

**Robert Rønnes**

**” Dragon´s Teeth ”**

**for  
Bassoon and Timpani**

**After 3 Poems by  
Lawrence Ferlinghetti**



**(2007 Version)**

**Robert Rønnes Publications**

**Stavanger/ Norway  
2004**



# Robert Rønnes

## "Dragon's teeth"

for  
Bassoon and Timpani

After 3 poems by  
Lawrence Ferlinghetti

1st movement:

### DRAGON'S TEETH

A headless man was running  
down the street  
He was carrying his head  
in his hands  
A woman ran after him  
She had his heart  
in her hands  
The bombs kept falling  
sowing hate  
And they kept running  
down the streets  
Not the same two people  
but thousands of others & brothers  
All running  
from the bombs that kept falling  
sowing pure hate

For every bomb that dropped  
up sprang a thousand Bin Ladens  
A thousand new terrorists

Like dragon's teeth sown  
From which soldiers sprang up  
Each waving a different flag

As the smart bombs sowing hate  
Kept falling and falling and falling

Lawrence Ferlinghetti

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Til Odd Børge Sagland  
**DRAGON'S TEETH**

by Lawrence Ferlinghetti  
for Bassoon and Timpani

Robert Rønnes  
2003/07

**1: Dragon's teeth**

♩ = 72

Bassoon

Intenso

leggiero

Timpani (5drums)

Bsn.

Timp. (5dr.)

Bsn.

Timp. (5dr.)

Bsn.

Timp. (5dr.)

Bsn.

Timp. (5dr.)

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

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Bsn. 11

Timp. (5dr.) 11

Measures 11-12: Bsn. part features a melodic line with slurs and accents, including a quintuplet (5), a septuplet (7), and a triplet (3). Timp. (5dr.) part features a rhythmic accompaniment of eighth notes with accents.

Bsn. 13

Timp. (5dr.) 13

Measures 13-14: Bsn. part continues with melodic lines, including a triplet (3) and a quintuplet (5). Timp. (5dr.) part continues with rhythmic accompaniment of eighth notes with accents.

Bsn. 15

Timp. (5dr.) 15

Measures 15-19: Bsn. part starts at measure 15 with a tempo marking of quarter note = 96. Dynamics include *p*, *mf*, and *p*. Timp. (5dr.) part starts at measure 15 with dynamics *p*, *mf*, and *p*.

Bsn. 20

Timp. (5dr.) 20

Measures 20-23: Bsn. part continues with dynamics *mf*, *p*, and *p*. Timp. (5dr.) part continues with dynamics *mf*, *f*, and *p*.

Bsn. 24

Timp. (5dr.) 24

Measures 24-27: Bsn. part continues with dynamics *f*, *mf*, and *p*. Timp. (5dr.) part continues with dynamics *f*, *mf*, and *p*.

Bsn. 28

Timp. (5dr.) 28

Measures 28-31: Bsn. part continues with dynamics *mp* and *mf*. Timp. (5dr.) part continues with dynamics *mp* and *mf*.

Bsn. 33 *f*

Timp. (5dr.) 33 *mf*

Bsn. 37 *ff*

Timp. (5dr.) 37 *poco f*

Bsn. 41 *f* *mf*

Timp. (5dr.) 41 *mf* *mp*

Bsn. 45 *f*

Timp. (5dr.) 45 *mf*

Bsn. 49 *ff*

Timp. (5dr.) 49 *f*

Bsn. 53 *mf* *f* *p*

Timp. (5dr.) 53 *mf* *f* *p*

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## **2:Seascape With Sun and Eagle**

Freer  
than most birds  
an eagle flies up  
over San Francisco  
freer than most places  
soars high up  
floats and glides high up  
in the still  
open spaces

flown from the mountains  
floated down  
far over ocean  
where the sunset has begun  
a mirror of itself

He sails high over  
turning and turning  
where seaplanes might turn  
where warplanes might burn

He wheels about burning  
in the red sun  
climbs and glides  
and doubles back upon himself  
now over ocean  
now over land  
high over pinwheels stuck in sand  
where a rollercoaster used to stand

Lawrence Ferlinghetti

## 2: Seascape With Sun and Eagle

**Bassoon**  $\text{♩} = 52$  Calmly

**Timpani (5drms)** G-C-D-F-G *pp* legato

**"The Red Sun"** *p*

**Bsn.** *mf* Quasi Cadenza

**Timpani (5drms)** *mf*

**Lento e movendo** **a tempo**

**Bsn.** *f*

**Timpani (5drms)** *p* *f* *p*

**Lento e movendo** **a tempo** **Quasi Cadenza**

**Bsn.** *mp* *f*

**Timpani (5drms)** *f*

**Lento e movendo** **a tempo**

**Bsn.** *mp*

**Timpani (5drms)** *p* *f* *p*



19 *Lento e movendo* *a tempo*

Bsn. *ff*

Timp. (5drms)

21 *a tempo* *Lento e movendo* *a tempo*

Bsn. *mp*

Timp. (5drms) *f* *mp* *f* *p*

25 "The flying eagle"

Bsn. *p* *f* *fp* (non trem.)

Timp. (5drms) *p* *mf*

30 *mf* *mp*

Bsn.

Timp. (5drms)

35

Bsn.

Timp. (5drms)

Largamente

A tempo ma poco movendo

39

Bsn.

Timp. (5drms)

*pp*

*mf*

44

Bsn.

Timp. (5drms)

*mf*

*p*

3

6

5

48

Bsn.

Timp. (5drms)

*f*

*mf*

51

Bsn.

Timp. (5drms)

*mp*

*p*

57

Bsn.

Timp. (5drms)

6/4

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### **3:Constantly Risking Absurdity**

Constantly risking absurdity  
and death  
whenever he performs  
above the heads  
of his audience  
the poet like an acrobat  
climbs on rime  
to a high wire of his own making  
and balancing on eyebeams  
above a sea of faces  
paces his way  
to the other side of the day  
performing entrachats  
and sleight-of-foot tricks  
and other high theatrics  
and all without mistaking  
any thing  
for what it may not be  
For he's the super realist  
who must perforce perceive  
taut truth  
before the taking of each stance or step  
in his supposed advance  
toward that still higher perch  
where Beauty stands and waits  
with gravity  
to start her death-defying leap  
And he  
a little charleychaplin man  
who may or may not catch  
her fair eternal form  
spreadeagled in the empty air.

Lawrence Ferlinghetti

### 3. Constantly Risking Absurdity

♩ = 72 Elegant

Bassoon

Very hard felth sticks

4Timpani  
G-C-Fsharp-A

Bsn.

4Timp.

Bsn.

4Timp.

Bsn.

4Timp.

Bsn.

4Timp.

♩ = 69 Secco e Intenso

25

Bsn. *mf*

4Timp. *mf*

30

Bsn. *ff*

4Timp. *f*

35

Bsn. *fff*

4Timp. *f* *fff*

37

Bsn. *f* *ff*

4Timp. *f* *ff*

39

Bsn. *ff*

4Timp. *ff*

42

Bsn.

4Timp.

46  
Bsn. *p* *mp*

4Timp. *p* *mp*

48  
Bsn.

4Timp. *mf* *f*

50  
Bsn.

4Timp. *ff* *mp*

54  
Bsn. *ff* *p* trem. r.h. 1-2

4Timp. *f* *p* G.P.

57  
Bsn. *p*

4Timp. *pp* Soft Sticks Vibrate secco Simile

61  
Bsn.

4Timp.

65

Bsn.

4Timp.

69

Bsn.

4Timp.

*mf*

74

Bsn.

4Timp.

*pp*

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