

Milos Raickovich

Alarm

-to Mumia & the Yugoslavs, may the Empire fall!

for violin, cello and piano

(1999)

Alarm can be performed four different ways:

- 1) violin, cello and piano
- 2) violin, cello and toy piano
- 3) piano and pre-recorded violin and cello (the recording is available from the composer)
- 4) toy piano and the pre-recorded violin and cello

ALARM

Performance Instructions

Piano part of Alarm should start in Section 2. The piano phrase (16 measures) is repeated till the end of the piece, in Section 8. No improvisation is involved. The piano should sound “serene,” steady, and “untouched” by the dramatic glissandi in violin and cello.

Violin and cello parts involve improvisation within given instructions. Glissandi should be played in a way to evoke the sounds of sirens. The choice of pitch (at the beginning or the end of a particular glissando) is given to the players (except where indicated). The choice of doublestops is also up to the players (except where indicated).

Duration of the whole piece is flexible. Each section can be either short or long. It is up to the players to use their best judgment. Dramatic feeling in violin and cello should be gradually increased till the end of the piece. Minimum duration should not be below 5 minutes. Maximum duration should not exceed 10 minutes.

Sections:

1. Violin and Cello: 3 times glissando, as indicated in the violin and cello parts.
2. Piano (solo): Starts playing its part. After the beginning of the first repetition, the next section (Section 3) starts. (Piano continues repeating till the end of the piece.)
3. Violin: Glissandi in double stops in minor seconds, as indicated in the score.
4. Cello: glissandi in double stops.
5. Violin and Cello: cello and violin should alternate in seemingly playing the “same” glissando (in doublestops). That means that the cello starts going up, then the violin starts while cello stops, then cello continues while violin stops, etc. The players should make an effort to play similar doublestops and to make impression that the glissando “continues” from one instrument to another. This section also gradually increases the tempo of the glissandi.
6. Violin and Cello: “Hell.” This means that both players are playing in a most dramatic way, very fast and dissonant glissandi, all doublestops. At the most dramatic climax, stop.
7. Piano (solo): Piano continues to play. The piece ends with the pianist playing fermata on the last note of m. 8 (indicated with an asterix). Measures 13-16 of the piano part must be heard once during this section, before the pianist proceeds to end the piece. That means that this section may involve one repetition of the piano part (16 measures).

Alarm - Violin & Cello parts

① Slow

VI.

Vc. *gliss.*

②

③

etc., simile ④

ad lib.
(change the
double stops)

etc. simile
ad lib.

⑤

⑥

⑦

Alarm

MILOS RAICKOVICH

Moderato con moto

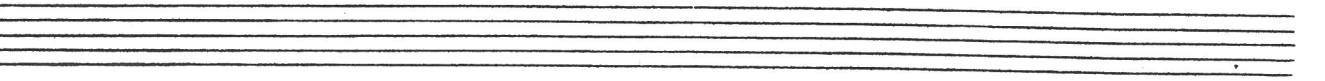
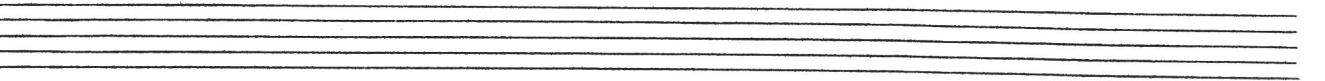
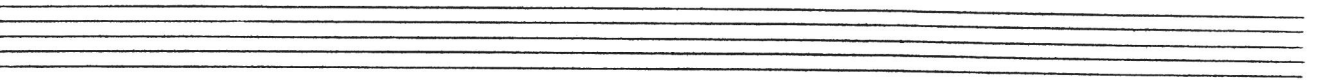
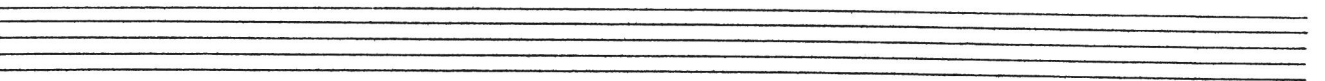
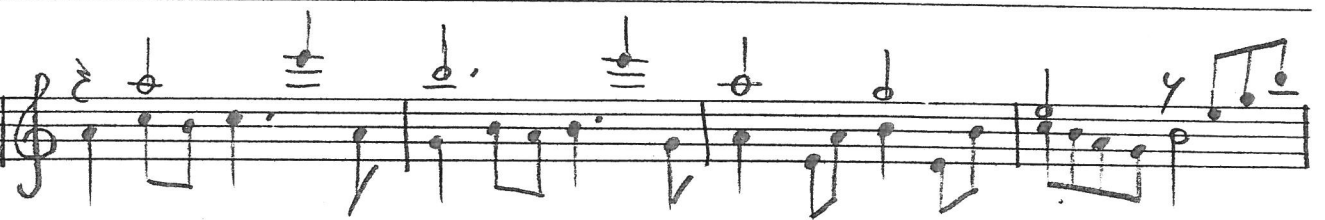
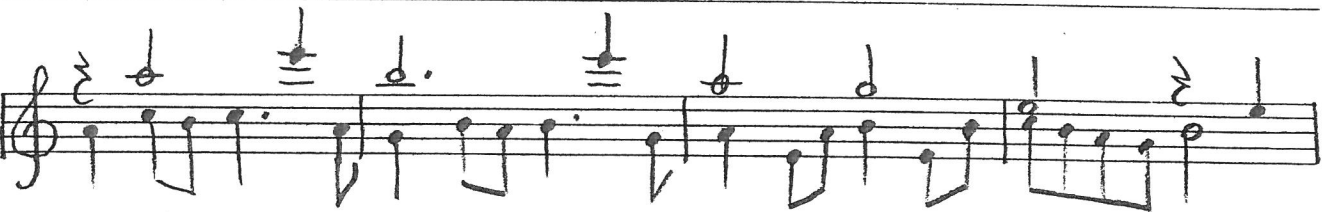
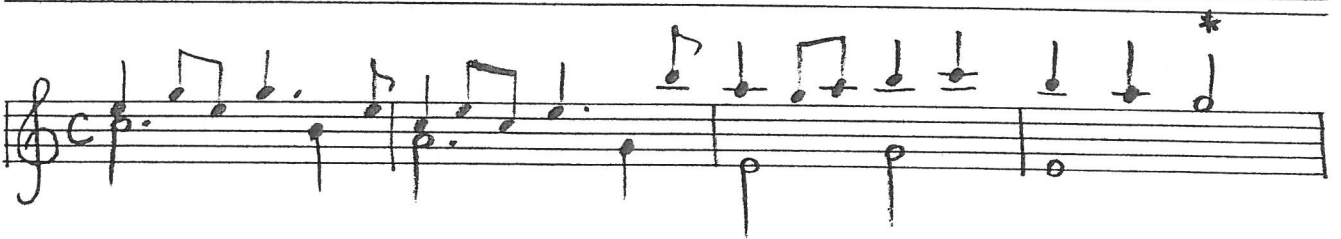
Pfte. *p*

sempre legato

Alarm

Milos Raickovich

Toy
Piano



Alarm was written for a concert given at Miller Theater in New York City on February 4, 2000. The performers were the members of the Andreas Trio: Renee Jolles, violin; Dorothy Lawson, cello; and Christopher Oldfather, piano. The program notes included the following text:

Alarm -to Mumia & the Yugoslavs, may the Empire fall!

During the street protests against the US/NATO bombing of my country in Spring of 1999, I heard a woman's voice that sounded like a falsetto scream, sliding up and down, like the sirens in Yugoslavia. It was effective, since the New York City bystanders didn't expect to hear, right here, in their own city, the sounds associated with the bombing raids. I joined her, in hope that this might affect the consciousness of New Yorkers...

The word *Alarm* comes from the Italian *a+le+arme*, which means: *to the arms!* Besides this, it has a few other meanings, like, *sudden apprehension arousing to defense*, or, *any sound or signal to apprise of danger or arouse from sleep*. My piece is about all of the above.

Alarm is dedicated to Mumia Abu-Jamal, an African-American journalist and a US political prisoner. In his brilliant text, "NATO/U.S. out of Yugoslavia!," written during the bombings, Mumia courageously wrote from the death row: "NATO is but a fig leaf for American 'interests,' and the bombing of Yugoslavia is but a global demonstration of the ruthlessness of the American empire...This isn't about 'human' rights...It's about establishing who's the 'boss' in the next century...Empires are maintained not by reason, but by ruthless terror. It was so in Rome. It is so in the U.S...Down with imperialism! Stop the bombing! NATO/U.S. out of Yugoslavia!" To this, I can only add: Let's liberate the U.S. political prisoner Mumia Abu-Jamal!*

Alarm is also dedicated to the brave children, women and men of Yugoslavia, who are targeted just like Mumia (or the Iraqis, the Cubans, the minorities here...actually, the whole world), by the same oppressive empire, the one which we live in.

Finally, I find it appropriate to end this concert with *Alarm*. During the bombings, the concert halls and theaters throughout Yugoslavia were open every day, giving free performances to the public. At my former workplace, the Belgrade Opera House, I was told, both the public and the performers had tearful eyes, as they applauded each other, against the background noise of the sirens and NATO bombs.

Milos Raickovich
New York, February 2000

*Mumia's text is included in a book *Hidden Agenda: U.S./NATO Takeover of Yugoslavia* (International Action Center, 2002, available from www.Leftbooks.com)