

Six Miniatures and Four Fragments

I

Lyudmila German

$\bullet = 60$ *weightless, ethereal*

Clarinet in B \flat

breathy, gently, rapidly

col legno batutto

sul A

nat. harm. gliss.

legato

p

sul D

sul A

Cello

attack gently

p

4

sul D

sul G

sul A

7

subito f

pizz.

subito f

9

p

sul pont.

con sprd.

p

Note: In this movement the tempo marking does not concern the beamed eighth notes with a slash. Those are performed rapidly.

11

Musical score for measures 11-12. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various accidentals and slurs. The lower staff is in bass clef and contains a bass line with a slur and a fermata. A dynamic marking *pp* is present in the first measure. The instruction "sul pont." is written above the bass line in the second measure.

pp

sul pont.

13

Musical score for measures 13-14. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur and a fermata. The lower staff is in bass clef and contains a bass line with a slur and a fermata.

14

Musical score for measures 14-15. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur and a fermata. The lower staff is in bass clef and contains a bass line with a slur and a fermata. Dynamic markings *pp* are present in both measures.

pp

pp

15

Musical score for measures 15-16. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur and a fermata. The lower staff is in bass clef and contains a bass line with a slur and a fermata. The instruction "tap the notes with l.h.; no bowing" is written below the bass line. The instruction "key clicks plus faint traces of pitch" is written above the treble line.

key clicks plus faint traces of pitch

tap the notes with l.h.; no bowing

16

Musical score for measures 16-17. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur and a fermata. The lower staff is in bass clef and contains a bass line with a slur and a fermata. The instruction "both instruments should blend in tone" is written below the bass line. The instruction "arco flautato" is written above the treble line.

both instruments should blend in tone

arco flautato

II

$\bullet = 68$ lyrical, subdued

p *senza sord.* *arco* *mp* *mf* *f* *mf* *f*

Note: In this movement there should be a tangible sense of weight and self-importance in the intonation of each interval.

31

cresc. *ff*

cresc. *ff*

gradually increase bow pressure
heavy bow pressure

33

dim. *mf* *mp* *dim.*

dim. *mf* *mp* *dim.*

gradually relax bow pressure

fit. *fit.* *fit.*

ord.

36

p *p* *p*

p *p* *p*

sul pont.

39

p *p* *f* *p*

pp *p* *f* *p*

subito p

III

♩ = 76 *suddenly, with vicious energy*

43

stop the sound with tongue

f

f gliss.

49

55 *rit.* *a tempo calm down*

bend

dim.

ord. pizz.

dim.

61

p

ff

ff

sudden attack

arco batutto

66

3 3 3 3 3 3 3

rit.

hesitantly

mf

69

f pizz.

arco

mf

a tempo rit. *a tempo* rit.

73

f

p *f*

nail pizz.

mp

a tempo

77

p

ord. pizz.

p

82

subito *f*

arco

subito *f*

p

87 *tr* *cresc.* *ff* *play measure 3x*

cresc. *ff* 6 *play measure 3x*

92 *poco accelerando* *tr* *fit.* *play measure 3x* *play measure 3x*

poco accelerando *tr* *fit.* *play measure 3x* *play measure 3x*

5

95 *fit.* *poco dimin. e ritard.* *fit.* *fit.* *mp* *mf* 5

fit. *poco dimin. e ritard.* *fit.* *fit.* *mp* *mf* 5

98 *a tempo* *mp* 5 *p*

a tempo *mp* 5 *p*

102 *ff* *ff*

ff *ff*

IV

$\bullet = 40$ *sleepily, languorously*

a)  or b) 

104 

107 

110 

Note: in this movement whenever one instrument finishes playing and another begins without pause (e.g., m.4 cello part going into m.5 clar. multiphonics) there should be a smooth transition without any pause, as though one instrument is passing the line to another, as though it is one instrument playing continuously.

1) Overblow to produce the fifth. If it is impossible to play the fundamental and the fifth the way they're written, the ossia measures above should be a guide. Ossia a) suggests playing the fundamental and the harmonic at the same time (slight delay also acceptable), and ossia b) should only be used if neither the original nor a) can be produced successfully

2) Multiphonic fingerings are taken from Ph. Rehfeldt's *New Directions for Clarinet*. They are given for reference only. If there are other fingerings that can produce the same pitches with better results, the performer is encouraged to exercise his judgement in their selection.

piu mosso
a la waltz-----

113

arco col legno col legno col legno pizz. pizz. pizz.

117 *tempo I*

arco sul pont. sounding: arco

121 *subtone*-----

sul pont. *pp*

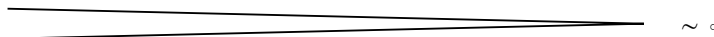
gradually run out of bow and

124

blow air in very gently, so that key clicks and pitch are at even volume

stop together when the clarinetist runs out of air

continue tapping on the strings without bowing



V

$\text{♩} = 92$ with annoying persistence

127

senza sord.

ff

f

131

f

134

arco

136

sfz p

stop abruptly

mf

p > poco cresc.

Note: In this movement the time signatures are given in order to facilitate counting during rehearsals. The amount of beats per measure is determined by phrase structure rather than by time signature.

139

subito *ff*

mf

poco ritard.

141

ff

mf

ff

143

f

f

$\text{♩} = 72$

tr

145

cresc.

fff

cut off abruptly

p

tempo I

cresc.

fff

p

147 *trm trm*
f
sul pont.
f

149
arco

151
ff

153
ff

VI

155 1) $\bullet = 60$

156 $\bullet = 60$

157 *presto* $\bullet = 80$ *8va*

159 *8va*

161 *8va*

1) Beamed eighth notes with a slash are performed rapidly (comp. with mvm.1). Metronome markings are not pertinent to them

163 (8^{va})

3:4 3:4

165

f *f*

3:4 3:4

167

f

3:4 3:4

169

f

3:4 3:4

171

f

3:4 3:4

172 *molto meno mosso* *ff* *rubato* *scratch string with nail sul C* *a tempo* *ff* *ff* *ff* *3*

176 *ff* *ff* *ff* *ff* *ff* *ff* *a la klezmer* *motlo rit.* *rubato*

179 *ff* *ff* *ff* *a tempo* *poco accel.* *3*

181 *3* *3* *3* *3* *3* *3* *bend*

184 *p* *f* *sul pont.* *ff* *f*

186

ff

3

188

ff

ff

3

ff

190

$\bullet = 92$

motto rit. *a la klezmer* *a tempo*

f

f

arco

193

furiously

fff

fff