

# I Want to Scream Until I Drown the Sea

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*for Flute, Oboe, Bb Clarinet, Bassoon, Piano, and electronic accompaniment*

Gunter Gaupp

2021

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WRITTEN

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Fall 2021

Memphis, TN

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*for*

Flute

Oboe

Bb Clarinet

Bassoon

Piano

*and*

Fixed Electronic Accompaniment

aprox. 5 minutes in duration

# NOTES

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## Electronic Accompaniment

The accompanying electronic track is intended to provide context and setting for the ensemble's playing. Accordingly, it is constant and unchanging and is not intended to line up with any specific moments in the performance.

To begin the piece, the ensemble should allow the track to play independently for a suggested time of anywhere from 15 to 45 seconds in order to establish a background sound for the piece. Players do not need to follow a timer to start at an exact time interval but should begin playing whenever they feel an appropriate amount of time has passed.

Additionally, because the piece does not begin at an exactly specified moment, the ending of the piece is open for improvisation until the accompanying track has ended. In the final section (section E) players are given some pitch material and sound gestures to begin their improvisation but are encouraged to explore beyond these gestures. While this section is open for interpretation, it is encouraged that the improvised gestures are soft in volume and occur sporadically for a more loose, shifting texture.

Finally, at least one player should continue improvising until the accompanying track has stopped but players are welcome to continue playing as long as they see fit beyond that point.

## Multiphonics

This piece relies heavily on the use of multiphonics. The notation used for multiphonics provides a suggested fingering, an approximation of the corresponding pitches, and a reference number for the source of the multiphonic fingerings. For example:



The suggested multiphonic fingerings were taken from the following sources and use reference numbers corresponding to those sources:

Oboe: *Oboe Unbound*, Libby Van

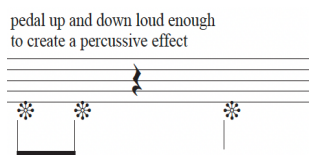
Clarinet: Blog Post, Heather Roche  
heatherroche.net

Bassoon: *Multiphonics for Modern Bassoon*, Leslie Ross  
lesliross.net

While fingerings are provided for each multiphonic, these fingerings should be considered suggestions and players are free to find multiphonics of similar character that sound more comfortably or easily on their specific instrument. Should players choose to insert their preferred multiphonics, they should focus primarily on the ability of multiphonic fingerings to sound at the given dynamic.

## Piano

One improvised gesture would have the pianist press down and release their sustain pedal with enough force to make a light percussive sound. These notes are depicted beneath the staff with a star notehead:



An additional repeated percussive gesture calls for the player to mute the sounding string with their free hand. In these instances, plus symbols ( + ) are used beneath the desired pitch:



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**A**

♩ = 60

Allow the electronic accompaniment to play independently for roughly 15 - 45 seconds.  
The clarinetist's entrance will cue the beginning of section B.

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Piano

**B**

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Pno.

*p*

*p*

2

8va - - - - -

ped. - - - - -

*pp*

6

Musical score for measures 6-9. The score is for a woodwind and piano ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The flute part begins in measure 7 with a *p* dynamic. The oboe part has a *mp* dynamic in measure 6. The piano part has a *p* dynamic in measure 7. A dashed line labeled *(8va)* is present below the piano part.

10

Musical score for measures 10-13. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The flute part begins in measure 10 with a *p* dynamic. The bassoon part has a *p* dynamic in measure 11. A circled number 28 is present above the bass clarinet part in measure 11. A dashed line labeled *(8va)* is present below the piano part.

14

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Pno.

*mp*

*p*

*mf*

*p*

*mf*

*mp*

*p*

(8va)

18

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Pno.

*mf*

*mp*

*f*

*mp*

22

Fl. *f* *p*

Ob. *f*

B♭ Cl. *mf*

Bsn. *p*

22

Pno. *f*

mute with hand

25

Fl. *f* *f*

Ob. *f* *f*

B♭ Cl. *mp*

Bsn. *mp*

25

Pno. *mf*

ped.



28

Fl. *f*

Ob. *mf*

B $\flat$  Cl. *f*

Bsn.

Pno.

31

Fl. *mf*

Ob. *f*

B $\flat$  Cl. *mf* *f*

Bsn. *mf*

Pno.

C

Fl. *f* *f*

Ob. *f* *f* (34)

B♭ Cl.

Bsn. (Bb-1) *f*

Pno. *8va*

Fl. *f* (39)

Ob. *f* *mf* (153)

B♭ Cl. *f*

Bsn.

Pno. *8va*

40

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Pno.

39

173

*f*

*f*

*f*

43

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Pno.

34

173

B $\flat$ -11

*f*

*f*

*ff*

*f*



**D**

Allow the electronic accompaniment to play independently for roughly 10-20 seconds before beginning section D

Fl.

Ob.

B♭ Cl.

Bsn.

Pno. 52

All players should begin improvising soft, sporadic gestures using the given pitch or sound material. Improvisation should become increasingly sporadic until each player decides to stop playing. The piece ends when the accompanying recording stops and all players have finished improvising.

**E**

Fl. Freely improvise wind and breath sounds

Ob. Freely improvise wind and breath sounds

B♭ Cl. (28) Freely improvise wind and breath sounds

Bsn. Freely improvise wind and breath sounds

Pno. 53 freely pluck, strum, tap and scrape strings inside piano

pedal up and down loud enough to create a percussive effect

mute with hand

*p* *mp*