Mark Ballora

Squid Sarabande
for flute choir

Parts:
1. C Flute/Piccolo
2. C Flute
3. C Flute
4. C Flute
5. Alto Flute (plus optional C Flute part)
6. Bass Flute (plus optional C Flute part)

Special tonguing techniques used:

**pizz.**
Notes marked in this way are to be played as a variant of the "tongue pizzicato," as a percussive effect without tone.
The tongue is positioned on the upper lip. The air is compressed behind the tongue when making a sound like a "T".
When releasing the tongue, do so without adding air.

**tongue rams**
Hold the low C fingering, cover mouthpiece entirely and blow sharply; cut off by suddenly placing the tongue entirely over the mouthpiece.

This piece was written as an homage to the deep sea squid, those magnificent, intelligent, eerie dwellers of the depths.

A number of their unique characteristics are portrayed:

**They have three hearts**
Two for the gills and tentacles, one for the brain, body, and nervous system.

**They are extremely agile**
With fins that can flap to move them in any direction, or to hover in place. To move particularly quickly, they take water through the gills and then shoot it out through a "funnel," either to the front or rear.

**They are colorful**
Many squids can change color instantaneously, communicating territorial warnings or social invitations through patterns on their skin.

**They are violent**
Their fights (usually over mates or food) are horrific, as two opponents lock together, tentacles wrapped around each other, spinning into oblivion.

There is also the mesmerizing effect of their ten tentacles, undulating together in quasi-regular patterns.

They seem perfectly adapted for life in the world of deep, cold, dark waters.

February 2009, State College, PA
Squid Sarabande

Maintain strict tempo

To Andrew Klinger

* See title page for explanation of special tonguing techniques used in this piece.

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key clicks, random pitches

winding, gliding, and graceful

mf — f
\(
\begin{array}{c}
\text{Pt. 1. C/P} \\
\text{Pt. 2 C} \\
\text{Pt. 3. C} \\
\text{Pt. 4. C} \\
\text{Pt. 5. A} \\
\text{Pt. 6. B}
\end{array}
\)
Full Score

Pt. 1. C/P

Pt. 2 C

Pt. 3. C

(simile)

Pt. 4. C

(simile)

Pt. 5. A

Pt. 6. B

(pizz.)

simile

fl.

mp slow vibrato

simile

fff standing out from the surrounding texture

fff standing out from the surrounding texture
Section D contains multiple time signatures, 2/4, 3/4, and 4/4. Conduct by keeping a steady quarter note pulse without meter. Be prepared to cue players to begin playing. Note that measure numbers are applied to each line. Parts have a letter added, 66A, 66B, 66C, etc. Standard conducting and measure numbering patterns resume at letter E.
Pt. 1. C/P

Pt. 2 C

Pt. 3. C

Pt. 4. C

Pt. 5. A

Pt. 6. B

E $j = 84$ accel. poco a poco

Pt. 1. C/P

Pt. 2 C

Pt. 3. C

Pt. 4. C

Pt. 5. A

Pt. 6. B

fff fiercely and forcefully
switch to C Flute $\text{F} \downarrow = 46$

Pt. 1. C/P

Pt. 2 C

Pt. 3. C

Pt. 4. C

Pt. 5. A

Pt. 6. B

(C Flute) $\text{tr}$ $\text{fl.}$ $\text{fff}$ $\text{tr}$ $\text{fff}$ $\text{tr}$ $\text{fff}$ switch to Piccolo
slightly faster

Pt. 1. C/P

Pt. 2 C

Pt. 3. C

Pt. 4. C

Pt. 5. A

Pt. 6. B

(Piccolo)
Pt. 1. C/P
Pt. 2 C
Pt. 3 C
Pt. 4 C
Pt. 5 A
Pt. 6 B

quick, random, forceful keyclicks,
very small amount of breath,
fingerings in C major

ritard