

# **Richard BELCASTRO**

## **Storm Clouds Absinthe Green**

*for Clarinet in A flat, Clarinet in B flat, Bass Horn, Bass Clarinet and Sitar in D*

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## Performance notes for "**Storm Clouds Absinthe Green**"

"Storm Clouds Absinthe Green", for Clarinet in A flat, Clarinet in B flat, Bass Horn, Bass Clarinet and Sitar in D was completed in Wagontown, PA on January 8, 2013. The piece was commissioned by Joshua Kovach and Ensemble 54 for premiere at Delaware County Community College on March 3, 2013.

This work is among my first chamber works incorporating the Sitar, an instrument I began when I was 18 but have not been brave enough to engage until recent years. Mr. Kovach, being both generous and brave, quickly accepted my suggestion that I include the sitar in this quartet. To further add interest to the ensemble's color, Kovach also suggested a keen interest in including less represented members of the clarinet family.

While in many ways this piece is a study that explores various ways in which this odd color palette can be realized, it is also a different compositional approach for myself. Shaped in no small part by my experience with the Sitar, the work is a mix of fragments of traditional Indian musical approaches and the modern western music I have long worked with. The combination is both fresh and familiar.

This inspiration for the work is a weather phenomenon I have witnessed on only a handful of occasions, the latest was Oct 29, 2013 when I began writing this piece. It is the calm before the storm. Not just any storm, but the truly strange calm that precedes our most powerful weather phenomenon. It is hypnotic for me, a strange green hue tinting the clouds, no cars, no people, no birds, just wind and trees. Standing there, feeling warm wind swirling, leaves scattering through the fields, all seen through a filter that makes it all seem so unusual, but it is also extremely relaxing to me. Even writing this I struggle to get even the slightest hint of what I'm talking about on the page, but through the work, I hope to bring you back there with me. - RB

# STORM CLOUDS ABSINTHE GREEN

Transposed Score

for Clarinet in A flat, Clarinet in B flat, Bass Horn, Bass Clarinet and Sitar in D

Richard Belcastro

2012

**A** ♩ = 35 *rubato*

Clarinet in A $\flat$

Clarinet in B $\flat$

Basset Horn

Bass Clarinet

Sitar in D

**B** ♩ = 80 *rubato*

A $\flat$  Cl.

B $\flat$  Cl.

B. Hn.

B. Cl.

Str.

C ♩ = 100

11 *accel.*

A♭ Cl. *p*

B♭ Cl. *p* *cantabile* *pp*

B. Hn. *poco* *mf*

B. Cl. *p* *pp*

Str. *mf* *full* *full* *H*

16 *rubato*

A♭ Cl. *pp* *poco* *pp* *poco*

B♭ Cl. *p* *pp* *pp* *poco*

B. Hn. *p* *pp* *poco* *pp* *poco*

B. Cl. *p* *pp* *pp* *poco*

Str. *p* *full* *H*

*cantabile* D ♩ = 130

21

A $\flat$  Cl. *mf* *pp* *mp*

B $\flat$  Cl. *p* *pp* *mf* *mp*

B. Hn. *p* *pp* *mf* *mp*

B. Cl. *p* *pp* *mp*

Str. *mf* *mp* *p*

*rubato*

26

A $\flat$  Cl. *p* *mf* *f* *p*

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

B. Hn. *p* *f*

B. Cl. *p* *mf* *f* *subito p* *poco*

Str. *mp* *f* *full* *mp*

31

A $\flat$  Cl. *poco* *f* *mf*

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

B. Hn. *poco* *f*

B. Cl. *poco* *f*

Str. *full* *full* *f* *full*

E ♩ = 170

36

A $\flat$  Cl. *p* *mf*

B $\flat$  Cl. *p* *mp* *mf*

B. Hn. *p* *mp* *mf* *f*

B. Cl. *p* *mf*

Str. *full* *full* *full* *ff* *gliss.*

41

A $\flat$  Cl. *p*

B $\flat$  Cl. *p* *mp*

B. Hn. *p* *mp*

B. Cl. *mf* *full* *p* *mp*

Str. *mf* *ff* *mp* *mf*

46

A $\flat$  Cl. *ff* *mp*

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

B. Hn. *mf* *ff* *mp*

B. Cl. *mf* *ff* *mp*

Str. *f* *mf* *ff*

II.

*cantabile*

51

A $\flat$  Cl. *ff* *f*

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

B. Hn. *mf* *poco* *mf*

B. Cl. *mf* *f*

Str. *mf* *mf* *full* *full* *f* *full*

56

A $\flat$  Cl. *mp* *f*

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

B. Hn. *mp* *mf*

B. Cl. *mf* *mp* *mf*

Str. *mf* *mp* *mf* *1 1/2* *full* *1 1/2*



**F** ♩ = 102 Playful, Dancing

61

A $\flat$  Cl.

B $\flat$  Cl.

B. Hn.

B. Cl.

Str.

64

A $\flat$  Cl.

B $\flat$  Cl.

B. Hn.

B. Cl.

Str.

66

A $\flat$  Cl. *ff* *f*

B $\flat$  Cl.

B. Hn. *ff* *f* *ff*

B. Cl. *mf* *molto* *fff*

Str. 66

68

A $\flat$  Cl. *ff*

B $\flat$  Cl. *f*

B. Hn. *fff* *ff*

B. Cl.

Str. 68

70

A $\flat$  Cl. *fff* *subito p* *molto*

B $\flat$  Cl. *subito p*

B. Hn. *subito p*

B. Cl. *f* *subito p*

Str. 70

72

A $\flat$  Cl. *mf* *p* *molto*

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

B. Hn. *f* *mf* *p*

B. Cl. *mf* *p*

Str. 72

74

A $\flat$  Cl. *mp* *mf* *mp*

B $\flat$  Cl. *mp*

B. Hn. *mf* *poco*

B. Cl. *mp*

Str. 74

76

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

B $\flat$  Cl. *mf*

B. Hn. *f* *poco* *poco*

B. Cl. *mf*

Str. 76

78

A $\flat$  Cl.

B $\flat$  Cl.

B. Hn.

B. Cl.

Str.

*f* *sf* *ff*

*f* *sf* *ff*

*sf* *ff* *molto* *ff*

*f* *sf* *ff*

78

78

80

A $\flat$  Cl.

B $\flat$  Cl.

B. Hn.

B. Cl.

Str.

*sf* *ff* *sf*

*sf* *ff* *sf*

*sf* *ff* *molto* *ff* *sf* *molto* *ff*

*sf* *sf*

80

80

82

A $\flat$  Cl. *mp* *mf*

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

B. Hn. *mp* *mf*

B. Cl. *mp* *mf*

Str. 82

84

A $\flat$  Cl. *f* *p*

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

B. Hn. *f* *p* *mf*

B. Cl. *f* *p*

Str. 84  $1\frac{1}{2}$

**G** *cantabile* -----

A♭ Cl. *mf* *f* *p*

B♭ Cl. *mf* *poco* *p*

B. Hn. *mf* *p*

B. Cl. *mf* *poco* *p*

Str. *mf* *p* *full*

87 87

A♭ Cl.

B♭ Cl. *mp* *mf*

B. Hn. *mp* *mf*

B. Cl.

Str. *fff* *mf* *full* *full* II. -----

91 91

H

95 *rit.* *a tempo*

A $\flat$  Cl. *ff* *p* *sf* *ff*

B $\flat$  Cl. *ff* *p* *sf* *ff*

B. Hn. *ff* *p* *sf* *ff* *molto* *ff*

B. Cl. *ff* *p* *sf* *ff*

Str. *ff* *sf* *ff*

2 1/2 2 1/2 full

98

A $\flat$  Cl. *sf* *sf*

B $\flat$  Cl. *sf* *sf*

B. Hn. *sf* *molto* *ff* *sf* *molto* *ff*

B. Cl. *sf* *sf*

Str. *sf* *ff* *sf* *ff*



Musical score for measures 100-101. The score is for a woodwind ensemble and strings. The woodwinds include A $\flat$  Clarinet (A $\flat$  Cl.), B $\flat$  Clarinet (B $\flat$  Cl.), B $\flat$  Horn (B. Hn.), and B $\flat$  Clarinet (B. Cl.). The strings are labeled "Str.". The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two measures. In measure 100, the woodwinds play a melodic line starting with a forte (*f*) dynamic, which transitions to mezzo-forte (*mf*) in measure 101. The strings play a rhythmic accompaniment of eighth notes. A rehearsal mark "100" is present at the beginning of the first measure.

Musical score for measures 102-103. The score continues from the previous page. The woodwinds include A $\flat$  Clarinet (A $\flat$  Cl.), B $\flat$  Clarinet (B $\flat$  Cl.), B $\flat$  Horn (B. Hn.), and B $\flat$  Clarinet (B. Cl.). The strings are labeled "Str.". The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two measures. In measure 102, the woodwinds play a melodic line starting with mezzo-piano (*mp*) dynamics, which transitions to piano (*p*) in measure 103. The strings play a rhythmic accompaniment of eighth notes. A rehearsal mark "102" is present at the beginning of the first measure. A "rit." (ritardando) marking is indicated above the first measure. A first ending bracket labeled "1 1/2" is present at the end of the second measure.

I ♩ = 170

*cantabile*

A♭ Cl. *f* *ff* *mf*

B♭ Cl. *f* *poco* *mf* *mp*

B. Hn. *f* *mf* *mp*

B. Cl. *f* *poco* *mf* *mp*

Str. *f* *mf* *mp* *full* *full*

*rubato*

A♭ Cl. *p* *mf* *f* *mp*

B♭ Cl. *p* *mf* *f*

B. Hn. *p* *f* *mf* *ff* *mp*

B. Cl. *p* *pp* *mf* *f* *mp* *poco*

Str. *p* *mp* *f* *mp* *full*

Musical score for measures 115-119. The score includes parts for A♭ Cl., B♭ Cl., B. Hn., B. Cl., and Str. The key signature is three sharps (F#, C#, G#). The time signature is 3/2. Dynamics include *poco*, *mp*, *f*, and *mf*. The string part includes markings for *full*. A dashed line above the first staff indicates a section boundary.

Musical score for measures 120-124. The score includes parts for A♭ Cl., B♭ Cl., B. Hn., B. Cl., and Str. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. Dynamics include *f*, *mf*, *mp*, and *p*. The string part includes markings for *full*. A tempo marking of  $\text{♩} = 65$  rubato is present. A *rit.* marking is above the first staff. A dashed line above the first staff indicates a section boundary.

Musical score for measures 125-130. The score is in 4/4 time and features five staves: A♭ Cl., B♭ Cl., B. Hn., B. Cl., and Str. (piano). The key signature has three sharps (F#, C#, G#). A dashed line above the first staff indicates a section boundary. The music includes dynamic markings such as *poco*, *mf*, *f*, and *p*, along with crescendo and decrescendo hairpins. A 3:2 ratio is indicated above the first staff. A fermata is present over the first staff in measure 129. The piano part includes a *H* marking above the first staff in measure 125.

Musical score for measures 130-133. The score is in 4/4 time and features five staves: A♭ Cl., B♭ Cl., B. Hn., B. Cl., and Str. (piano). The key signature has three sharps (F#, C#, G#). A box labeled **K** is in the top left. The tempo is marked *♩ = 50 rubato*. The music includes dynamic markings such as *pp* and *poco*, along with hairpins. The piano part includes *full* markings with arrows pointing to the notes in measures 130 and 132.

L ♩ = 40 *rubato*

134

A $\flat$  Cl.

B $\flat$  Cl.

B. Hn.

B. Cl.

Str.

*mp*

*ppp*

*mp*

*full*

*full*

*full*

*full*

*p*

138

A $\flat$  Cl.

B $\flat$  Cl.

B. Hn.

B. Cl.

Str.

*poco*

*poco*

*ppp*

*poco*

*ppp*

*full*

*full*