

Reeds

for oboe, Bb clarinet and bassoon and dancer

(each instrumentalist also needs two soprano recorders and a drum)

duration: 36'00"

commissioned by the Umbrella Ensemble
for performance at Oxen Pond, St. John's, at the Newfoundland Sound Symposium, 2010

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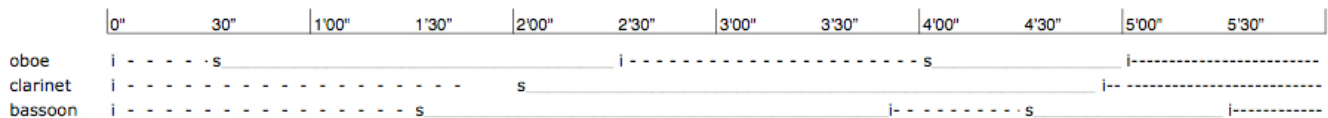
Instructions

- Accidentals apply only to the notes they are attached to, to groups of notes beamed together and, in metered songs, to notes in the same measure. (“Courtesy” accidentals are used only rarely).
- Glissando/portamento lines indicate a smooth (not chromatic) bend between the notated pitches. In most cases, a complete slide between the two pitches is not actually possible. Just create the illusion of a slide by bending the pitch as far as possible in the given direction and arriving at the destination note in a timely manner.
- Notes marked “flutter tongue” (and indicated with three slashes across the stem) can also be played as a same-pitch key trill or as a slightly rough sound.
- Microtones do not need to be exact, and can be effected either with fingering or with pitch bends.
- Dynamics indicate character, but may be modified according to acoustic circumstances.

I. Summer Music July 10 – September 10 (0”-6’00”)

Staging: Musicians should be spread out in different locations in front of and beside the audience, hidden behind trees or other environmental features.

Music: Each instrument has been given a collection of “songs” and “interjections”, labeled “s” and “i” respectively. Play according to the following timeline:



II. A Hermit September 11 – October 10 (6’00”-9’00”)

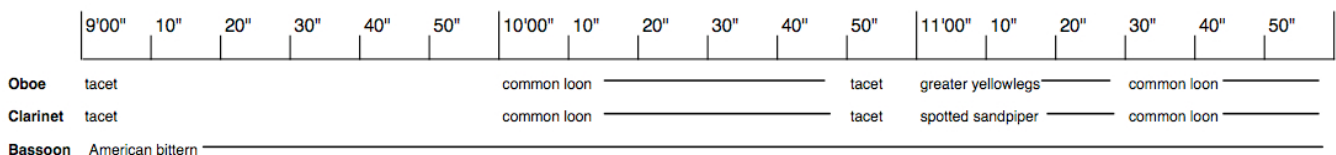
Staging: Oboe and Clarinet should stand together, not quite directly in front of the audience, but slightly off to the left or the right. All should be hidden.

Music: Oboe and Clarinet play together, as instructed on score. Bassoon tacet.

III. Water Dance October 11 – November 10 (9’00”-12’00”)

Staging: Oboe and Clarinet remain together. Bassoon is some distance away. All should be hidden or partially hidden from the audience.

Music:



IV. Songs of Wings
November 11 – December 10 (12'00"-15'00")

Staging: Musicians start in the positions they were in for **III. Water Dance** and move closer to each other one by one. If possible/appropriate, circle audience together and/or lead audience to new performance location.

Music: Boxed motives must be played in the order notated. They should align approximately as notated. Starting and ending times of sections should be observed strictly.

V. First Interlude
December 11 – December 17 (15'00"-15'40")

Staging/Music: All instruments silent and still.

VI. Drumming
December 18 – January 17 (15'40"-18'40")

Staging: Musicians scattered, hidden from audience, but not so far away that quiet sounds can't be heard. The dancer may wish to find a tree, log, or other natural objects on which to play some *ruffed grouse* drums in this movement as well, following the same directions as the musicians.

Music: As notated on score. The texture of this movement grows out of the continued alternation of silences and *ruffed grouse* drums. Do not impose a sense of "direction" on this movement.

VII. Second Interlude
January 18 – January 24 (18'40"-19'20")

Staging/Music: All instruments silent and still.

VIII. Winter Meeting
January 25 – February 24 (19'20"-22'20")

Staging: Oboe and bassoon across from each other. Clarinet approaching from afar.

Music: While the other movements are primarily textural/atmospheric, this one tells a dramatic (and frightening) story.

IX. Third Interlude
February 25 – February 28/29 (22'20"-23'00")

Staging/Music: All instruments silent and still.

X. Spring Peepers
March 1 – March 31 (23'00"-26'00")

Staging: Musicians near but not next to each other, hidden or partially hidden from audience. Each musician needs two soprano recorders, each slightly out of tune with the others. The dancer could also play recorders in this movement if desired.

Music: As noted in score.

XI. Songs of Wings (coming back!)

April 1 – April 20 (26'00"-28'00")

Staging: Musicians join each other one by one. If possible/appropriate, circle audience together and/or lead audience to new performance location.

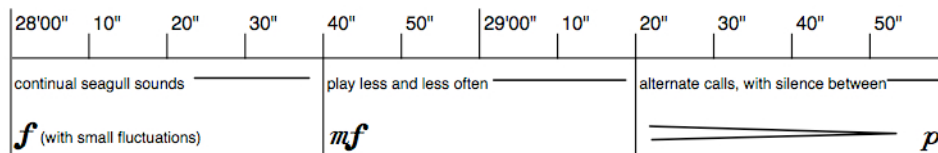
Music: As noted in score.

XII. Bright, Open Eyes

April 21 – May 10 (28'00"-30'00")

Staging: Musicians may move around as desired. You might wish to approach audience members (as gulls approach people expectantly, persistently, in search of food).

Music: As noted in score, following the timeline below:



XIII. A Hermit (still alone)

May 11 – May 31 (30'00"-32'00")

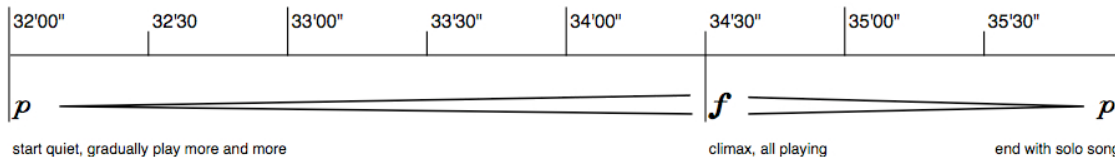
Staging/Music: As in II. Hermit

XIV. Summer Music (once more!)

June 1 – July 10 (32'00"-36'00")

Staging: Musicians should be spread out in different locations in front of and beside the audience, hidden behind trees or other environmental features.

Music: Use the same selection of "songs" and "interjections" as in I. ???, but this time favouring the songs, following the timeline below:



Oboe Part

REEDS

for oboe, Bb clarinet, bassoon, and dancer

**commissioned by the Umbrella Ensemble
for performance at Oxen Pond at the MUN Botanical Garden
at the 2010 Newfoundland Sound Symposium**

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OBOE PART

I. Summer Music

(July 10 - September 10, June 1 - July 10; 0'00" - 6'00")

Oboe Timeline: 0"-30", infrequent interjections; 30"-2'30", songs; 2'30"-4'00", more frequent interjections; 4'00"-5'00", songs; 5'00"-6'00", continual interjections

Songs

American robin

Play motives in any order you wish for as long as you like, with short pauses ($\frac{7}{8}$ to $\frac{1}{4}$) between each motive. Don't repeat the same motive twice in a row, but do repeat motives after one or two intervening motives. Give some but not exclusive preference to playing motives which are near each other. (A typical phrase might be something like ABCACDFGBGHJKIKLAL etc.)

good-natured

$\text{♩} = 136$

Motives A through N for American robin. Motive C includes the instruction "flutter tongue". Motive K includes "rapid tremolo, pitch bending up". Motive N includes "make up similar motives ad lib.". Dynamics are indicated as *mp-f* as appropriate.

pine grosbeak

Play entire song. Repeat after a silence, if desired.

fluid

$\text{♩} = 104$

Complete musical notation for pine grosbeak song. Dynamics include *mp*, *mf*, *f*, and *p*. Performance instructions include "flutter tongue", "3[^] silence", and "3 or 4 pitch bends ad lib.". A "3X" repeat sign is present.

fox sparrow

A complete "song" consists of one statement of A, any number of phrases from B, in any order, and one statement of C. Wait 5" between songs. freely, not too fast

Motives A, B, and C for fox sparrow. Motive A includes dynamics *mf*, *mp*, *p*, and *mf*. Motive B phrases include dynamics *p*, *mf*, and *mp*. Motive C includes dynamics *mf* and *niente*. Performance instructions include "any pitch slide (up or down)".

Interjections

common yellowthroat

One complete song consists of three repetitions with no pause (as indicated). The whole song can be repeated after a long-ish pause (approx. 5"-8").

bright
♩ = 92
(staccato not too short) 3X

mf *f* >

common grackle

Alternate one reed squawk with 8-20 air sounds. Keep rhythm almost but not quite even. Occasionally leave out one or two beats.

fast, aggressive

reed squawk (mouthpiece/reed only)

loud air puff (no pitch)

fff etc.

white-throated sparrow

All instruments play these phrases one at a time, alternating, in any order, in question and answer form. Usually leave 2"-3" silence between phrases, but occasionally allow an overlap. Try not to repeat the same phrase twice in a row, but it's ok to concentrate on two of the phrases for a bit before moving to the third.

clear, sweet
♩ = 84 (♩ = 112)

A 2-3X **B** 2-3X **C** 2-3X

mp *mp* *mp*

pine siskin

shrill
5"-6" (one time through, incl. rest) 2X (only)

bend pitch up, continuing trill
tr (E^b)
rapid bend down

f *fff* > niente

yellow warbler

Play either/both as many times as you'd like in any order, with 3"-4" between each phrase.

bright
approx. 2"

approx. 2.5"

mf *f*

mf *f* > *mp*

golden-crowned kinglet

Play A and B interchangeably, with a short pause between repetitions.

cheerful

A approx. 4" med.-high multiphonic low multiphonic

B approx. 4" med.-high multiphonic 2X low multiphonic

p *mf* *p*

p *mf* *mp* *sub. p*

II. A Hermit

(September 10 - October 10; 6'00" - 9'00")

(Oboe and clarinet duet; bassoon tacet this movement)

Play songs more or less in order, with occasional skips, backtracks, or repetitions of a previously played song. Never play the same song twice in a row. Oboe and clarinet should align rhythmically as notated. Silences between songs should be 3" - 4", occasionally longer.

A ♩ = 96 (fast tremolo)

oboe
mp
mf
mp

B \flat clarinet (transposed)
mp

B ♩ = 104 warmly *tr* G (fast)

mp
p
mp
p
mp
p

niente

C ♩ = 140

p
mp
p
mp
mf
p
mp
mf
pp
p
pp
p

D ♩ = 120 lyrical

mf
f
mp
mf
mp
f
mp
mf
mp
pp
pp

E ♩ = 108 *triumphal*

mp *mf* *mp*

F ♩ = 108 *rapid tr. (B)* *light*

mf *f* *p* *mp* *p* *mp*

G ♩ = 126 *cantando* *medium tremolo* *light*

mf *f* *mp* *p* *mp* *p* *mp*

H ♩ = 120 *happy* (slight accent)

mp *p* *fp* *mp* *p* *p* *mp* (slight accent)

I ♩ = 144 *fast tremolo* (long)

mf *f* *mf* *f* *mp* *f* *mf* *mp* *f* *mf* (long)

III. Water Dance

October 11 - November 10 (9'00"-12'00")

	9'00"	10"	20"	30"	40"	50"	10'00"	10"	20"	30"	40"	50"	11'00"	10"	20"	30"	40"	50"												
Oboe	tacet						common loon						tacet						greater yellowlegs						common loon					
Clarinet	tacet						common loon						tacet						spotted sandpiper						common loon					
Bassoon	American bittern																													

American bittern

Play in any order, but play A a little more often than the others. Occasionally make small variations to the songs. Allow four beats rest between songs. Sometimes take a longer pause, but not so long that the listener stops expecting to hear the bittern. You are the rhythmic underpinning to this movement.

percussive, rhythmic

♩ = 126

A 3-4X

mf < *f* *p*

B 3X

mf

C 1-2X

mf < *f* *p*

D 1-3X

mf

common loon

tremolo call

Play any of these phrases, or small variations on them, in any order, as a call and response, always with an 8th rest between phrases. Play for as long as you want: 6-12 phrases is typical. After you have done a complete tremolo call and/or wail call, wait 10" - 15" and play the loon song again, or move to the other song.

♩ = 208
tied unisons should be articulated with breath (like an exaggerated vibrato, not with the tongue)

A

p < *mp* > *p*

B

p < *mf* > *p*

C

p < *mf* > *p*

A

p < *mf* > *p*

B

p < *mp* > *p*

C

p < *mf* > *p*

wail call

Occasionally play this instead of the tremolo call.

♩ = 52

finger trill (same pitch)

ob

Bb Cl

spotted sandpiper

Repeat 3 to 12 times. Wait at least 3"-4" and repeat as desired.

3-12X

♩ = 108

flutter tongue or rough sound

Bb clarinet (transposed)

mf < *f* > *mf*

greater yellowlegs

Repeat 2 - 6X, with a pause of 1" - 2" between repetitions.

Sometimes leave out the first or last figure. After you finish, wait 5"-6" or longer and start again.

♩ = 192

2 - 6X

oboe

mf

IV. Songs of Wing

November 11 - December 10 (12'00"-15'00")

Canada geese

♩ = approx. 100 (tempo can vary a little)
 spatial arrangement approximates timing

(rests should be
 approximately in time)

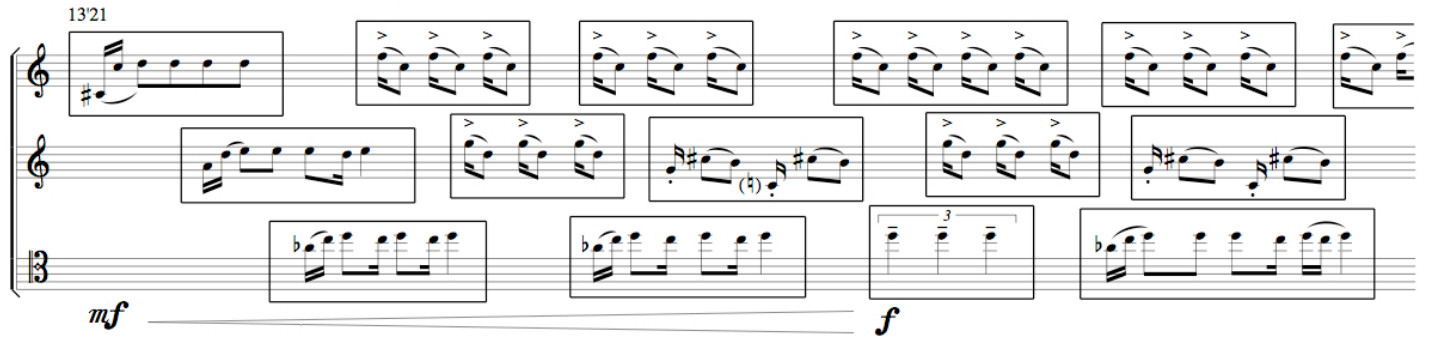
The musical score is arranged in four systems, each with three staves: oboe (top), B^b clarinet (transposed) (middle), and bassoon (bottom). The score includes the following elements:

- System 1 (12'00" - 12'10"):** Starts at 12'00". The oboe part has a 4-beat rest. The clarinet and bassoon parts play a melody starting with a *p* dynamic. At 12'10", there is another 4-beat rest for the oboe, and the clarinet and bassoon parts continue with a *p* dynamic.
- System 2 (12'20" - 12'33"):** Starts at 12'20". The oboe part has a 4-beat rest. The clarinet and bassoon parts play a melody with a *p* dynamic. At 12'33", the oboe part has a 2-beat rest, and the clarinet and bassoon parts continue with a *p* dynamic.
- System 3 (12'33" - 12'45"):** Starts at 12'33". The oboe part has a 2-beat rest. The clarinet and bassoon parts play a melody with a *p* dynamic. At 12'45", the oboe part has a 2-beat rest, and the clarinet and bassoon parts continue with a *p* dynamic.
- System 4 (12'45" - 12'50"):** Starts at 12'45". The oboe part has a 1-beat rest. The clarinet and bassoon parts play a melody with a *p* dynamic. At 12'50", the oboe part has a 1-beat rest, and the clarinet and bassoon parts continue with a *p* dynamic.

Dynamics are indicated by *p* (piano) and *mp* (mezzo-piano). The score also includes various musical notations such as rests, slurs, and articulation marks.



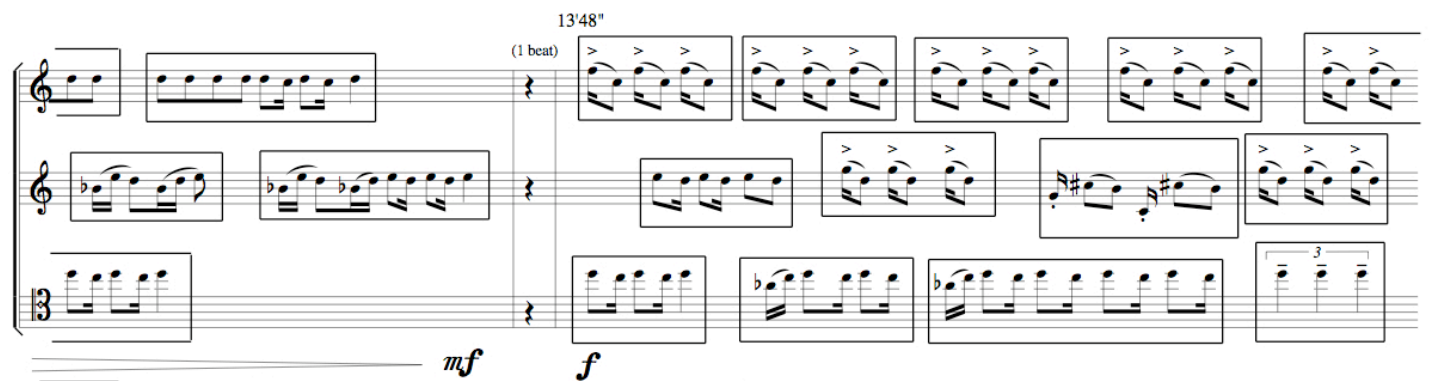
Musical score system 1, measures 120-123. The system consists of three staves: Treble, Alto, and Bass. The key signature has one sharp (F#). The first staff contains eighth-note patterns with slurs and accents. The second staff contains eighth-note patterns with slurs and accents. The third staff contains eighth-note patterns with slurs and accents. A dynamic marking of *mf* is placed below the first staff, and *mp* is placed below the second staff. A bracket labeled "(2 beats)" spans the final two measures of the system.



Musical score system 2, measures 124-127. The system consists of three staves. The first staff contains eighth-note patterns with slurs and accents. The second staff contains eighth-note patterns with slurs and accents. The third staff contains eighth-note patterns with slurs and accents. A dynamic marking of *mf* is placed below the first staff, and *f* is placed below the second staff.



Musical score system 3, measures 128-131. The system consists of three staves. The first staff contains eighth-note patterns with slurs and accents. The second staff contains eighth-note patterns with slurs and accents. The third staff contains eighth-note patterns with slurs and accents.



Musical score system 4, measures 132-135. The system consists of three staves. The first staff contains eighth-note patterns with slurs and accents. The second staff contains eighth-note patterns with slurs and accents. The third staff contains eighth-note patterns with slurs and accents. A dynamic marking of *mf* is placed below the first staff, and *f* is placed below the second staff. A bracket labeled "(1 beat)" spans the first measure of the system.



Musical score system 5, measures 136-139. The system consists of three staves. The first staff contains eighth-note patterns with slurs and accents. The second staff contains eighth-note patterns with slurs and accents. The third staff contains eighth-note patterns with slurs and accents.

1411

mf *f*

ff

1429

ff

1440" 1447"

mf *mp*

1453"

p

V. First Interlude

December 11 - December 17 (15'00-15'40")

All instruments silent and still. Quietly move to locations for *Drumming* as necessary.

VI. Drumming

December 18 - January 17 (15'40"-18'40")

ruffed grouse

Each performer needs a drum of a different type (bongo, snare, frame, conga, etc.) and/or a pair of sticks and a nice-sounding tree or log.

Start very slowly and gradually speed up, over a period of 12" to 18". (The number of notes/strikes can vary). Allow 8" or more of silence between iterations of this song (whether yours or someone else's). Don't play twice in a row, and try not to play at the same time as some one else, but if you do so by mistake, keep playing. Each time you play, you may either play your instrument (in the manner specified) or your drum/tree. Make sure you play each at least once.

Oboe: Play with reed removed. Tongue directly into instrument, coordinated with key slap.

Clarinet: Remove mouthpiece. Play by slapping top of clarinet (where mouthpiece would go).

Bassoon: Remove reed. Play air sound directly into instrument, coordinated with a key slap.

All: Play on drum (dampened if too resonant) and/or log.

flutter tongue or rapid roll



VII. Second Interlude

Janury 18 - January 24 (18'40"-19'20 ")

All instruments silent and still. Quietly move to locations for *Winter Meeting* as necessary.

VIII. Winter Meeting

January 25 - February 24 (19'20"-22'20")

black-capped chickadees

19'20"

Repeat this phrase for 1 minute. Occasionally skip the notes (but stay in the meter),

pure, sweet tone

20'20"

Repeat this phrase for 1 minute. Each instrument should occasionally skip the notes (but stay in the meter).

21'20"

oboec mp *pure, sweet tone* nasal mp

bassoon mp *pure, sweet tone*

B♭ clarinet (transposed) *bald eagle* starting light, gradually becoming more accented p mf

5 low, harsh multiphonic chickadees nasal p

eagle gradually becoming more accented p mf mp ff

10 poco a poco accelerando low, harsh multiphonic nasal p f mp

16 accelerando (to ♩ = 132 in m. 21) (becoming chaotic and irregular ad lib.) mp ff

22 ♩ = 88 ♩ = 132, poco accel. chickadees noisy, driving f fff

eagle f fff

IX. Third Interlude

February 25 - February 28/29 (22'20"-23'00")

All instruments silent and still. Quietly move to locations for *Spring Peepers* as necessary.

X. Spring Peepers

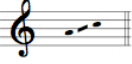
March 1 - March 31 (23'00"-26'00")

Take recorders. Musicians separated but not too far from each other.

spring peepers

All musicians should have two soprano recorders. Pull the top joint of each recorder out a different amount so the recorders are not in tune with each other. Play this music following the timeline below.

Choose any of these pitches (including microtones) for your repeated pitch.



soprano recorder

Most often: repeat a single pitch many times, mostly steadily but with the occasional glitch, at a speed of ♩ = 72 to ♩ = 100. Do not play at the same tempo as the other players, but instead let yourself go in and out of phase with them.	Sometimes: play a flutter tongue about a 2nd below the repeated pitch, as part of the chain of repeated pitches or on its own.	Sometimes: play a longer flutter tongue which slides back up to the repeated pitch.	As desired: add a short pause, then continue	When appropriate: add a longer pause, and begin again on the same pitch or a different pitch
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24'00"	10"	20"	30"	40"	50"	25'00"	10"	20"	30"	40"	50"	26'00"	10"	20"	30"	40"	50"	
Oboist begins as a solo frog playing a single recorder. This song should be more hesitant, with more silences than future songs			Silence		Oboist begins (on a single recorder), then clarinet joins for a two-frog duet.		Silence		Oboist begins, then clarinetist joins, then bassoonist. All play together until 27'00", allowing fewer and fewer silences. Add second recorders one by one. There should be an overall intensification of sound, allowing for ebbs and flows along the way.								Sudden tutti silence. Switch to main instruments.	
<i>p</i>					<i>p</i>				<i>p</i> ————— <i>f</i>									


XI. Songs of Wing (coming back!)

April 1 - April 20 (26'00"-28'00")

Canada geese 2

Play any of these figures, in any order. Go back to each figure as many times as you would like. Immediate repetitions are fine. You can leave occasional short breaks between figures, but should generally be playing continuously for the duration of this movement. You are part of a noisy flock of geese!

♩ = approx. 112 (tempo can vary a little)



mf to *ff* ad. lib.

XII. Bright, Open Eyes

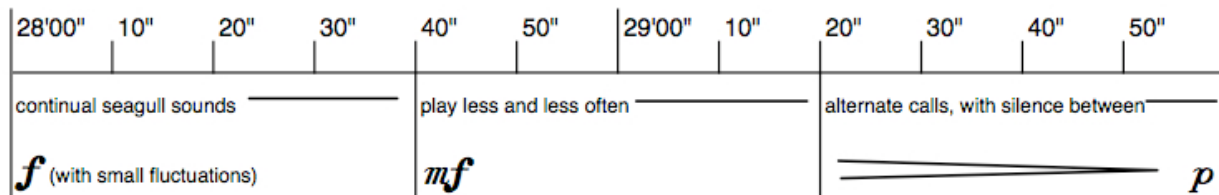
April 21 - May 10 (28'00"-30'00")

In this movement, you are imitating herring gull calls. **Oboe** and **bassoon** play on reed only; **clarinet** play on mouthpiece (with reed, without barrel) only.

28'00"-28'40": Play seagull sounds almost continuously (leaving very short spaces between sounds as desired). There should be a on-going cacophony, with slight ebbs and and flows. Dynamics generally *f*, with fluctuations to *mf* and *ff*.

28'40"-29'20": Gradually begin to play a little less often (so there are occasionally silences between calls) and a little quieter. Dynamics generally around *mf*.

29'20"-30'00": Alternate calls, leaving longer and longer silences between. Dynamics fading to *p*.



XIII. A Hermit (still alone)

May 11 - May 31 (30'00"-32'00")

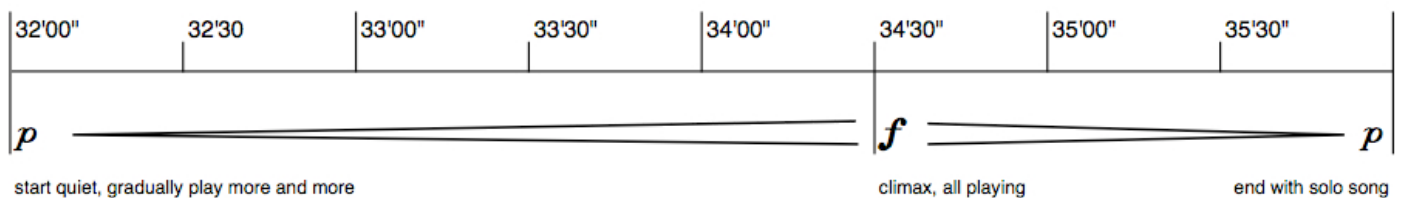
(Oboe and clarinet duet; bassoon tacet this movement)

Play the music from **II. A Hermit**, in the same manner (though only for two minutes this time). If you favoured any particular hermit songs in **II.**, favour other songs this time.

XIV. Summer Music (once more!)

June 1 - July 10 (32'00"-36'00")

Play the "songs" and "interjections" from **I. Summer Music**. Play the "songs" more often than the "interjections". Start quietly, with few overlaps between instruments. Grow together, gradually playing louder and more often, to a climax at 35'00", with all instruments playing most of the time, at *f*. From here, decrescendo and play less and less often, until ending, at 36'00", with a single instrument playing a "song", surrounded by silence on either side.



B \flat Clarinet Part

REEDS

for oboe, B \flat clarinet, bassoon, and dancer

**commissioned by the Umbrella Ensemble
for performance at Oxen Pond at the MUN Botanical Garden
at the 2010 Newfoundland Sound Symposium**

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REEDS

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Bb CLARINET PART

I. Summer Music

(July 10 - September 10, June 1 - July 10; 0'00" - 6'00")

Clarinet Timeline: 0"-2'00", infrequent interjections; 2'00"-4'45", songs; 4'45"-6'00", continual interjections

Songs

winter wren

Play entire song. Repeat as desired, with a 4" pause between repetitions.

lively, a bit jazzy

$\text{♩} = 160$
 Musical score for winter wren in G major, 4/4 time. The score consists of three staves. The first staff begins with a tempo marking of $\text{♩} = 160$ and a dynamic of *p*. It features various dynamics including *mf*, *mp*, *sub. f*, and *mp*. There are repeat signs for 10-12X, 2-3X, 2X, and 7-8X. The second staff continues with dynamics *mp*, *mf*, *p*, *f*, *mf*, *mp*, *mf*, *f*, and *sub. f*. It includes a 2-3X repeat and an 8X repeat. The third staff starts with dynamics *mp* and *mp*, followed by *mp* and *mf*. It includes a 2-3X repeat and a section marked "gradually sharpen from E to F (over 32 notes)" leading to a *f* dynamic and ending with *mp*.

American robin

Play motives in any order you wish for as long as you like, with short pauses (^{\flat} to ^{\square}) between each motive. Don't repeat the same motive twice in a row, but do repeat motives after one or two intervening motives. Give some but not exclusive preference to playing motives which are near each other.

(A typical phrase might be something like ABCACDFGBGHJKIKLAL etc.)

good-natured

$\text{♩} = 136$

A collection of 14 motive cards labeled A through N. Motives A-F are in the first row, G-N in the second. Motives A, B, and G include dynamic markings *mp-f* as appropriate. Motive C is labeled "flutter tongue". Motive I is labeled "med. pitch multiphonic". Motive K is labeled "rapid tremolo, pitch bending up". Motive N is labeled "make up similar motives ad lib.".

fox sparrow

A complete "song" consists of one statement of A, any number of phrases from B, in any order, and one statement of C. Wait 5" between songs.

freely, not too fast

Musical score for fox sparrow in G major, 4/4 time. It is divided into three sections: A, B, and C. Section A starts with a *mf* dynamic and includes dynamics *mp*, *p*, *mf*, and *p*. Section B contains several phrases with dynamics *p*, *mf*, *f*, and *mp*. Section C begins with a *mf* dynamic and ends with the word "niente".

Interjections

common yellowthroat

One complete song consists of three repetitions with no pause (as indicated). The whole song can be repeated after a long-ish pause (approx. 5"-8").

bright
♩ = 92

(staccato not too short)

mf *f*

common grackle

Alternate one reed squawk with 8-20 air sounds. Keep rhythm almost but not quite even. Occasionally leave out one or two beats.

fast, aggressive

reed squawk (mouthpiece/reed only)

loud air puff (no pitch)

fff etc.

white-throated sparrow

All instruments play these phrases one at a time, alternating, in any order, in question and answer form. Usually leave 2"-3" silence between phrases, but sometimes allow an overlap. Try not to repeat the same phrase twice in a row, but it is ok to concentrate on two of the phrases for a while before moving to the third.

clear, sweet

♩ = 84 (♩ = 112)

A *mp*

B *mp*

C *mp*

pine siskin

shrill

5"-6" (one time through, incl. rest)

2X (only)

bend pitch up, continuing trill

rapid bend down

f *fff* niente

savannah sparrow

Pause 4"-5" and repeat if desired.

bright

(about 5"-6")

p *ff* sub. *p*

golden-crowned kinglet

Play A and B interchangeably, with a short pause between repetitions.

cheerful

A approx. 4" *p* *mf* *p*

med.-high multiphonic low multiphonic

B approx. 4" *p* *mf* *mp* *sub.p*

med.-high multiphonic low multiphonic

2X

II. A Hermit

(September 10 - October 10; 6'00" - 9'00")

(Oboe and clarinet duet; bassoon tacet this movement)

Play songs more or less in order, with occasional skips, backtracks, or repetitions of a previously played song. Never play the same song twice in a row. Oboe and clarinet should align rhythmically as notated. Silences between songs should be 3" - 4", occasionally longer.

A ♩ = 96 (fast tremolo)

oboe
mp
mf
mp

B \flat clarinet (transposed)
mp

B ♩ = 104 warmly *tr* G (fast)

mp
p
mp
p
mp
p

niente

C ♩ = 140

p
mp
p
mp
mf
p
mp
mf
pp
p
pp
p

D ♩ = 120 lyrical

mf
f
mp
mf
mp
f
mp
mf
mp
pp
pp

E ♩ = 108 *triumphal*

mf *mf* *mp*

F ♩ = 108 *rapid tr. (B)* *light*

mf *f* *p* *mp* *p* *mp*

mf *p* *mp* *p* *mp*

G ♩ = 126 *cantando* *medium tremolo* *light*

mf *f* *mf* *p* *mp* *p* *p* *mp*

p

H ♩ = 120 *happy* (slight accent)

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

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

I ♩ = 144 *fast tremolo* (long)

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

p

III. Water Dance

October 11 - November 10 (9'00"-12'00")

	9'00"	10"	20"	30"	40"	50"	10'00"	10"	20"	30"	40"	50"	11'00"	10"	20"	30"	40"	50"												
Oboe	tacet						common loon						tacet						greater yellowlegs						common loon					
Clarinet	tacet						common loon						tacet						spotted sandpiper						common loon					
Bassoon	American bittern																													

American bittern

Play in any order, but play A a little more often than the others. Occasionally make small variations to the songs. Allow four beats rest between songs. Sometimes take a longer pause, but not so long that the listener stops expecting to hear the bittern. You are the rhythmic underpinning to this movement.

percussive, rhythmic

♩ = 126

A 3-4X

B 3X

C 1-2X

D 1-3X

common loon

tremolo call

Play any of these phrases, or small variations on them, in any order, as a call and response, always with an 8th rest between phrases. Play for as long as you want: 6-12 phrases is typical. After you have done a complete tremolo call and/or wail call, wait 10" - 15" and play the loon song again, or move to the other song.

♩ = 208
tied unisons should be articulated with breath (like an exaggerated vibrato, not with the tongue)

wail call

Occasionally play this instead of the tremolo call.

♩ = 52

spotted sandpiper

Repeat 3 to 12 times. Wait at least 3"-4" and repeat as desired.

3-12X

♩ = 108

greater yellowlegs

Repeat 2 - 6X, with a pause of 1" - 2" between repetitions.

Sometimes leave out the first or last figure. After you finish, wait 5"-6" or longer and start again.

♩ = 192

2 - 6X

IV. Songs of Wing

November 11 - December 10 (12'00"-15'00")

Canada geese

♩ = approx. 100 (tempo can vary a little)
 spatial arrangement approximates timing

(rests should be approximately in time)

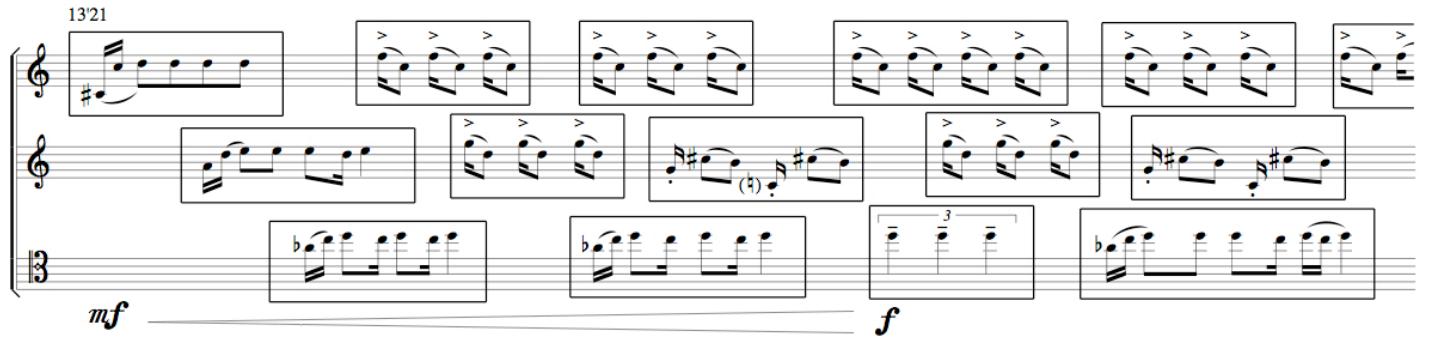
The musical score is arranged in four systems, each with three staves: oboe (top), B^b clarinet (transposed) (middle), and bassoon (bottom). The score includes the following elements:

- System 1 (12'00" - 12'10"):** Starts at 12'00". The oboe part has a 4-beat rest. The clarinet and bassoon parts play a melody starting with a *p* dynamic. At 12'10", there is a 4-beat rest for all instruments.
- System 2 (12'20" - 12'33"):** Starts at 12'20". The clarinet and bassoon parts play a melody with a *p* dynamic. The oboe part has a 4-beat rest. At 12'33", the dynamics shift to *mp* for the clarinet and bassoon, and *p* for the oboe.
- System 3 (12'33" - 12'45"):** Starts at 12'33". The oboe part has a 2-beat rest. The clarinet and bassoon parts play a melody with a *p* dynamic. At 12'45", there is a 2-beat rest for all instruments.
- System 4 (12'45" - 12'50"):** Starts at 12'45". The oboe part has a 1-beat rest. The clarinet and bassoon parts play a melody with a *p* dynamic. At 12'50", the dynamics shift to *mp* for the clarinet and bassoon, and *p* for the oboe.

Dynamic markings (*p*, *mp*) are placed below the staves. A note indicates that dynamics underneath apply to all instruments. The score includes various musical notations such as rests, slurs, and articulation marks.



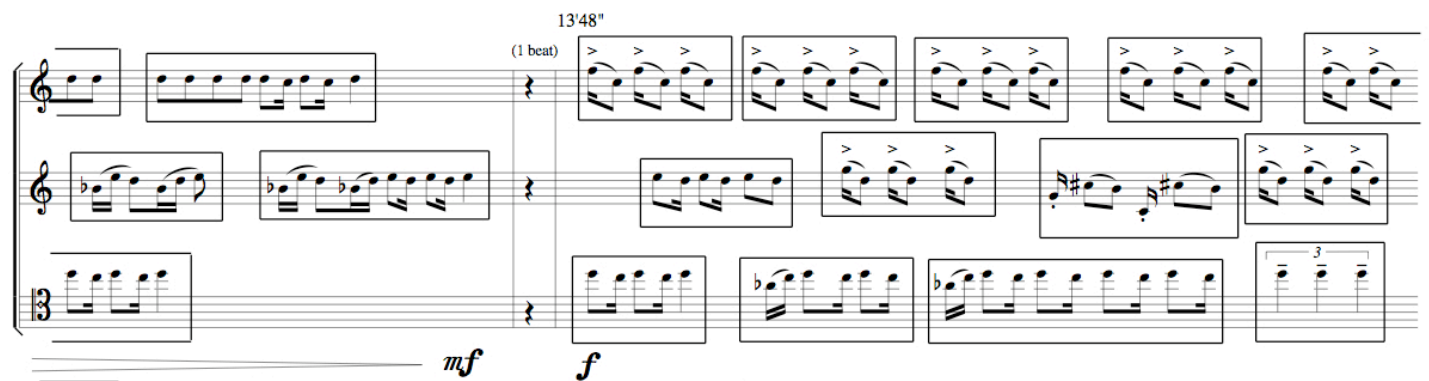
Musical score system 1, measures 121-124. The system consists of three staves: Treble, Alto, and Bass. The Treble staff has a key signature of one sharp (F#) and a common time signature. The Alto and Bass staves have a key signature of one flat (Bb) and a common time signature. The music features eighth-note patterns in the Treble and Alto staves, and sixteenth-note patterns in the Bass staff. Dynamics include *mf* and *mp*. A bracket labeled "(2 beats)" spans the final two measures of the system.



Musical score system 2, measures 125-130. The system consists of three staves: Treble, Alto, and Bass. The Treble staff has a key signature of one sharp (F#) and a common time signature. The Alto and Bass staves have a key signature of one flat (Bb) and a common time signature. The music features eighth-note patterns in the Treble and Alto staves, and sixteenth-note patterns in the Bass staff. Dynamics include *mf* and *f*. A triplet of eighth notes is marked with a "3" in the Bass staff.



Musical score system 3, measures 131-136. The system consists of three staves: Treble, Alto, and Bass. The Treble staff has a key signature of one sharp (F#) and a common time signature. The Alto and Bass staves have a key signature of one flat (Bb) and a common time signature. The music features eighth-note patterns in the Treble and Alto staves, and sixteenth-note patterns in the Bass staff. Dynamics include *mf* and *f*.



Musical score system 4, measures 137-142. The system consists of three staves: Treble, Alto, and Bass. The Treble staff has a key signature of one sharp (F#) and a common time signature. The Alto and Bass staves have a key signature of one flat (Bb) and a common time signature. The music features eighth-note patterns in the Treble and Alto staves, and sixteenth-note patterns in the Bass staff. Dynamics include *mf* and *f*. A bracket labeled "(1 beat)" spans the first measure of the system. A triplet of eighth notes is marked with a "3" in the Bass staff.



Musical score system 5, measures 143-148. The system consists of three staves: Treble, Alto, and Bass. The Treble staff has a key signature of one sharp (F#) and a common time signature. The Alto and Bass staves have a key signature of one flat (Bb) and a common time signature. The music features eighth-note patterns in the Treble and Alto staves, and sixteenth-note patterns in the Bass staff. Dynamics include *mf* and *f*. A triplet of eighth notes is marked with a "3" in the Bass staff.

1411

mf f

This system contains six measures of music. The first measure is marked *mf* and the second *f*. The music is written for three staves: Treble, Alto, and Bass. The notation includes various rhythmic values and dynamic markings.

ff

This system contains ten measures of music, all marked *ff*. The notation continues across the three staves, featuring complex rhythmic patterns and dynamic markings.

1429

ff

This system contains eleven measures of music, all marked *ff*. The notation continues across the three staves.

1440" 1447"

mf mp

This system contains eight measures of music. Measures 1440-1446 are marked *mf*, and measure 1447 is marked *mp*. The notation continues across the three staves.

1453"

p

This system contains three measures of music, all marked *p*. The notation continues across the three staves.

V. First Interlude

December 11 - December 17 (15'00-15'40")

All instruments silent and still. Quietly move to locations for *Drumming* as necessary.

VI. Drumming

December 18 - January 17 (15'40"-18'40")

ruffed grouse

Each performer needs a drum of a different type (bongo, snare, frame, conga, etc.) and/or a pair of sticks and a nice-sounding tree or log.

Start very slowly and gradually speed up, over a period of 12" to 18". (The number of notes/strikes can vary). Allow 8" or more of silence between iterations of this song (whether yours or someone else's). Don't play twice in a row, and try not to play at the same time as some one else, but if you do so by mistake, keep playing. Each time you play, you may either play your instrument (in the manner specified) or your drum/tree. Make sure you play each at least once.

Oboe: Play with reed removed. Tongue directly into instrument, coordinated with key slap.

Clarinet: Remove mouthpiece. Play by slapping top of clarinet (where mouthpiece would go).

Bassoon: Remove reed. Play air sound directly into instrument, coordinated with a key slap.

All: Play on drum (dampened if too resonant) and/or log.

flutter tongue or rapid roll



VII. Second Interlude

Janury 18 - January 24 (18'40"-19'20 ")

All instruments silent and still. Quietly move to locations for *Winter Meeting* as necessary.

VIII. Winter Meeting

January 25 - February 24 (19'20"-22'20")

black-capped chickadees

19'20"

Repeat this phrase for 1 minute. Occasionally skip the notes (but stay in the meter),

pure, sweet tone

20'20"

Repeat this phrase for 1 minute. Each instrument should occasionally skip the notes (but stay in the meter).

21'20"

oboec mp *pure, sweet tone* nasal mp

bassoon mp *pure, sweet tone*

B♭ clarinet (transposed) *bald eagle* starting light, gradually becoming more accented p mf

5 low, harsh multiphonic chickadees nasal p

eagle gradually becoming more accented p mf mp ff

10 poco a poco accelerando low, harsh multiphonic nasal p f mp

16 accelerando (to ♩ = 132 in m. 21) (becoming chaotic and irregular ad lib.) mp ff

22 ♩ = 88 ♩ = 132, poco accel. chickadees noisy, driving f fff

eagle f fff

IX. Third Interlude

February 25 - February 28/29 (22'20"-23'00")

All instruments silent and still. Quietly move to locations for *Spring Peepers* as necessary.

X. Spring Peepers

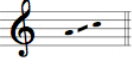
March 1 - March 31 (23'00"-26'00")

Take recorders. Musicians separated but not too far from each other.

spring peepers

All musicians should have two soprano recorders. Pull the top joint of each recorder out a different amount so the recorders are not in tune with each other. Play this music following the timeline below.

Choose any of these pitches (including microtones) for your repeated pitch.



soprano recorder

Most often: repeat a single pitch many times, mostly steadily but with the occasional glitch, at a speed of ♩ = 72 to ♩ = 100. Do not play at the same tempo as the other players, but instead let yourself go in and out of phase with them.	Sometimes: play a flutter tongue about a 2nd below the repeated pitch, as part of the chain of repeated pitches or on its own.	Sometimes: play a longer flutter tongue which slides back up to the repeated pitch.	As desired: add a short pause, then continue	When appropriate: add a longer pause, and begin again on the same pitch or a different pitch
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24'00"	10"	20"	30"	40"	50"	25'00"	10"	20"	30"	40"	50"	26'00"	10"	20"	30"	40"	50"	
Oboist begins as a solo frog playing a single recorder. This song should be more hesitant, with more silences than future songs			Silence		Oboist begins (on a single recorder), then clarinet joins for a two-frog duet.		Silence		Oboist begins, then clarinetist joins, then bassoonist. All play together until 27'00", allowing fewer and fewer silences. Add second recorders one by one. There should be an overall intensification of sound, allowing for ebbs and flows along the way.								Sudden tutti silence. Switch to main instruments.	
<i>p</i>					<i>p</i>				<i>p</i> ————— <i>f</i>									

XI. Songs of Wing (coming back!)

April 1 - April 20 (26'00"-28'00")

Canada geese 2

Play any of these figures, in any order. Go back to each figure as many times as you would like. Immediate repetitions are fine. You can leave occasional short breaks between figures, but should generally be playing continuously for the duration of this movement. You are part of a noisy flock of geese!

♩ = approx. 112 (tempo can vary a little)



oboe

B \flat clarinet (transposed)

bassoon

mf to *ff* ad. lib.

XII. Bright, Open Eyes

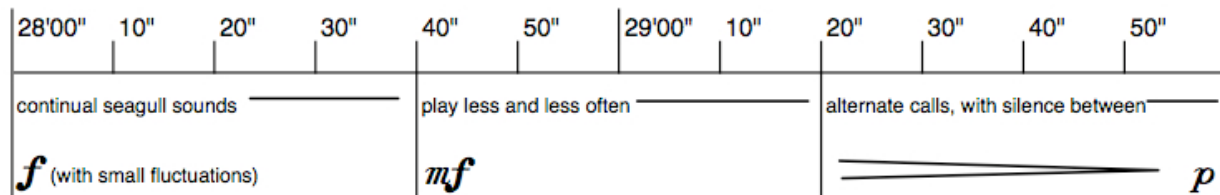
April 21 - May 10 (28'00"-30'00")

In this movement, you are imitating herring gull calls. **Oboe** and **bassoon** play on reed only; **clarinet** play on mouthpiece (with reed, without barrel) only.

28'00"-28'40": Play seagull sounds almost continuously (leaving very short spaces between sounds as desired). There should be a on-going cacophony, with slight ebbs and and flows. Dynamics generally *f*, with fluctuations to *mf* and *ff*.

28'40"-29'20": Gradually begin to play a little less often (so there are occasionally silences between calls) and a little quieter. Dynamics generally around *mf*.

29'20"-30'00": Alternate calls, leaving longer and longer silences between. Dynamics fading to *p*.



XIII. A Hermit (still alone)

May 11 - May 31 (30'00"-32'00")

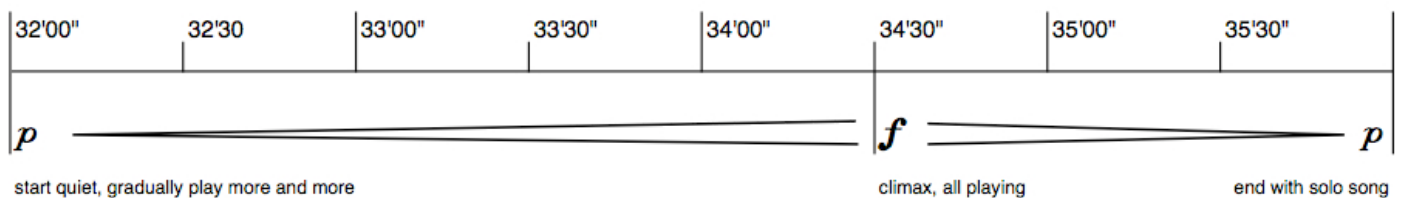
(Oboe and clarinet duet; bassoon tacet this movement)

Play the music from **II. A Hermit**, in the same manner (though only for two minutes this time). If you favoured any particular hermit songs in **II.**, favour other songs this time.

XIV. Summer Music (once more!)

June 1 - July 10 (32'00"-36'00")

Play the "songs" and "interjections" from **I. Summer Music**. Play the "songs" more often than the "interjections". Start quietly, with few overlaps between instruments. Grow together, gradually playing louder and more often, to a climax at 35'00", with all instruments playing most of the time, at *f*. From here, decrescendo and play less and less often, until ending, at 36'00", with a single instrument playing a "song", surrounded by silence on either side.



Bassoon Part

REEDS

for oboe, Bb clarinet, bassoon, and dancer

**commissioned by the Umbrella Ensemble
for performance at Oxen Pond at the MUN Botanical Garden
at the 2010 Newfoundland Sound Symposium**

© Emily Doolittle, 2010

REEDS

Emily Doolittle, 2010

BASSOON PART

I. Summer Music

(July 10 - September 10, June 1 - July 10; 0'00" - 6'00")

Bassoon Timeline: 0"-1'30", infrequent interjections; 1'30"-3'45", songs; 3'45"-4'30", more frequent interjections; 4'30"-5'30", songs; 5'30"-6'00", continual interjections

Songs

tree swallow

A, B and C can be played in any order, with 2-4" pauses between sections. Repeat as desired.

joyial, round

♩ = 80

A 2-3X, short pause between repetitions

B Repeat many times. Vary order and add some ♩, ♪ and ♫ rests.

rushing, a little chaotic

C 1-2X, small variations as desired

purple finch

Play mostly song 1, sometimes song 2, with 5" silence between songs.

a bit Rite of Spring-y

♩ = 132

1

mid-range multiphonic

2 to 4 pitch bends, mostly ascending, each lasting ♩ to ∞, separated by ♩ rests

(approx. range)

4 to 6 pitch bends, mostly ascending, each lasting ♩ to ∞, separated by ♩ rests

(approx. range) rapid trill up a whole tone, with pitch bending up over time of a whole note

American robin

Play motives in any order you wish for as long as you like, with short pauses (7 to 16) between each motive. Don't repeat the same motive twice in a row, but do repeat motives after one or two intervening motives. Give some but not exclusive preference to playing motives which are near each other.

(A typical phrase might be something like ABCACDFGFBGHIKJKIKLAL etc.)

good-natured

♩ = 136

A **B** **C** flutter tongue **D** **E** **F**

mp-f as appropriate

G $\mathbb{M}(G\#)$ $\mathbb{M}(A)$ **H** **I** med. pitch multiphonic **J** **K** rapid tremolo, pitch bend up **L** **M** **N** make up similar motives ad lib.

Interjections

white-throated sparrow

All instruments play these phrases one at a time, alternating, in any order, in question and answer form. Usually leave 2"-3" silence between phrases, but occasionally allow an overlap. Try not to repeat the same phrase twice in a row, but it is ok to concentrate on two of the phrases for a bit before moving to the third clear, sweet

♩ = 84 (♩ = 112)

A 2-3X

mp

B 2-3X

mp

C 2-3X

mp

dark-eyed junco

Repeat in any order, ad lib. with a pause of 3"-4" between repetitions.

fast, ugly (♩ = approx. 176) faster (♩ = approx. 200)

A Repeat 8-12X with no pauses.

ff

B Repeat 8-12X with no pauses.

ff

common grackle

Alternate one reed squawk with 8-20 air sounds. Keep rhythm almost but not quite even. Occasionally leave out one or two beats.

fast, aggressive

reed squawk (mouthpiece/ reed only)

loud air puff (no pitch)

fff etc.

northern waterthrush

Pauses between iterations of the song should be about 50% longer than the song itself.

sweet, smooth

♩ = 80, gradual accel. to ♩ 96 at end of song

p *mf* > *p*

II. A Hermit

(September 10 - October 10; 6'00" - 9'00")

Bassoon tacet this movement.

III. Water Dance

October 11 - November 10 (9'00"-12'00")

	9'00"	10"	20"	30"	40"	50"	10'00"	10"	20"	30"	40"	50"	11'00"	10"	20"	30"	40"	50"												
Oboe	tacet						common loon						tacet						greater yellowlegs						common loon					
Clarinet	tacet						common loon						tacet						spotted sandpiper						common loon					
Bassoon	American bittern																													

American bittern

Play in any order, but play A a little more often than the others. Occasionally make small variations to the songs. Allow four beats rest between songs. Sometimes take a longer pause, but not so long that the listener stops expecting to hear the bittern. You are the rhythmic underpinning to this movement.

percussive, rhythmic

♩ = 126

A **B** **C** **D**

mf < *f* *p* *mf* *mf* < *f* *p* *mf*

common loon

tremolo call

Play any of these phrases, or small variations on them, in any order, as a call and response, always with an 8th rest between phrases. Play for as long as you want: 6-12 phrases is typical. After you have done a complete tremolo call and/or wail call, wait 10" - 15" and play the loon song again, or move to the other song.

♩ = 208

tied unisons should be articulated with breath (like an exaggerated vibrato, not with the tongue)

A **B** **C**

p < *mp* > *p* *p* < *mf* > *p* *p* < *mf* > *p*

p < *mf* > *p* *p* < *mp* > *p* *p* < *mf* > *p*

wail call

Occasionally play this instead of the tremolo call.

♩ = 52

finger trill (same pitch)

finger trill (same pitch)

spotted sandpiper

Repeat 3 to 12 times. Wait at least 3"-4" and repeat as desired.

3-12X

♩ = 108

flutter tongue or rough sound

mf < *f* > *mf*

greater yellowlegs

Repeat 2 - 6X, with a pause of 1" - 2" between repetitions. Sometimes leave out the first or last figure. After you finish, wait 5"-6" or longer and start again.

♩ = 192

2 - 6X

mf

IV. Songs of Wing

November 11 - December 10 (12'00"-15'00")

Canada geese

♩ = approx. 100 (tempo can vary a little)
 spatial arrangement approximates timing

(rests should be approximately in time)

The musical score is arranged in a spatial layout to approximate the timing of the geese's flight. It features three staves: oboe (top), B^b clarinet (transposed) (middle), and bassoon (bottom). The score is divided into sections with time markers: 12'00", 12'10", 12'20", 12'33", and 12'45".

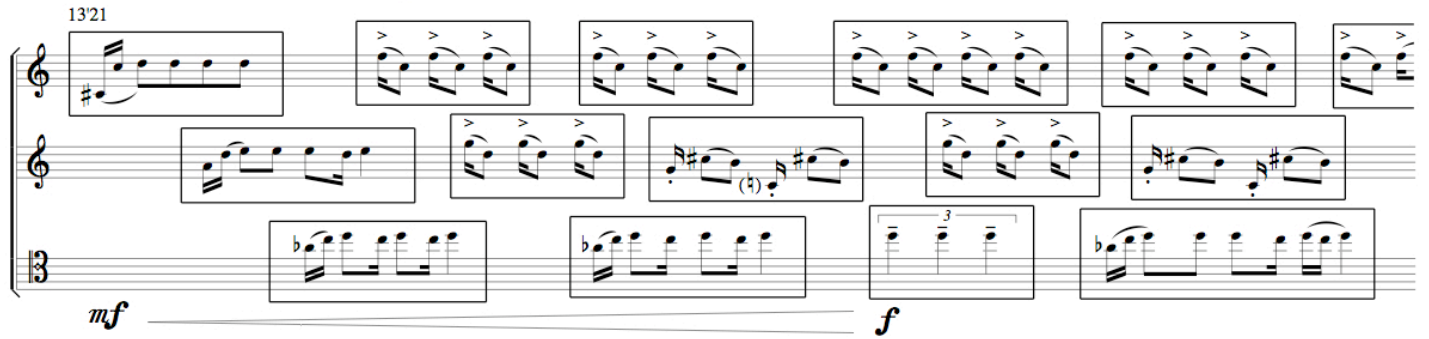
Key features of the score include:

- 12'00" - 12'10":** Initial section with dynamics *p*. Includes a 4-beat rest for the oboe.
- 12'20":** Section with dynamics *p*, *mp*, and *p*. Includes a 4-beat rest for the oboe.
- 12'33" - 12'45":** Section with dynamics *p* and *mp*. Includes a 2-beat rest for the oboe.
- 12'45" (1 beat):** Final section with dynamics *p* and *mp*.

Dynamics underneath apply to all instruments. Rests should be approximately in time.



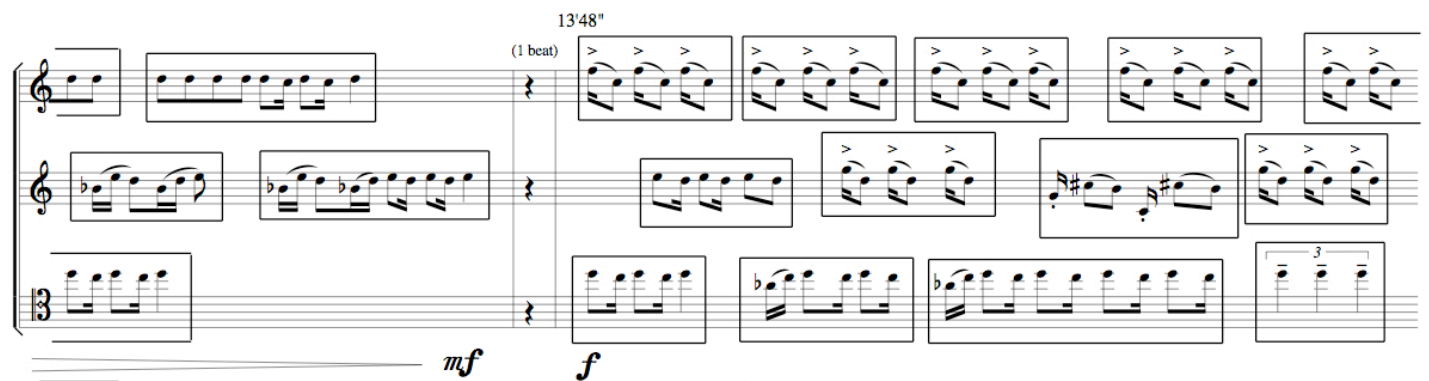
Musical score system 1, measures 121-124. The system consists of three staves: Treble, Alto, and Bass. The key signature has one sharp (F#). The first staff contains a melodic line with eighth notes and slurs. The second staff contains a rhythmic accompaniment with eighth notes and slurs. The third staff contains a bass line with eighth notes and slurs. Dynamics include *mf* and *mp*. A bracket labeled "(2 beats)" spans the final two measures.



Musical score system 2, measures 125-130. The system consists of three staves. The first staff continues the melodic line. The second staff continues the rhythmic accompaniment. The third staff continues the bass line. Dynamics include *mf* and *f*. A triplet of eighth notes is marked with a "3" in a circle.



Musical score system 3, measures 131-136. The system consists of three staves. The first staff continues the melodic line. The second staff continues the rhythmic accompaniment. The third staff continues the bass line. Dynamics include *mf* and *f*.



Musical score system 4, measures 137-142. The system consists of three staves. The first staff begins with a measure of rest followed by a melodic line. The second staff continues the rhythmic accompaniment. The third staff continues the bass line. Dynamics include *mf* and *f*. A bracket labeled "(1 beat)" spans the first measure of the first staff. A triplet of eighth notes is marked with a "3" in a circle.



Musical score system 5, measures 143-148. The system consists of three staves. The first staff continues the melodic line. The second staff continues the rhythmic accompaniment. The third staff continues the bass line. Dynamics include *mf* and *f*. A triplet of eighth notes is marked with a "3" in a circle.

1411

mf *f*

ff

1429

ff

1440" 1447"

mf *mp*

1453"

p

V. First Interlude

December 11 - December 17 (15'00-15'40")

All instruments silent and still. Quietly move to locations for *Drumming* as necessary.

VI. Drumming

December 18 - January 17 (15'40"-18'40")

ruffed grouse

Each performer needs a drum of a different type (bongo, snare, frame, conga, etc.) and/or a pair of sticks and a nice-sounding tree or log.

Start very slowly and gradually speed up, over a period of 12" to 18". (The number of notes/strikes can vary). Allow 8" or more of silence between iterations of this song (whether yours or someone else's). Don't play twice in a row, and try not to play at the same time as some one else, but if you do so by mistake, keep playing. Each time you play, you may either play your instrument (in the manner specified) or your drum/tree. Make sure you play each at least once.

Oboe: Play with reed removed. Tongue directly into instrument, coordinated with key slap.

Clarinet: Remove mouthpiece. Play by slapping top of clarinet (where mouthpiece would go).

Bassoon: Remove reed. Play air sound directly into instrument, coordinated with a key slap.

All: Play on drum (dampened if too resonant) and/or log.

flutter tongue or rapid roll



VII. Second Interlude

Janury 18 - January 24 (18'40"-19'20 ")

All instruments silent and still. Quietly move to locations for *Winter Meeting* as necessary.

VIII. Winter Meeting

January 25 - February 24 (19'20"-22'20")

black-capped chickadees

19'20"

Repeat this phrase for 1 minute. Occasionally skip the notes (but stay in the meter),

pure, sweet tone

20'20"

Repeat this phrase for 1 minute. Each instrument should occasionally skip the notes (but stay in the meter).

21'20"

oboec *mp* *pure, sweet tone* *mp* *nasal*

bassoon *mp* *pure, sweet tone*

B♭ clarinet (transposed) *p* *mf* **bald eagle** starting light, gradually becoming more accented

5 *low, harsh multiphonic* *nasal* **chickadees** *p*

eagle gradually becoming more accented *p* *mf* *mp* *ff*

10 *poco a poco accelerando* *low, harsh multiphonic* *nasal* *low, harsh multiphonic* *p* *f* *mp* *f*

16 *accelerando (to ♩ = 132 in m. 21) (becoming chaotic and irregular ad lib.)* *mp* *ff* *ff*

22 *♩ = 88* *♩ = 132, poco accel.* **chickadees** *noisy, driving* *f* *fff* *f* *fff* *ff*

eagle

IX. Third Interlude

February 25 - February 28/29 (22'20"-23'00")

All instruments silent and still. Quietly move to locations for *Spring Peepers* as necessary.

X. Spring Peepers

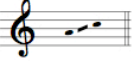
March 1 - March 31 (23'00"-26'00")

Take recorders. Musicians separated but not too far from each other.

spring peepers

All musicians should have two soprano recorders. Pull the top joint of each recorder out a different amount so the recorders are not in tune with each other. Play this music following the timeline below.

Choose any of these pitches (including microtones) for your repeated pitch.



soprano recorder

Most often: repeat a single pitch many times, mostly steadily but with the occasional glitch, at a speed of ♩ = 72 to ♩ = 100. Do not play at the same tempo as the other players, but instead let yourself go in and out of phase with them.	Sometimes: play a flutter tongue about a 2nd below the repeated pitch, as part of the chain of repeated pitches or on its own.	Sometimes: play a longer flutter tongue which slides back up to the repeated pitch.	As desired: add a short pause, then continue	When appropriate: add a longer pause, and begin again on the same pitch or a different pitch
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24'00"	10"	20"	30"	40"	50"	25'00"	10"	20"	30"	40"	50"	26'00"	10"	20"	30"	40"	50"	
Oboist begins as a solo frog playing a single recorder. This song should be more hesitant, with more silences than future songs			Silence		Oboist begins (on a single recorder), then clarinet joins for a two-frog duet.		Silence		Oboist begins, then clarinetist joins, then bassoonist. All play together until 27'00", allowing fewer and fewer silences. Add second recorders one by one. There should be an overall intensification of sound, allowing for ebbs and flows along the way.								Sudden tutti silence. Switch to main instruments.	
<i>p</i>					<i>p</i>				<i>p</i> ————— <i>f</i>									


XI. Songs of Wing (coming back!)

April 1 - April 20 (26'00"-28'00")

Canada geese 2

Play any of these figures, in any order. Go back to each figure as many times as you would like. Immediate repetitions are fine. You can leave occasional short breaks between figures, but should generally be playing continuously for the duration of this movement. You are part of a noisy flock of geese!

♩ = approx. 112 (tempo can vary a little)



oboe

B \flat clarinet (transposed)

bassoon

mf to *ff* ad. lib.

XII. Bright, Open Eyes

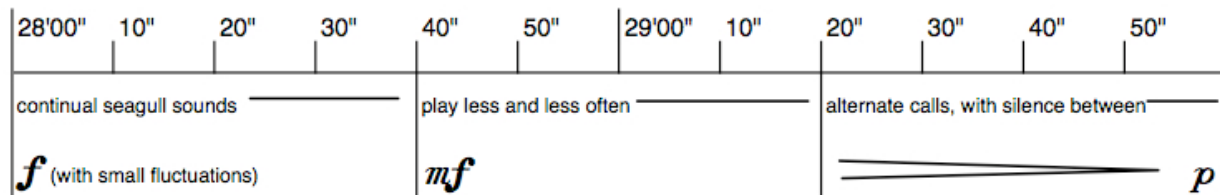
April 21 - May 10 (28'00"-30'00")

In this movement, you are imitating herring gull calls. **Oboe** and **bassoon** play on reed only; **clarinet** play on mouthpiece (with reed, without barrel) only.

28'00"-28'40": Play seagull sounds almost continuously (leaving very short spaces between sounds as desired). There should be a on-going cacophony, with slight ebbs and and flows. Dynamics generally *f*, with fluctuations to *mf* and *ff*.

28'40"-29'20": Gradually begin to play a little less often (so there are occasionally silences between calls) and a little quieter. Dynamics generally around *mf*.

29'20"-30'00": Alternate calls, leaving longer and longer silences between. Dynamics fading to *p*.



XIII. A Hermit (still alone)

May 11 - May 31 (30'00"-32'00")

(Oboe and clarinet duet; bassoon tacet this movement)

Play the music from **II. A Hermit**, in the same manner (though only for two minutes this time). If you favoured any particular hermit songs in **II.**, favour other songs this time.

XIV. Summer Music (once more!)

June 1 - July 10 (32'00"-36'00")

Play the "songs" and "interjections" from **I. Summer Music**. Play the "songs" more often than the "interjections". Start quietly, with few overlaps between instruments. Grow together, gradually playing louder and more often, to a climax at 35'00", with all instruments playing most of the time, at *f*. From here, decrescendo and play less and less often, until ending, at 36'00", with a single instrument playing a "song", surrounded by silence on either side.

