

*Sabina Khujaeva*

# **Phobia to Phobia**

(2021)

## Program Notes

Instrumentation: Flute, Clarinet in B, Viola, Violoncello, Contrabass.

Duration: approximately 5`55

Bartok pizzicato



Circular bowing



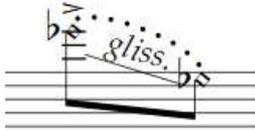
Breath accent, "en passant", movement of the instrument to and from the air stream from the mouth



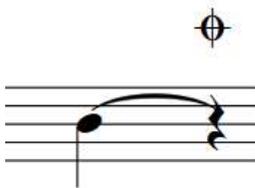
Overpressure of bow, random glissandi notes



Legno saltando of the bow, glissandi on harmonics



Mute the sound with the left hand



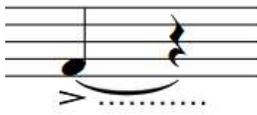
Overpressure of the bow



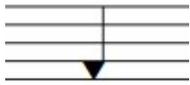
Legno saltando of the bow, glissandi on harmonics



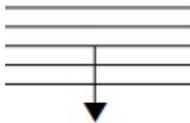
Legno saltando



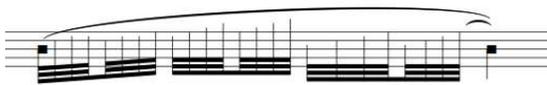
Slap tongue



The lowest note as possible for a particular string



Overpressure of the bow and random play of notes in fast tempo



Tapping randomly with left hand on empty strings, while bowing open string on the right hand



Text and vocal of the piece can be included or eliminated by performer.

*The affection of phobia, affection of phobia, uncontrollable and irrational fear,  
overwhelming feeling and panic attack, extreme anxiety, but there is no real danger,  
there is no real danger...*

# Phobia to Phobia

♩ = 130

Sabina Khujaeva

Musical score for measures 1-5. The score is in 4/4 time and features five staves: Flute, Clarinet in B♭, Viola, Violoncello, and Contrabass. The Flute and Clarinet parts are marked with 'slap tongue' and dynamic markings of *mf*, *sfz*, and *ffp*. The Viola part includes 'legno soltando+glissandi' and 's.p.' markings, with dynamics *ffp* and *p*. The Violoncello part has 'legno soltando' and dynamics *ffp* and *ffp*. The Contrabass part has dynamics *ff* and *ffp*.

Musical score for measures 6-9. The score continues with the same five staves. The Flute part has dynamics *ffp*. The Clarinet part is marked 's.t.' and has dynamics *ffp*. The Viola part features 's.p.' and 'gliss.' markings, with dynamics *mp* and *f*. The Violoncello part has 'pizz' markings and dynamics *p*, *mf*, *f*, and *ff*. The Contrabass part has dynamics *f* and *ff*.

**A**

Fl. *mf* *ff* *pizz.*

Cl. *mf* *ff* *pizz.*

Vla. *mf* *ff* *pizz.*

Vc. *mf* *ff* *pizz.*

Cb. *mf* *ff* *pizz.*



Fl. *mf* *ff*

Cl. *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*



**B**

Fl. *ffp* *f*

Cl. *mf* *f*

Vla. *ffp* *f*

Vc. *ffp* *f*

Cb. *ffp* *f*

*arco*  
*n.v.*

21

Fl. *ff* *pp*

Cl. *f* *ff* *pp*

Vla. *mp* *f* *ff* *pp* *mp* *f* *ppp*

Vc. *mp* *f* *ff* *pp* *f* *ppp*

Cb. *mp* *f* *ff* *pp* *f* *ppp*

vib. *f* *ff* *pp*

m.v. *pp* *mp* *f* *ppp*

n.v. *pp* *mp* *f* *ppp*

26

Fl. *ff* *p* *fp*

Cl. *ff* *p* *fp*

Vla. *mf* *ff* *p* *f* *p*

Vc. *ff* *p* *f* *p*

Cb. *ff* *p* *f* *p*

vib. *f* *p*

fast finger tapping on empty strings

31

Fl. *f* *cresc.*

Cl. *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

Cb. *f* *cresc.*

m.v. *f* *cresc.*

fast finger tapping on empty strings

C

Fl. *ff* <sup>3</sup> *p* *ff*

Cl. *ff* *p* *ff*

Vla. *ff* m.s.t. col legno ricochet <sup>5</sup> ord. *p* *ff* <sup>6</sup>

Vc. *ff* m.s.t. col legno ricochet ord. *p* *ff* <sup>6</sup>

Cb. *ff* m.s.t. <sup>6</sup> *p* *ff* <sup>6</sup>



En passant, improvised unregular rhythm

Fl. <sup>5</sup> <sup>5</sup>

Cl. <sup>3</sup> <sup>5</sup> <sup>5</sup>

Vla. ord, pizz. <sup>3</sup>

Vc. <sup>6</sup> <sup>3</sup> ord, pizz.

Cb. <sup>6</sup> ord, pizz.



Fl. <sup>5</sup> <sup>5</sup> <sup>5</sup> <sup>5</sup>

Cl. *p*

Vla. pizz. <sup>3</sup> <sup>3</sup>

Vc. pizz. <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup>

Cb. pizz. *p*

46

Fl. *p* 5 5 5

Cl. 5 5

Vla. 3 *p* 3

Vc. 3 3 *p* 3 3

Cb. pizz. *p*

49

Fl. *mf* 5 5 3 3 *f*

Cl. *ff* *f*

Vla. arco *f* *ff* 6 6 *f*

Vc. arco *f* *ff* 6 6 *f*

Cb. *f* arco *ff* 6 6 *f*

**D**

53

Fl. 6

Cl. 6

Vla. 6 6 overpressure/any combination of notes are possible

Vc. 6 6

Cb. 6 6

6 56

Fl.

Cl.

Vla.

Vc.

Cb.

3

6

6

6

6

gliss.

59

Fl.

Cl.

Vla.

Vc.

Cb.

3

3

mp

mp

mp

mp

E

Circular Bowing

Circular Bowing

Circular Bowing

mp

66

Fl.

Cl.

Vocal *p*  
Af-fec - tio - n of pho - bi - a Af-fec - tio -

Vla.

Vocal *p*  
Af-fec - tio - of pho - bi - a Af-fec - tio -

Vc.

Vocal *p*  
Af-fec - tio - of pho - bi - a Af-fec - tio -

Cb.



Read the text with a vulnerable voice.

"Uncontrollable and irrational fear, overwhelming feeling and panic attack, extreme anxiety, but there is no real danger, there is no real danger."

**F**

76

Fl.

Cl.

Vla. - of pho - bi - a normal bowing.

Vc. of pho - bi - a normal bowing.

Cb. of pho - bi - a normal bowing.



99 (8)

Fl.

Cl.

Vla.

Vc.

Cb.

103 (8)

H

Fl.

Cl.

Vla.

Vc.

Cb.

arco.

*mf*

pizz.

*f*

pizz.

*f*

arco.

*mf*

*mf*

106 (8)

Fl.

Cl.

Vla.

Vc.

Cb.

110 **I** Con fuoco

Fl. *f* 5

Cl. *f* Con fuoco

Vla. *f* Con fuoco arco. ord.

Vc. *f* Con fuoco arco. ord.

Cb. *f* Con fuoco arco. ord.

113 *b<sub>2</sub>*

Fl. *b<sub>2</sub>*

Cl. *b<sub>2</sub>*

Vla. *b<sub>2</sub>*

Vc. *b<sub>2</sub>*

Cb. *b<sub>2</sub>*

115 *b<sub>2</sub>*

Fl. *b<sub>2</sub>*

Cl. *b<sub>2</sub>*

Vla. *b<sub>2</sub>*

Vc. *b<sub>2</sub>*

Cb. *b<sub>2</sub>*

119

Fl. *overblow but not loud*

Cl.

Vla. *overpressure/any combination of notes are possible arco. ff*

Vc. *f overpressure/any combination of notes are possible arco.*

Cb. *f*

121

Fl. *overblow*

Cl.

Vla. *Free glissandi arco.*

Vc. *f Free glissandi arco. gliss. gliss. gliss.*

Cb. *f*

124

Fl.

Cl.

Vla. *gliss. gliss.*

Vc.

Cb.

Energico  
overblow

126

Fl. *rfz* *Energico* ord. 5 5

Cl. *rfz* *Energico* 5 5 5

Vla. *rfz* *Energico* 5 5 5

Vc. *rfz* *Energico* 5 5 5 5 5

Cb. *rfz* *Energico* 5 5 5 5 5

130

Fl. *rfz* *pp* *overblow* ord. 5 5 5 5 5 *rfz* *p* *overblow* ord. 5 5 5 5 5 *rfz* *ff* *rfz*

Cl. *rfz* *pp* 5 5 5 5 5 *rfz* *p* 5 5 5 5 5 *rfz* *ff* *rfz*

Vla. *rfz* *pp* 5 5 5 5 5 *rfz* *p* 5 5 5 5 5 *rfz* *ff* *rfz*

Vc. *rfz* *pp* 5 5 5 5 5 *rfz* *p* 5 5 5 5 5 *rfz* *ff* *rfz*

Cb. *rfz* *pp* 5 5 5 5 5 *rfz* *p* 5 5 5 5 5 *rfz* *ff* *rfz*

135

Fl. 5 5 5 5 5 5 5 5 5 5 *f*

Cl. 5 5 5 5 5 5 5 5 5 5 *f*

Vla. 5 5 5 5 5 5 5 5 5 5 *mp* *rfz* *mp* *f*

Vc. 5 5 5 5 5 5 5 5 5 5 *mp* *rfz* *mp* *rfz* *mp* *f* *mp*

Cb. 5 5 5 5 5 5 5 5 5 5 *f*

**K**

139

Fl. *f*

Cl. *f*

Vla. *mp* < *f*

Vc. *f* *mp* < *f*

Cb. *f* *mp* < *f* *f*

Measures 139-141: Flute and Clarinet play a melodic line with a triplet in measure 139. Viola and Violin play a rhythmic accompaniment with dynamic markings *mp* and *f*. Cello and Contrabass play a bass line with dynamic markings *f* and *mp*.

142

Fl. *f*

Cl. *f*

Vla. *f*

Vc. *f*

Cb. *f*

Measures 142-144: Flute plays a melodic line with dynamic marking *f*. Clarinet plays a triplet accompaniment with dynamic marking *f*. Viola plays a rhythmic accompaniment with dynamic marking *f*. Violin and Cello/Contrabass play a rhythmic accompaniment with dynamic marking *f*.

145

Fl. *f*

Cl. *f*

Vla. *f*

Vc. *f*

Cb. *f*

Measures 145-147: Flute and Clarinet play a melodic line with a triplet in measure 145. Viola and Violin play a rhythmic accompaniment with dynamic marking *f*. Cello and Contrabass play a rhythmic accompaniment with dynamic marking *f*.

14 147

Fl. *dim.* *mp*

Cl. *dim.* *mp*

Vla. *dim.* *mp* 5

Vc.

Cb.

149

Fl. *pp* *mp*

Cl. *pp* *mp*

Vla. *pp* m.s.p. *gliss.* *mp*

Vc. *f*

Cb. *f*

**L**

152

Fl. *cresc.*

Cl. *cresc.*

Vla. *gliss.* *cresc.*

Vc. 3

Cb. 3

Fl. *mf*

Cl. *mf*

Vla. *mf*

Vc.

Cb.



Fl.

Cl. *mf*

Vla. *cresc.*

Vc. *mf*

Cb.



Fl.

Cl.

Vla. 5

Vc.

Cb. 3



172

Fl.

Cl.

Vla.

Vc.

Cb.

174

Fl.

Cl.

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

178

**N**

----- harmonics -----

Fl.

Cl.

Vla.

Vc.

Cb.

*mf*

*mp*

*f*

*mf*

*mp*

*mf*

*mf*

*mp*

*sfz*

*sfz*

*sfz*

*sfz*

185

Fl. *mp*

Cl. *f*

Vla. *sfz* *sfz* *p* *sfz* *f*

Vc. *sfz* *sfz* *p* *sfz* *f*

Cb. *sfz* *sfz* *p* *sfz* *f*

189

Fl.

Cl. *f*

Vla.

Vc.

Cb.

191

Fl. *f* *fff*

Cl. *f* *fff*

Vla. *f* *fff* gliss. *b*

Vc. *f* *fff* gliss. *b*

Cb. *f* *fff* gliss. *b*