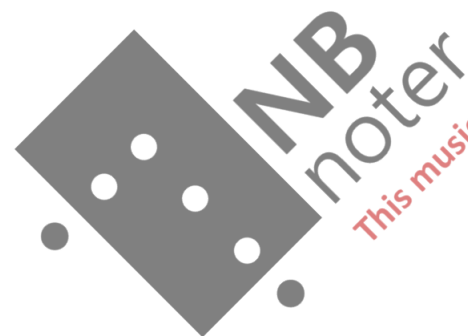


CLEMET ROTEVATN



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SWARM

for concert band and improvising soloist

Duration: Variable. Recommended duration: 6 - 7'

FULL SCORE

2010



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INSTRUMENTATION

2 Flutes (2nd doubling piccolo)
2 Oboes
3 Clarinets in Bb
1 Bass Clarinet in Bb
1 Bassoon
1 Alto Saxophone
1 Baritone Saxophone
4 Horns in F
2 Trumpets in Bb
2 Trombones
1 Tuba
1 Double Bass
Percussionist 1: Vibraphone
Percussionist 2: 4 Toms and tuned gong in C (middle C)
Percussionist 3: Grand cassa and tamtam (arco)

SWARM

Instrumentation

2 Flutes (2nd doubling piccolo)
2 Oboes
3 Clarinets in Bb
1 Bass Clarinet in Bb
1 Bassoon
1 Alto Saxophone
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2 Trumpets in Bb
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1 Double Bass
Percussionist 1: Vibraphone
Percussionist 2: 4 Toms and tuned gong in C (middle C)
Percussionist 3: Grand cassa

Improvising soloist – preferably on melodic instrument



The idea of this piece is that it can be used in an open form situation. The piece consists of three different modules which each represent a specific independent situation. This means that in which order and how many times the modules are performed can vary from performance to performance. It is the composer's opinion that the piece should *not* be performed in the order that score shows, because the modules are not composed to be performed in that order. The piece also opens for situations where the ensemble doesn't play at all and the soloist can improvise freely.

Although this piece needs a soloist it is very important that the ensemble and the soloist have equal roles. In other words the soloist must not dominate too much or play all the time, but let the ensemble and its music be heard as well. Avoid making the ensemble just an accompaniment for the soloist.

The extension lines that go in and out of the different modules means that the instruments that have extension lines going out of a module shall continue to hold his/hers note into the next module until the extension line going into the new module ends. Each module starts with a bar where most of the instruments have an extension line, but it is only the instruments that's had an extension line going from the previous module that shall play in these first bars. When the piece is played and the first module (whether it is nr. 1, 2 or 3) is presented this first extension-line bar should be ignored because there have been no previous module yet to include any notes from.

MODULE 1

X senza misura

CLEMET ROTEVATN

CLEMET ROTEVATN

X senza misura

4/4

Soloist

2 Flutes

2 Oboes

Clarinets in Bb 1,2

Clarinets in Bb 3,4

Bass Clarinet
in Bb

Bassoon

Alto Saxophone

Baritone Saxophone

Horn in F

Horn in F

2 Trumpets in Bb

2 Trombones

Tuba

Percussionist 1

Percussionist 2

Percussionist 3

Vibraphone I. v.

Grand cassa

pizz.

arco

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NB noter

fz.

con sord.

pizz.

arco

p, *mp*, *f*, *ff*, *mf*

[illegible]

13

Soloist

Fl.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Alto Sax.

Bari. Sax.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Tom-t.

Perc.

Db.

7

8

9

10

11

NB noter

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mp

tr

1

2

3

mp

mf

f

ff

p

mf

f

ff

senza sord.

To Perc.

4
4

♩ = base around 60 BPM,
but conductor chooses how
long each individual beat will be.

MODULE 3

19

Soloist

Fl.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Alto Sax.

Bari. Sax.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Tom-t.

Perc.

Db.

a 2 tr

pp *mp* *p*

p *pp*

p

flutter tongue

pp *mp* *pp*

senza sord.
1.

pp *p*

3., con sord.

p

senza sord.

pp *p*

pp *p*

pp *mp* *pp*

pp *mp* *pp*

pizz.

mp

arco

pp *mp* *pp*

NB
noter
This music is copyright protected

mp *f*

p *f*

pp *f*

NB noter

This music is copyright protected

[illegible]