

# REVE II

for bass clarinet

Aaron Travers

# REVE II

for bass clarinet

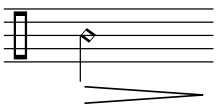
*Reve II* for bass clarinet incorporates several additional techniques and vocalizations not present in traditional notation. These techniques are meant to emulate sleeping sounds. Most of these sounds are meant to be played into from the mouthpiece; only yawning is meant to be played away from the mouthpiece. These sounds and their notation are described in detail below:

## Sleeping sounds

Inhale (sometimes used with snoring)



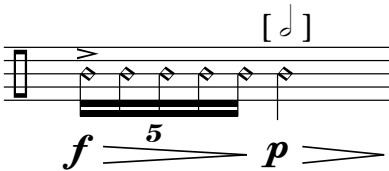
Exhale (sometimes used with yawning; in that case, yawn away from mouthpiece; yawning should be voiced, not with air alone)



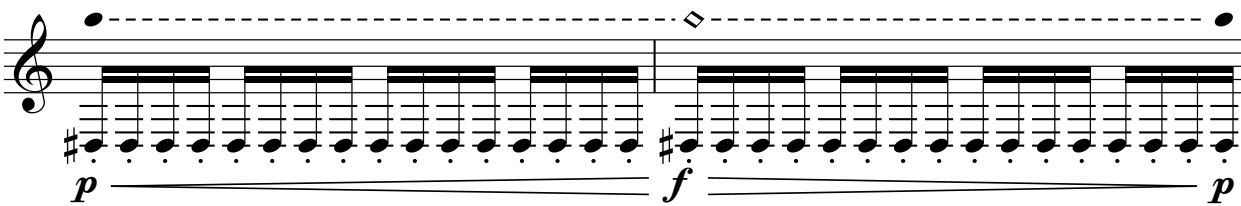
Key clicks (slightly pitched; the slash through the beam indicates playing as fast as possible)



Pulsed exhale (tongued)



## Other techniques



Gradually transform from normal pitch to harmonic overblowing. The resultant sound should emphasize random noise above the fundamental pitch.

# REVE II

for bass clarinet

Aaron Travers (2012; rev. 2014)

## SLEEPING (senza misura)

*p* < *f* *pp* *p* *f* *pp*

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

**SUDDENLY AWAKE** (♩ = 76) **SLEEPING**

*ff* *mf* *sfz* *mf* *p*

*pp* *p* *pp* *p* *ff*

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

*mfz* *mf* *p* *mf* *mp* *pp* *fp*

*f* *p* *fp* *sfz* *mf* *p* *fp* *sfz*

22 (yawn)  $\overbrace{\hspace{10em}}^{3''}$

25 *accel.*  $\rightarrow$  *a tempo*

*accel.* . . . . ♩ = 80 (slightly frenetic)

29  $\overbrace{\hspace{10em}}^{4-5''}$  ♩ = 60

32

35

38

41

44

47 *f p* 3 *sfz* 5 *p* 5 3 6 3 5

accel. . . . .

50 *f* 3 *p* 3 *fp* 5 3 *mp* 5 *f* 5

♩ = 88 (frantic)

53 *mp* 3 5 6 *mf* 3 3 5 5 6

♩ = 80

56 *f* 3 5 6 5 6 *fff*

58 *f* 3 5 *fff* 3" (yawn) *mf* 3 *p* 2" *f*

♩ = 76

**DREAMING** (♩ = 76)

61 ♩ = 60 [♩.] (light snore) 7-8" 5 *mfz* *mp* *p*

65 5-6" 5 3-4" ♩ = 112 *mp* *fp* *sfz* *pp*

69 *sfz p* *f* *p* *f* *p*

72

*sfz p* ————— *f* ————— *p*

75

*sfz p* ————— *f* ————— *p*    *f* > *p* < *sfz p* ————— *f* ————— *p*

79

*f* *fp* *3* *f*    *sfz* *p*    *sfz* *p*

82

*f* ————— *p*    *f* *fp* *f*    *sfz* *p*

85

*f* ————— *p*    *mf* ————— *p*

88

*sfz* *p* ————— *f* ————— *p*    *f* *fp* *f*    *p*

91

*f* ————— *p*    *f*    *p* < *fp* > *pp* < *f*    *f*

94

*sfz* ————— *p*    *f*    *sfz* ————— *p*

97

*f* *p* *f* *sfz* *p* *ff* *p*

100

*f* *p* *ff* *p* *sfz* *p*

103

*f* *p* *f* *sfz* *p*

106

*f* *ff* *f*

109

*ff* *f*

111

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

114

*ff* *ff* *wild glissandi*

**VIOLENTLY AWAKE** (♩ = 80)

117

*fff* *tr* *tr* *wild, jagged glissando*

121

*<f> p* *sfz* *f* *p* *poco f* *p*

124

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

(yawn)

1'' 3''

rit. . . . . ♩ = 52

128

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

(light snore) (yawn)

Ubud, Bali, December 2012  
Revised, 2014