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Sniper's Lake: Music for Dance

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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

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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 26<sup>th</sup> 2015.

*to my grandfather*

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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 Cloldt 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.

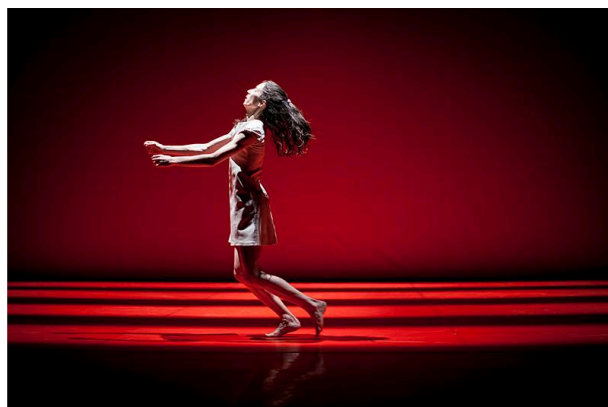
Lastly, I would like to express my sincere gratitude to my family: to my mother, without whom I wouldn't be who I am today. To my beautiful brother who always makes me laugh. To my grandmother, who inspires me every single day. And to Claire, for being the pillar of reason and love in my life.



## 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 $\flat$  (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 reminiscent 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

Simply, *con moto* (♩ = c. 128) *poco rit.* *a tempo*

Clarinet in B $\flat$  1 *p*

Clarinet in B $\flat$  2 *p*

Clarinet in B $\flat$  3 *p* *poco dim.*

Clarinet in B $\flat$  4 *p* *poco dim.*

Bass Clarinet 1

Bass Clarinet 2

7

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3 *p*

B $\flat$  Cl. 4 *p*

14

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*mp*

21

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

28

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*poco rit.*

*mf*

**A** a tempo, lightly

B $\flat$  Cl. 1

*mp*

B $\flat$  Cl. 2

*mp*

B $\flat$  Cl. 3

*mp*

B $\flat$  Cl. 4

*mp*

42

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

49

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4



**B** Poco pesante

B $\flat$  Cl. 1 *mf*

B $\flat$  Cl. 2 *mf*

B $\flat$  Cl. 3 *mf*

B $\flat$  Cl. 4 *mf*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

63

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

70

77

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

This system contains measures 77 through 83. It features four staves for B-flat Clarinets, labeled B $\flat$  Cl. 1 through B $\flat$  Cl. 4. The music is written in treble clef with a key signature of one flat (B-flat major or D minor). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The parts are arranged in a four-part texture, with the first part (B $\flat$  Cl. 1) often playing a more melodic line while the others provide harmonic support.

84

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

This system contains measures 84 through 90. It features four staves for B-flat Clarinets, labeled B $\flat$  Cl. 1 through B $\flat$  Cl. 4. The notation continues with similar rhythmic patterns and harmonic structures as the previous system. The parts for B $\flat$  Cl. 1 and B $\flat$  Cl. 2 show more complex rhythmic figures, including sixteenth-note runs, while B $\flat$  Cl. 3 and B $\flat$  Cl. 4 continue to provide a steady harmonic foundation.

91

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

This system contains measures 91 through 97. It features four staves for B-flat Clarinets, labeled B $\flat$  Cl. 1 through B $\flat$  Cl. 4. The music concludes with a final cadence in the system. The parts for B $\flat$  Cl. 1 and B $\flat$  Cl. 2 feature more prominent melodic lines, while B $\flat$  Cl. 3 and B $\flat$  Cl. 4 maintain their harmonic roles.

C Carefree

98

B $\flat$  Cl. 1 *legato, dolce*  
*mp*

B $\flat$  Cl. 2 *legato, dolce*  
*mp*

B $\flat$  Cl. 3 *p*

B $\flat$  Cl. 4 *p*

B. Cl. 1 *p*

B. Cl. 2 *p*

104

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

110

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B $\flat$  Cl. 4  
B. Cl. 1  
B. Cl. 2

Detailed description: This block contains the musical score for measures 110 through 116. It features six staves for brass instruments: B $\flat$  Clarinet 1, B $\flat$  Clarinet 2, B $\flat$  Clarinet 3, B $\flat$  Clarinet 4, B Clarinet 1, and B Clarinet 2. The notation includes various rhythmic values, accidentals, and phrasing slurs. The B $\flat$  Clarinet 1 part has a melodic line with slurs, while the other parts provide harmonic support with chords and rhythmic patterns.

117 *Poco agitato* *(lunga)*

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B $\flat$  Cl. 4  
B. Cl. 1  
B. Cl. 2

Detailed description: This block contains the musical score for measures 117 through 123. It features the same six staves for brass instruments as the previous block. The tempo is marked 'Poco agitato' and the dynamics are marked 'lunga'. The notation includes various rhythmic values, accidentals, and phrasing slurs. The B $\flat$  Clarinet 1 and B $\flat$  Clarinet 2 parts are mostly silent, while the other parts play rhythmic patterns. The B Clarinet 1 and B Clarinet 2 parts have a melodic line with slurs.

D

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

*ff*

*ff*

*ff*

*ff*

131

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

*ff*

*ff*

*ff*

*ff*

(lunga) **E** Misterioso

138

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

*fff*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*

*pp*  
*pp*  
*pp*  
*pp*

145

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

*mp*

152

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

*mp*

F Slightly arrogant

159

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  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

*f sub.*

*f sub.*

*f sub.*

173

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

*fff*

*fff*

*f*



180

G Timid

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

*pp*

*pp*

*pp sub.*

*pp sub.*

187

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  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

208

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

I Triumphant

215

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

*ff*

222

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

J

229

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

*legato, dolce*

*f*

236

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

243

**K** Più pesante, poco a poco

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

250

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

257

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

*fff*

*fff*

*fff*

*fff*

*fff*

*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* *p*

Detailed description: This musical score block contains six staves for Clarinet and Bass Clarinet parts. The top staff is for Clarinet in B♭ 1, which has a melodic line starting in 4/4 time with a piano (*p*) dynamic. The piece transitions to 2/4 time and then back to 4/4 time, ending with a mezzo-piano (*mp*) dynamic. The other five staves (Clarinet in B♭ 2, 3, 4, Bass Clarinet 1, and Bass Clarinet 2) are mostly silent, with some notes appearing in the Bass Clarinet 4 part towards the end of the section.

*rit.* ----- *Primo Tempo*

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

*p* *p* *p* *p* *p*

Detailed description: This musical score block contains six staves for Bass Clarinet parts. The top staff is for B♭ Cl. 1, which has a melodic line starting in 4/4 time with a piano (*p*) dynamic. The piece transitions to 2/4 time and then back to 4/4 time. The other five staves (B♭ Cl. 2, 3, 4, B. Cl. 1, and B. Cl. 2) also have melodic lines, all marked with a piano (*p*) dynamic. The score includes a *rit.* (ritardando) section followed by a *Primo Tempo* section.

*rit.* ----- **L** Meditative (♩ = c..50)

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B $\flat$  Cl. 4  
B. Cl. 1  
B. Cl. 2

13

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B $\flat$  Cl. 4  
B. Cl. 1  
B. Cl. 2



17

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

21

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

25 M Poco più mosso

B♭ Cl. 1 (poco) sub. *p* *mp*

B♭ Cl. 2 (poco) sub. *p* *mp*

B♭ Cl. 3 (poco) sub. *p* *mp*

B♭ Cl. 4 (poco) sub. *p* *mp*

B. Cl. 1 (poco) sub. *p* *mp*

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

Musical score for measures 33-36. The score is for six parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, and B. Cl. 2. The music is in treble clef with a key signature of one sharp (F#). The time signature changes from 2/4 to 4/4 at measure 34. The dynamic marking *mf* is present in measures 34-36. The notation includes various note values, rests, and slurs.

37

Musical score for measures 37-39. The score is for six parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, and B. Cl. 2. The music is in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and slurs.

40

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

44

*molto rit.* -----

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

### III. Loops

**Poco nervoso** (♩ = c. 122)

Clarinet in B $\flat$  1  
*pp*

Clarinet in B $\flat$  2

Clarinet in B $\flat$  3  
*pp*

Clarinet in B $\flat$  4  
*pp* *p*

Bass Clarinet 1

Bass Clarinet 2

Detailed description: This block contains the first system of a musical score for six instruments: Clarinet in B $\flat$  1, Clarinet in B $\flat$  2, Clarinet in B $\flat$  3, Clarinet in B $\flat$  4, Bass Clarinet 1, and Bass Clarinet 2. The music is in 2/4 time and marked 'Poco nervoso' with a tempo of approximately 122 beats per minute. The first four staves (Clarinets) play a melodic line of eighth notes, with the first and fourth parts marked *pp* and the fourth part also marked *p* later in the system. The two Bass Clarinet staves play a rhythmic accompaniment of eighth notes. The Clarinet in B $\flat$  3 part has a rest for the first seven measures and then enters in the eighth measure with a half note G $\sharp$  and a quarter note F $\sharp$ , marked *pp*.

9

B $\flat$  Cl. 1  
*p*

B $\flat$  Cl. 2  
*pp*

B $\flat$  Cl. 3

B $\flat$  Cl. 4

Detailed description: This block contains the second system of the musical score, starting at measure 9. It features four staves for Bass Clarinet parts 1 through 4. The first and fourth parts play a melodic line of eighth notes, with the first part marked *p*. The second part has a rest for the first seven measures and then enters in the eighth measure with a half note G $\sharp$  and a quarter note F $\sharp$ , marked *pp*. The third part has a rest for the first seven measures and then enters in the eighth measure with a half note G $\sharp$ , which is enclosed in a rectangular box. The fourth part plays a rhythmic accompaniment of eighth notes. The system concludes with a double bar line.

17

B♭ Cl. 1 *n*

B♭ Cl. 2 *p*

B♭ Cl. 3 *tr* *ppp*

B♭ Cl. 4 *p*

25

B♭ Cl. 1 *p* *pp* *pp*

B♭ Cl. 2 *ppp* *mp*

B♭ Cl. 3 *p* *pp* *tr*

B♭ Cl. 4 *p*

33

B♭ Cl. 1 *p* *pp* *mp* *tr*

B♭ Cl. 2 *pp* *mp*

B♭ Cl. 3 *mp* *n* *mp* *p* *mp*

B♭ Cl. 4 *p*

41 *rit.* **O** **Meno mosso** (♩ = c.112)

B♭ Cl. 1 *mf* *fp* *fp* *mf*

B♭ Cl. 2 *fp* *fp* *mf*

B♭ Cl. 3 *p* *fp* *fp* *n* *mf*

B♭ Cl. 4 *pp* *fp* *fp* *mp*

49 *simile*

B♭ Cl. 1 *f* *simile*

B♭ Cl. 2 *f* *simile*

B♭ Cl. 3 *pp* *p*

B♭ Cl. 4 *p*

B. Cl. 1 *mf* *f* *simile*

B. Cl. 2 *f* *simile*

56

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

*tr ord.*

*p sub.*

*n*

*tr ord.*

*p sub.*

*n*

*tr ord.*

*mp*

63

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

**P**

*mf*

*pp*

*mf*

*pp*

*mf*

*p*

*pp*

*pp*

*mf*

*simile*

*tr ord.*

*f*



69

B $\flat$  Cl. 1 *mp*

B $\flat$  Cl. 2 *pp* *p*

B $\flat$  Cl. 3 *mp*

B $\flat$  Cl. 4 *p*

B. Cl. 1 *ord.*

B. Cl. 2 *ord.*

73

B $\flat$  Cl. 1 *mp* *espressivo* *accel.*

B $\flat$  Cl. 2 *mp*

B $\flat$  Cl. 3 *mp*

B $\flat$  Cl. 4 *mp*

B. Cl. 1

B. Cl. 2

77

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

81

Q  $\text{♩} = \text{c.}130$

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

86 *rit.* ----- *molto* ----- **R** *a tempo*

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

91

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

95

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*p*

*ppp*

*n*

*pp*

Detailed description: This system covers measures 95, 96, and 97. B $\flat$  Cl. 1 has a whole note chord in each measure, with dynamics *p* in measure 97. B $\flat$  Cl. 2 has a continuous eighth-note pattern, with dynamics *ppp* in measure 97. B $\flat$  Cl. 3 has a whole note chord in measure 95, rests in 96 and 97, with dynamics *ppp* in measure 95 and *n* in measure 96. B $\flat$  Cl. 4 has a continuous eighth-note pattern, with dynamics *pp* in measure 97.

98

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*ppp*

*pp*

Detailed description: This system covers measures 98, 99, 100, and 101. B $\flat$  Cl. 1 has whole notes, with dynamics *ppp* in measure 99. B $\flat$  Cl. 2 has whole notes, with dynamics *ppp* in measure 99. B $\flat$  Cl. 3 has eighth notes, with dynamics *pp* in measure 98. B $\flat$  Cl. 4 has eighth notes throughout.

102

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*ppp*

*p*

*mf*

*p*

*fp*

*pp*

*mf*

*pp*

*mf*

Detailed description: This system covers measures 102, 103, 104, and 105. B $\flat$  Cl. 1 has whole notes, with dynamics *ppp* in measure 102 and *p* in measure 103. B $\flat$  Cl. 2 has whole notes, with dynamics *mf* in measure 102, *p* in measure 104, and *fp* in measure 105. B $\flat$  Cl. 3 has eighth notes, with dynamics *pp* in measure 102 and *mf* in measure 105. B $\flat$  Cl. 4 has eighth notes, with dynamics *pp* in measure 102 and *mf* in measure 105. Trills are indicated above measures 102 and 105.

106 *poco rit.* *agitato* *ord.*

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

Detailed description: This block contains the musical notation for measures 106 through 110 for four B♭ Clarinets. Measure 106 starts with a wavy line above the staff, indicating a tremolo or rapid oscillation. Above the staff, the tempo marking *poco rit.* is written, followed by *agitato* with a wavy line. A dashed line with an arrow labeled *ord.* points to the right. The first staff (Cl. 1) has a melody starting on G4, with dynamics *mf* and *fp*. The second staff (Cl. 2) has rests. The third staff (Cl. 3) has a melody starting on G4, with dynamics *mf* and *f*. The fourth staff (Cl. 4) has rests. The key signature has one sharp (F#).

**S** **Primo Tempo, light** (♩ = c.122)

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

Detailed description: This block contains the musical notation for measures 111 through 115 for four B♭ Clarinets. The tempo marking *Primo Tempo, light* is written above the staff, with a quarter note equal to approximately 122 beats per minute. The first staff (Cl. 1) has a melody of half notes, starting on G4, with a dynamic of *p*. The second staff (Cl. 2) has a melody of eighth notes, starting on G4, with a dynamic of *p*. The third staff (Cl. 3) has rests. The fourth staff (Cl. 4) has rests. The key signature has one sharp (F#).

119

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

Detailed description: This block contains the musical notation for measures 119 through 123 for four B♭ Clarinets. The first staff (Cl. 1) has a melody of half notes, starting on G4, with a dynamic of *mf*. The second staff (Cl. 2) has a melody of eighth notes, starting on G4, with a dynamic of *mp*. The third staff (Cl. 3) has a melody of eighth notes, starting on G4, with a dynamic of *mf*. The fourth staff (Cl. 4) has a melody of eighth notes, starting on G4, with a dynamic of *mp*. The key signature has one sharp (F#).

*poco accel.* ----- **T** *a tempo*

125

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*mp* *mf* *pp* *pp sub.*

131

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*p* *p* *p*

137

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*mp* *ppp* *mp* *ppp* *mf*

143

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

*mf* *f* *mf*  
*mp* *f* *mf*  
*f* *mp* *fp*  
*f* *mp* *f* *mf*

Detailed description: This system contains measures 143 through 146. It features four staves for B♭ Clarinet parts. Measure 143 shows a melodic line in Cl. 1 with a wavy hairpin and a dynamic of *mf*. Cl. 2 has a dynamic of *mp*. Cl. 3 has a dynamic of *f*. Cl. 4 has a dynamic of *f*. Measure 144 features a triplet in Cl. 1 with a dynamic of *f*. Cl. 2 has a dynamic of *f*. Cl. 3 has a dynamic of *fp*. Cl. 4 has a dynamic of *f*. Measure 145 shows Cl. 1 with a dynamic of *mf*. Cl. 2 has a dynamic of *mf*. Cl. 3 has a dynamic of *fp*. Cl. 4 has a dynamic of *f*. Measure 146 shows Cl. 1 with a dynamic of *mf*. Cl. 2 has a dynamic of *mf*. Cl. 3 has a dynamic of *fp*. Cl. 4 has a dynamic of *mf*. The score includes various musical notations such as slurs, hairpins, and dynamic markings.

147

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

*f* *ff*  
*f* *ff*  
*f* *ff*  
*f* *ff*

Detailed description: This system contains measures 147 through 150. It features four staves for B♭ Clarinet parts. Measure 147 shows Cl. 1 with a dynamic of *f*. Cl. 2 has a dynamic of *f*. Cl. 3 has a dynamic of *f*. Cl. 4 has a dynamic of *f*. Measure 148 features a triplet in Cl. 1 with a dynamic of *ff*. Cl. 2 has a dynamic of *ff*. Cl. 3 has a dynamic of *ff*. Cl. 4 has a dynamic of *ff*. Measure 149 shows Cl. 1 with a dynamic of *ff*. Cl. 2 has a dynamic of *ff*. Cl. 3 has a dynamic of *ff*. Cl. 4 has a dynamic of *ff*. Measure 150 shows Cl. 1 with a dynamic of *ff*. Cl. 2 has a dynamic of *ff*. Cl. 3 has a dynamic of *ff*. Cl. 4 has a dynamic of *ff*. The score includes various musical notations such as slurs, hairpins, and dynamic markings.

*accel.*

151

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*p*

*trill*

**U** **Nervoso** (♩ = c. 130)

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

*pp*

*trill\**

\* 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 $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*mp*

*p*

177

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*ppp*

*p*

*pp*

*mp*

*ppp*

*pp*

186

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*ppp*

*p*

*mp*

195

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*ppp*

*pp*

*mp*

*p*

Detailed description: This system of music covers measures 195 to 203. It features four staves for B-flat Clarinets. The first staff (B $\flat$  Cl. 1) has a melodic line with a dynamic marking of *p* at the end. The second staff (B $\flat$  Cl. 2) has a melodic line with dynamics *ppp*, *pp*, and *mp*. The third and fourth staves (B $\flat$  Cl. 3 and 4) have a sustained harmonic accompaniment with a dynamic marking of *p* at the end.

204

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*p*

*pp*

*mp*

*ppp*

Detailed description: This system of music covers measures 204 to 212. It features four staves for B-flat Clarinets. The first staff (B $\flat$  Cl. 1) has a melodic line with dynamics *p* and *pp*. The second staff (B $\flat$  Cl. 2) has a sustained harmonic accompaniment. The third staff (B $\flat$  Cl. 3) has a melodic line with dynamics *pp* and *mp*. The fourth staff (B $\flat$  Cl. 4) has a sustained harmonic accompaniment with a dynamic marking of *ppp* at the end.

213

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*p*

*ppp*

*p*

*mp*

Detailed description: This system of music covers measures 213 to 221. It features four staves for B-flat Clarinets. The first staff (B $\flat$  Cl. 1) has a melodic line with dynamics *p* and *ppp*. The second staff (B $\flat$  Cl. 2) has a melodic line with a dynamic marking of *ppp*. The third staff (B $\flat$  Cl. 3) has a sustained harmonic accompaniment with a dynamic marking of *p*. The fourth staff (B $\flat$  Cl. 4) has a melodic line with a dynamic marking of *mp*.



## IV. Tides

Moto perpetuo (♩ = c.160)

\* -----

Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Clarinet in B $\flat$  3  
Clarinet in B $\flat$  4  
Bass Clarinet 1  
Bass Clarinet 2

7 ----- W

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B $\flat$  Cl. 4  
B. Cl. 1  
B. Cl. 2

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

13

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

\* -----

19

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

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

25

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B $\flat$  Cl. 4  
B. Cl. 1  
B. Cl. 2

Detailed description: This system contains measures 25 through 30. The B $\flat$  Clarinet parts (1-4) play a melodic line with eighth notes and slurs. The Bass Clarinet parts (1-2) play a harmonic accompaniment of dotted quarter notes. The B $\flat$  Clarinet 2 part includes 'Viv' and 'VivA' markings. The time signature changes from 3/4 to 2/4 at measure 27.

31

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B $\flat$  Cl. 4  
B. Cl. 1  
B. Cl. 2

Detailed description: This system contains measures 31 through 36. The B $\flat$  Clarinet parts (1-4) continue the melodic line. The Bass Clarinet parts (1-2) continue the harmonic accompaniment. The B $\flat$  Clarinet 2 part includes 'VivA' markings. The time signature changes from 2/4 to 3/4 at measure 34.

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*  
*pp* *mp*  
*p* *f*  
*p* *f*  
*p* *f*  
*p* *f*

X

B $\flat$  Cl. 1  
*sub. pp*

B $\flat$  Cl. 2  
*sub. pp*

B $\flat$  Cl. 3  
*sub. pp*

B $\flat$  Cl. 4  
*sub. p*

B. Cl. 1  
*sub. p*

B. Cl. 2  
*sub. p*

54

\*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1  
*mp*

B. Cl. 2

\* 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*

*p*

*mp*

*mp*

66

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

*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*  
*(mp)*

78

Y

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

*mf*  
*f*  
*sub. p*  
*f*  
*sub. p*  
*mf*  
*sub. p*

84

**Z**

*whisper*  
pa - da pa - da  
*pp*

*whisper*  
pa pa  
*pp*

*f*  
pa pa  
*f*

*whisper*  
pa pa  
*pp*

*whisper*  
pa pa  
*pp*

*f*  
pa pa  
*pp*

*p*

90

pa pa pa pa - da pa pa pa pa - da 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 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 pa pa pa pa pa pa pa pa pa pa pa pa pa

pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa

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

96

B $\flat$  Cl. 1  
pa pa  
pa-da pa-da  
pa pa pa  
pa-da  
pa pa pa  
pa-da pa-da

B $\flat$  Cl. 2  
pa pa  
pa pa  
pa pa pa  
pa  
pa pa pa  
pa pa

B $\flat$  Cl. 3  
pa pa  
pa-da pa-da  
pa pa pa  
pa-da  
pa pa pa  
pa-da pa-da

B $\flat$  Cl. 4  
pa pa

B. Cl. 1

B. Cl. 2

102

B $\flat$  Cl. 1  
pa pa  
pa-da  
pa pa  
pa-da pa-da  
pa pa pa  
pa-da

B $\flat$  Cl. 2  
pa pa  
pa  
pa pa  
pa pa  
pa pa pa  
pa

B $\flat$  Cl. 3  
pa pa  
pa-da  
pa pa  
pa-da pa-da  
pa pa pa  
pa-da

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2



120 AA

B♭ Cl. 1  
pa pa  
pa-da pa-da  
pa pa pa  
pa-da  
pa pa pa  
pa-da pa-da

B♭ Cl. 2  
pa pa  
pa pa  
pa pa pa  
pa  
pa pa pa  
pa pa

B♭ Cl. 3  
*whisper*  
pa pa pa  
pa-da pa-da

B♭ Cl. 4  
*f*  
*sub.p*

B. Cl. 1  
*f*  
*sub.p*

B. Cl. 2  
*f*  
*sub.p*

126 \*

B♭ Cl. 1  
pa pa  
pa-da  
pa pa  
pa-da pa-da  
pa pa pa  
pa-da

B♭ Cl. 2  
pa pa  
pa  
pa pa  
pa pa  
pa pa pa  
pa

B♭ Cl. 3  
pa pa  
pa-da  
pa pa  
pa-da pa-da  
pa pa pa  
pa-da

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

\* Same process as in measure 89.

132

B $\flat$  Cl. 1  
pa pa pa pa-da pa-da pa pa pa-da pa-da

B $\flat$  Cl. 2  
pa pa pa pa pa pa pa pa pa pa

B $\flat$  Cl. 3  
pa pa pa pa-da pa-da pa pa pa-da pa pa pa-da pa-da

B $\flat$  Cl. 4

B. Cl. 1  
*mp*

B. Cl. 2

138

B $\flat$  Cl. 1  
pa pa pa pa-da pa pa pa pa-da pa pa pa-da

B $\flat$  Cl. 2  
pa pa pa pa pa pa pa pa pa pa

B $\flat$  Cl. 3  
*mp*

B $\flat$  Cl. 4  
whisper  
*pp*

B. Cl. 1

B. Cl. 2  
*mp*

144

B♭ Cl. 1  
pa pa pa-da pa-da pa pa pa pa-da pa pa pa pa-da

B♭ Cl. 2  
pa pa pa pa pa pa pa pa

B♭ Cl. 3  
*(mp)*

B♭ Cl. 4  
pa pa pa pa pa pa pa pa

B. Cl. 1  
*mp*

B. Cl. 2  
pa pa pa pa pa pa pa pa  
*pp*

150

B♭ Cl. 1  
pa pa pa-da pa pa pa pa-da pa-da pa pa pa pa  
*pppp*

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4  
pa pa pa pa pa pa pa pa  
*pppp*

B. Cl. 1  
*f*

B. Cl. 2  
pa pa pa pa pa pa pa pa  
*pppp*



BB CC

Musical score for six brass instruments: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, and B. Cl. 2. The score is in 3/4 time and features a large slur spanning all six staves. The first four staves (B♭ Cl. 1-4) begin with a forte (*f*) dynamic. The last two staves (B. Cl. 1-2) begin with a piano (*p*) dynamic. The score includes various rhythmic values and accidentals.

162

Musical score for six brass instruments: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, and B. Cl. 2. The score begins at measure 162. The first two staves (B♭ Cl. 1-2) feature a piano (*p*) dynamic marking. The score includes various rhythmic values and accidentals.

168

B $\flat$  Cl. 1 *mf*

B $\flat$  Cl. 2 *mf* *p*

B $\flat$  Cl. 3 *p*

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

DD

174

B $\flat$  Cl. 1 *p*

B $\flat$  Cl. 2 *mf* *p*

B $\flat$  Cl. 3 *mf*

B $\flat$  Cl. 4 *p*

B. Cl. 1

B. Cl. 2

180

Musical score for measures 180-185. The score is for six parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, and B. Cl. 2. The music is in 3/4 time and features various dynamics including *mf* and *p*. The B♭ Cl. 1 and 2 parts have melodic lines with slurs, while the B♭ Cl. 3 part is mostly silent. The B. Cl. 1 and 2 parts provide harmonic support with sustained notes.

186

Musical score for measures 186-191. The score is for six parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, and B. Cl. 2. The music is in 3/4 time and features dynamics such as *p* and *mf*. The B♭ Cl. 1 part has a melodic line with a slur and a *p* dynamic. The B♭ Cl. 2 and 3 parts have melodic lines with slurs and *mf* dynamics. The B♭ Cl. 4 part is mostly silent. The B. Cl. 1 and 2 parts provide harmonic support with sustained notes.

EE

Musical score for measures 175-180. The score is for six parts: B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B♭ Clarinet 4, Bass Clarinet 1, and Bass Clarinet 2. The music is in 2/4 time and features complex rhythmic patterns with frequent changes in meter. The B♭ Clarinet 1 part starts with a *mp* dynamic, while the B♭ Clarinet 2 and 3 parts start with a *sub p* dynamic. The Bass Clarinet parts provide a steady accompaniment.

Musical score for measures 197-202. The score is for six parts: B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B♭ Clarinet 4, Bass Clarinet 1, and Bass Clarinet 2. The music continues with complex rhythmic patterns and meter changes. The B♭ Clarinet 2 and 3 parts, and the Bass Clarinet 1 part, include *p* dynamic markings. The B♭ Clarinet 1 part has a *mp* dynamic marking. The Bass Clarinet 2 part has a *p* dynamic marking.

203 **FF**

Musical score for measures 203-208, marked **FF**. The score includes parts for B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, and B. Cl. 2. The dynamics are *sub. pp* for the B♭ Cl. 1-3 parts and *f* for the B♭ Cl. 4, B. Cl. 1, and B. Cl. 2 parts.

209 **GG**

Musical score for measures 209-214, marked **GG**. The score includes parts for B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, and B. Cl. 2. The dynamics are *mf* for all parts.

215

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

HH

221

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

*f* *sub.p*

*f* *sub.p*

*f* *sub.p*

*f* *sub.p*

*f* *sub.p*

*p*

227

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B $\flat$  Cl. 4  
B. Cl. 1  
B. Cl. 2

This musical score covers measures 227 to 232. It features six staves for B-flat Clarinets (Cl. 1-4) and B Clarinets (Cl. 1-2). The music is in 2/4 time and consists of six measures. The key signature has one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The B Clarinet 2 part is mostly silent, indicated by a long horizontal line.

233

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B $\flat$  Cl. 4  
B. Cl. 1  
B. Cl. 2

*ff*

This musical score covers measures 233 to 238. It features the same six staves as the previous system. The music continues in 2/4 time with the same key signature. A dynamic marking of *ff* (fortissimo) is present in measures 234, 235, 236, and 237. The notation includes various rhythmic values and rests. The B Clarinet 2 part remains silent.

239 II

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

*ff*  
*ff*  
*ff*  
*ff*  
*p*  
*p*

245

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

*fff*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*



JJ Like a choir of sighs (♩ = c.100)

*accel. poco a poco*

Musical score for measures 248-253. The score is for six parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, and B. Cl. 2. The music is in 3/2 time and features a melodic line with slurs and dynamic markings of *fff*. The key signature has two flats. The tempo is marked as *accel. poco a poco*.

Musical score for measures 254-259. The score is for six parts: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, and B. Cl. 2. The music continues the melodic line from the previous page, with slurs and dynamic markings of *fff*. The key signature has two flats. The tempo is marked as *accel. poco a poco*.

258

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B $\flat$  Cl. 4  
B. Cl. 1  
B. Cl. 2

**KK** With swing (♩ = c.138)

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B $\flat$  Cl. 4  
B. Cl. 1  
B. Cl. 2

268

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

LL

274

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B. Cl. 1

B. Cl. 2

MM

280

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

286

*rit.* ----- *a tempo*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl. 1

B. Cl. 2

NN

Musical score for six brass instruments: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, and B. Cl. 2. The score is divided into two systems. The first system contains measures 295-297. The second system contains measures 298-300. The key signature is one flat (B♭). The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The notation includes slurs, accents, and dynamic hairpins.

297

Musical score for six brass instruments: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, B. Cl. 1, and B. Cl. 2. This system contains measures 298-300. The key signature is one flat (B♭). The time signature changes from 2/4 to 3/4 and back to 2/4. The dynamic marking is *ff* (fortissimo). The notation includes slurs and accents.

# SNIPER'S LAKE - Part 2

## I. Kaba

This is a loose arrangement 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 beautiful 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.

**Lamentoso** (♩ = c. 80)

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Clarinet in B $\flat$  3

Clarinet in B $\flat$  4

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

10 PP *molto vib.*

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

16

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

*molto vib.*

*n* *pp* *n* *pp* *n* *pp*

21 QQ

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

*f* *mp* *p*

27 RR *molto vib.*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

33

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

38 SS

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4



## II. Pas de quatre

**Pesante** (♩ = c. 120)

*mf* heavy breaths *f* *mf*

Clarinet in B $\flat$  1  
 Clarinet in B $\flat$  2  
 Clarinet in B $\flat$  3  
 Clarinet in B $\flat$  4  
 Bass Clarinet 1  
 Bass Clarinet 2

pa pa pa pa pa pa pa pa pa pa pa pa pa - tik pa - ra - tu - ah tch - da pa pa pa pa  
 pa pa pa pa pa pa pa pa pa pa pa pa pa - tik pa - ra - tu - ah tch - da pa pa pa pa  
 pa pa pa pa pa pa pa pa pa pa pa pa pa - tik pa - ra - tu - ah tch - da pa pa pa pa pa pa pa pa  
 pa pa pa pa pa pa pa pa pa pa pa pa pa - tik pa - ra - tu - ah tch - da pa pa pa pa  
 pa pa pa pa pa pa pa pa pa pa pa pa pa - tik pa - ra - tu - ah tch - da pa pa pa pa  
 pa pa pa pa pa pa pa pa pa pa pa pa pa - tik pa - ra - tu - ah tch - da pa pa pa pa

7 Tutti *f* **TT** *poco accel.* *mp* *f*

B $\flat$  Cl. 1  
 pa pa pa - tik pa - ra - tam pu - ah pa pa pa pa pa pa pa pa pa pa pa - tik pa - ra - tu - ah tch -

*mp* *più accel.*

13  
 B $\flat$  Cl. 1  
 da pa pa pa pa pa pa pa pa pa pa pa - tik pa - ra - tam pu - ah pa pa da - pa pa pa pa

*f* *p* **UU** *accel. poco a poco al fine* *mf*

19  
 B $\flat$  Cl. 1  
 pa pa pa - tik pa - ra - tu - ah tchum - pa pa - da - pa tchum - pa pa - da - pa tchum pa tchum pa tchum pa tchum pa

B♭ Cl. 1

25

VV

*f* *p*

tchum - pa - pa - da - pa pa pa - da - pa pa pa - tik pa - ra - tu - ah pa pa pa - da pa pa pa - da

B♭ Cl. 1

37

*mf* *f*

pa pa pa pa pa pa pa pa pa pa - pa - da pa pa - pa - da he ha he ha he ha he ha

B♭ Cl. 1

37

*ff*

he pa pa - da he pa pa - da pa pa - tik pa - ra - tu wah pa pa - tik pa - da - ta

1. *ff* 2.

♩ = c..168 ♩ = c..184