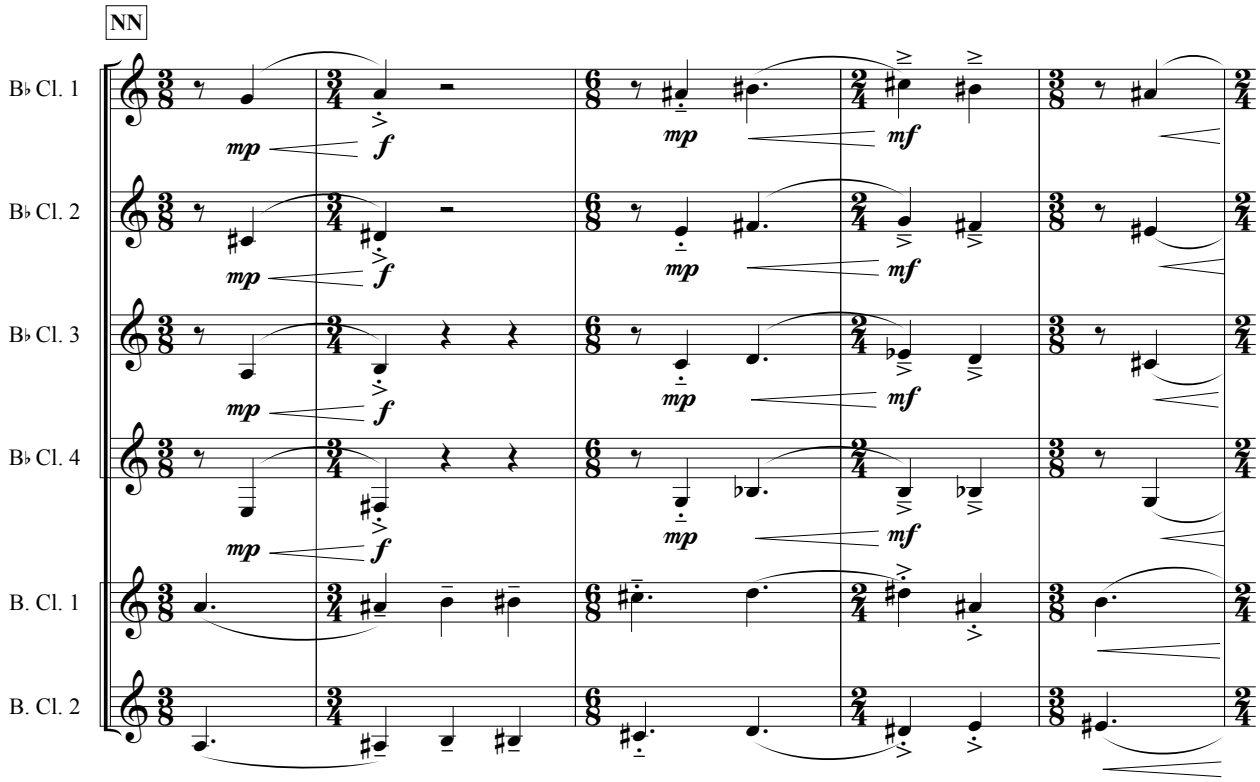

KK With swing (♩ = c.138)
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
mf

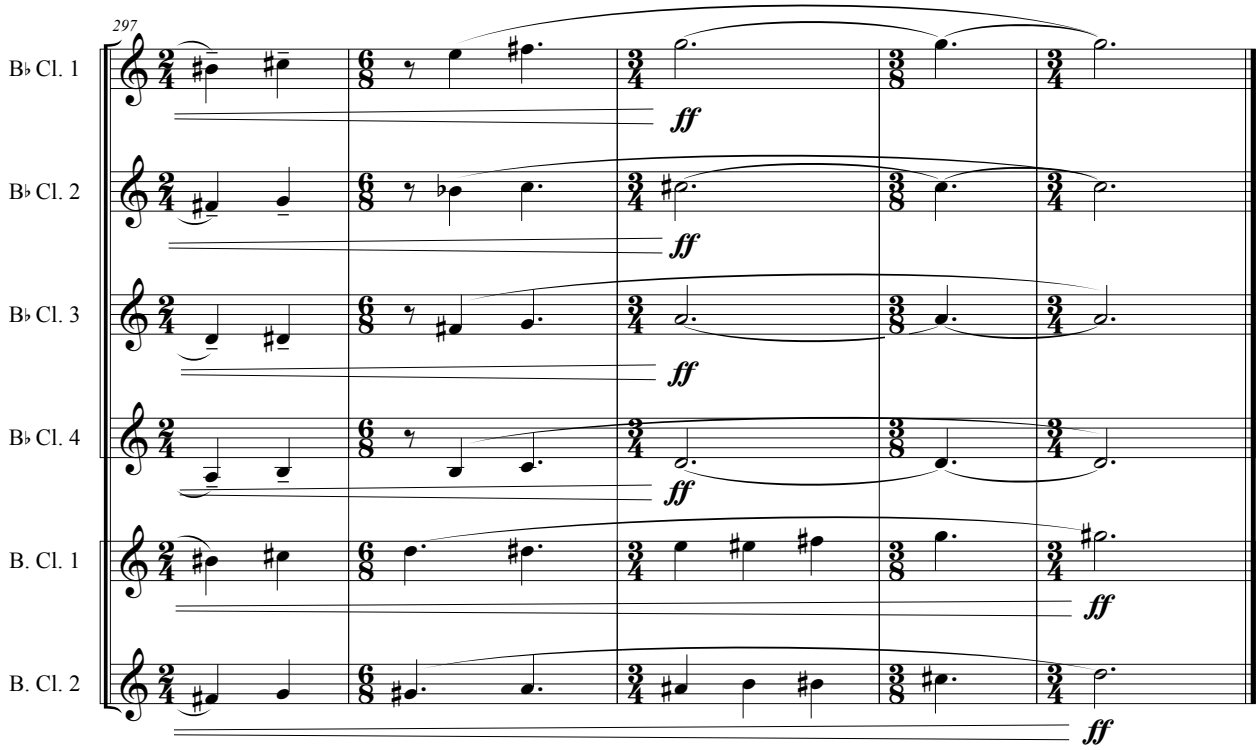

268
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2


LL
274
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
f
p
mf
mf sub.


MM
280
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
f
mp


rit.
a tempo
286
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
(mf)
(mf)


NN
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
mp
f
mf

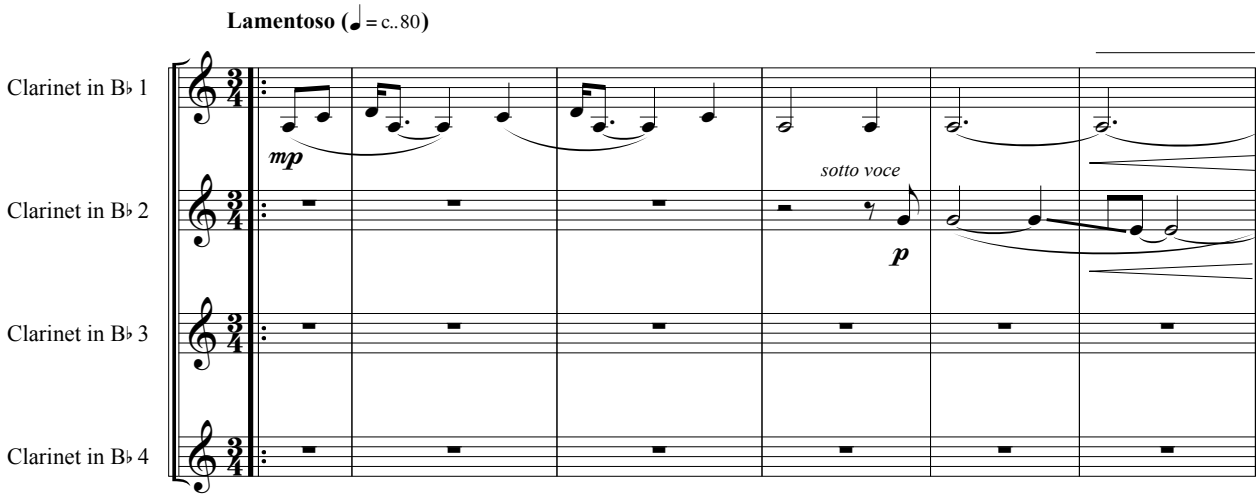

297
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
B. Cl. 1
B. Cl. 2
ff

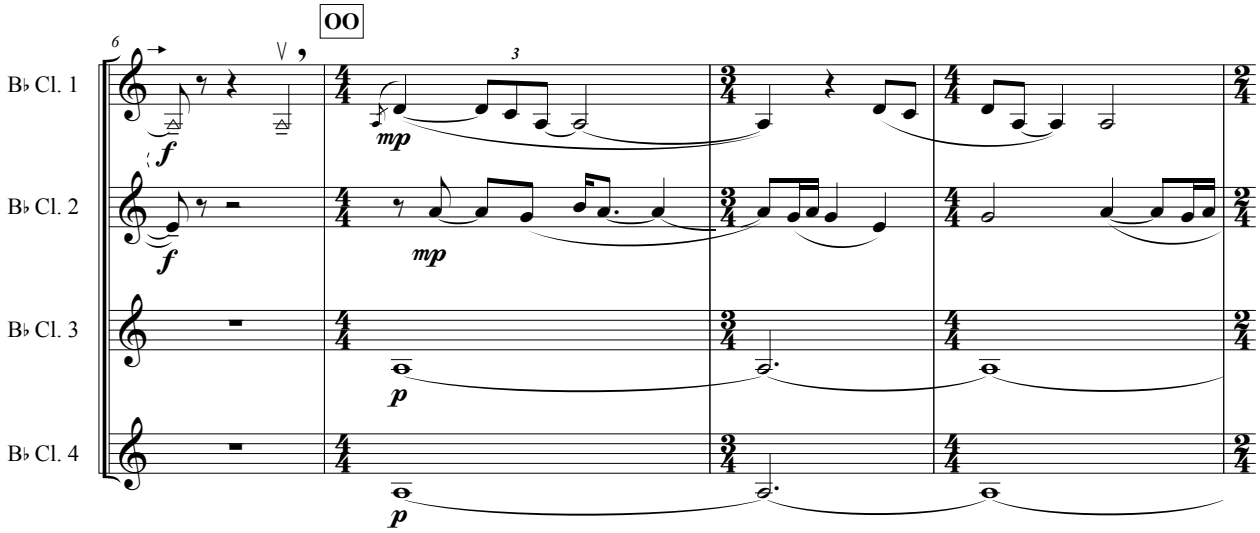
SNIPER'S LAKE - Part 2

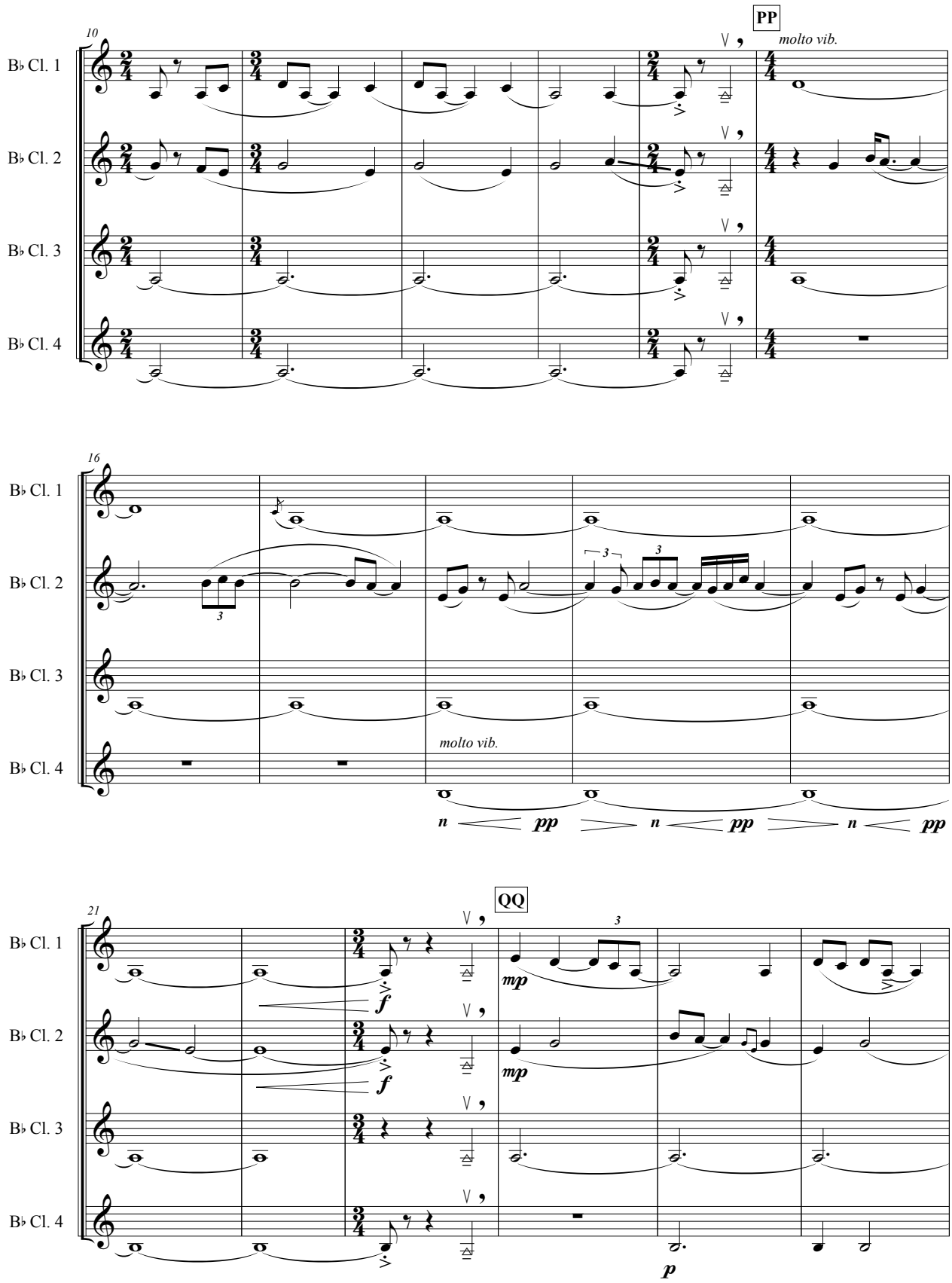
I. Kaba

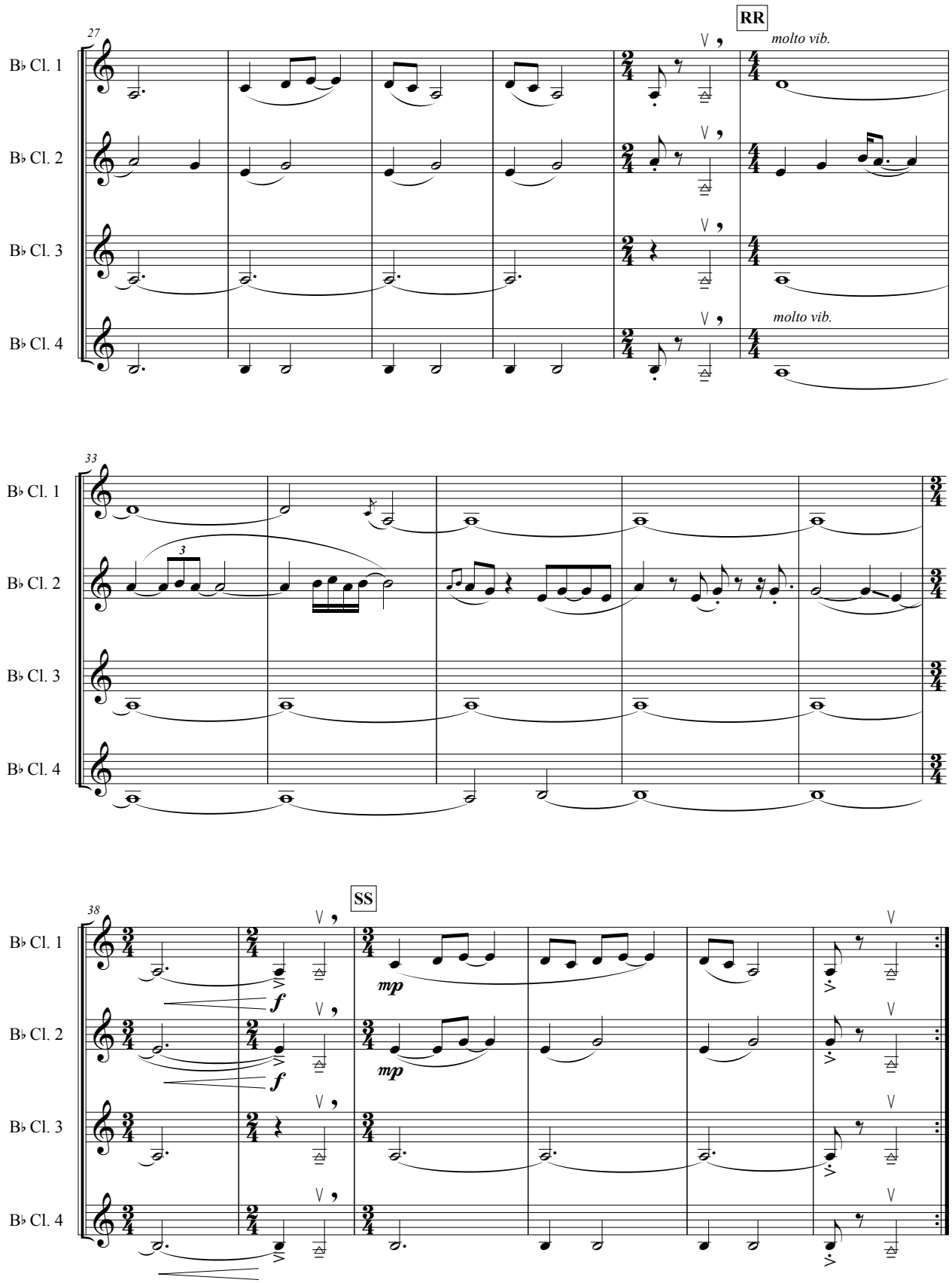
This is a loose arrangment of a four-part iso-polyphonic folk song from Southern Albania. It consists of a melody (clarinet 1), an ornamental counter melody (clarinet 2), a pedal drone (clarinet 3), and a rhythmic drone (clarinet 4).

Intonation is one of the most beautful features of this style. As you play through the song, experiment with extra narrow and extra wide vibrato, with vibrato trills (in clarinet 1), and with microtonal inflections. In each phrase there should be the tension between "harmonic" unison and the beatings of small intervals. Embellish freely, and repeat as needed.

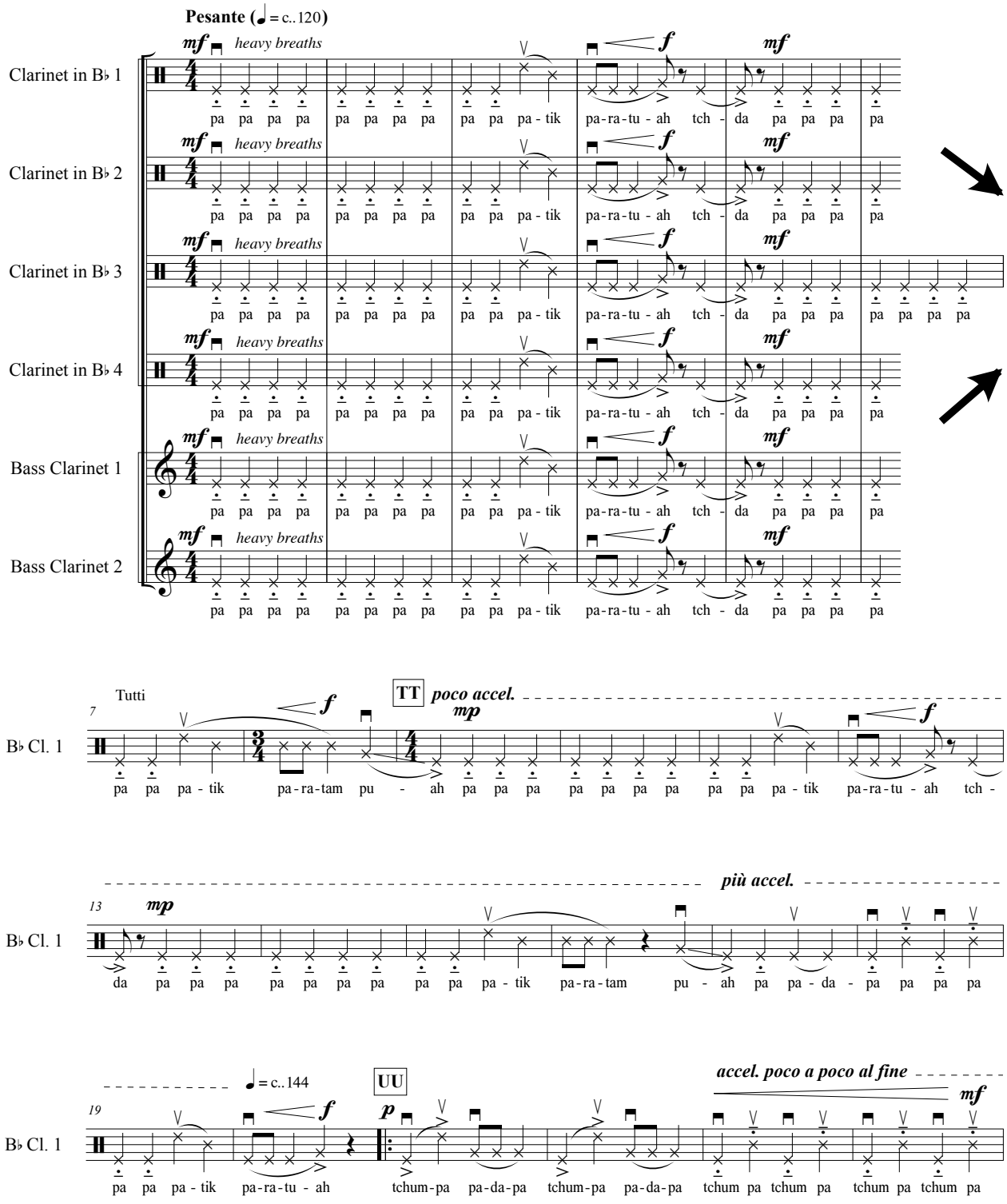


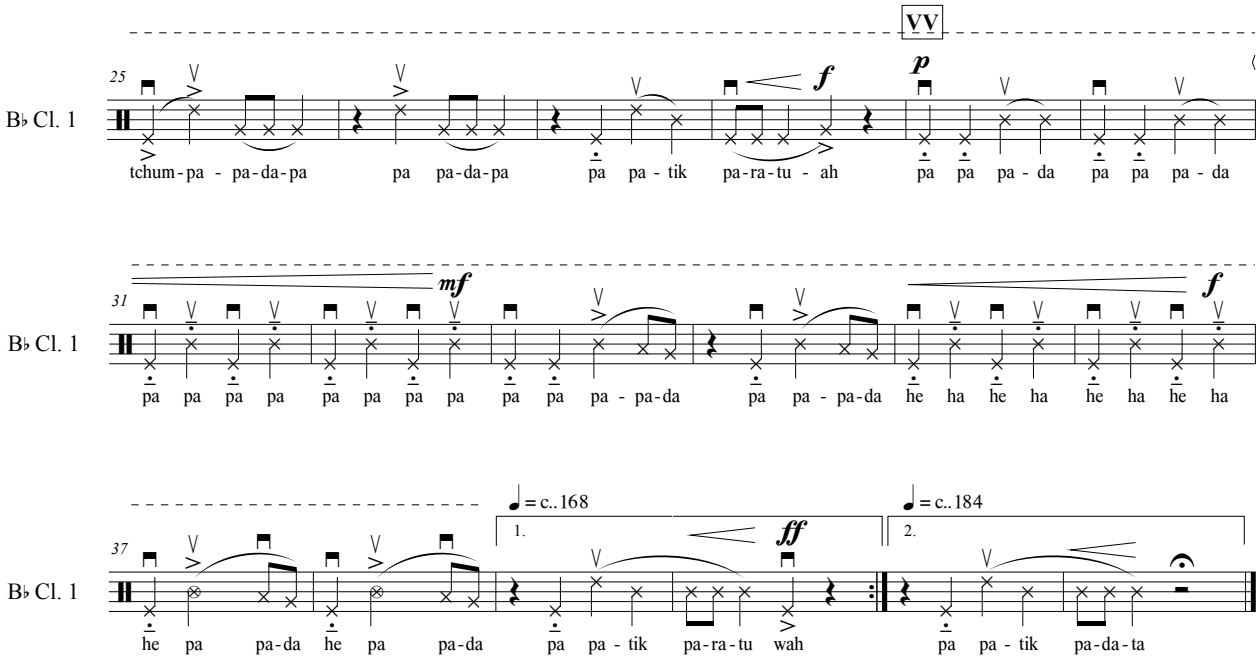



10
PP
molto vib.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
16
molto vib.
n pp n pp n pp
21
QQ
f
mp
p


27
RR
molto vib.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl. 4
molto vib.
33
3
38
SS
f
mp

II. Pas de quatre




VV
25
B♭ Cl. 1
tchum-pa - pa-da-pa pa pa-da-pa pa pa - tik pa-ra-tu - ah pa pa pa - da pa pa pa - da
f
p
31
B♭ Cl. 1
pa pa pa pa pa pa pa pa pa pa pa - pa-da pa pa - pa-da he ha he ha he ha he ha
mf
f
37
B♭ Cl. 1
he pa pa-da he pa pa-da pa pa - tik pa-ra-tu wah pa pa - tik pa-da-ta
♩= c..168
1.
ff
♩= c..184
2.