“...remaining only mouths”

for clarinet in B♭ and string quartet

Robert Pierzak

Performance Notes

Tempo is approximate, however all metric changes should be strictly observed.

All tremolos are unmeasured in this piece.

 -quarter tone sharp -quarter tone flat

n.v. - non vibrato
m.v. - molto vibrato, very wide (total range of about a half step), medium to fast speed vibrato
o.v. - ordinary vibrato, traditional vibrato playing, this sign cancels any previous vibrato markings. The clarinetist should assume no vibrato as his/her ordinary vibrato.

s.t. - sul tasto
s.p. - sul ponticello
o.a. - ordinary arco, bow position is normal

g. - grind, or scratch tone with almost no pitch at all
o.p. - ordinary pressure, referring to ordinary bowing pressure

Often these three groups of abbreviations will be joined by arrows, this means to adjust the sound gradually over the duration of the arrow, e.g. n.v. ----->m.v. means to gradually increase the intensity of the vibrato.

Any marks with a slash in front of them, like /o.a., means to immediately(subito) change to that kind of playing.

Other abbreviations:

c.l. - col legno, bowing with the woodside of the bow, no hair.
quasi c.l. - somewhat col legno, half hair and half wood side of the bow.
batt. - throw the hair side of the bow at the strings, letting it bounce naturally.
c.l. batt. - same as above, but, throwing the woodside of the bow at the strings.

Any note marked with a o marking above it indicates the note should be played on an open string. However, this does not mean other notes in the piece should not be played on open strings.

Accidentals carry through the end of a measure. Occasionally, there are courtesy accidentals.

The bottom numbers of time signatures refer to the number of equal divisions within a whole note, prescribed at =18.

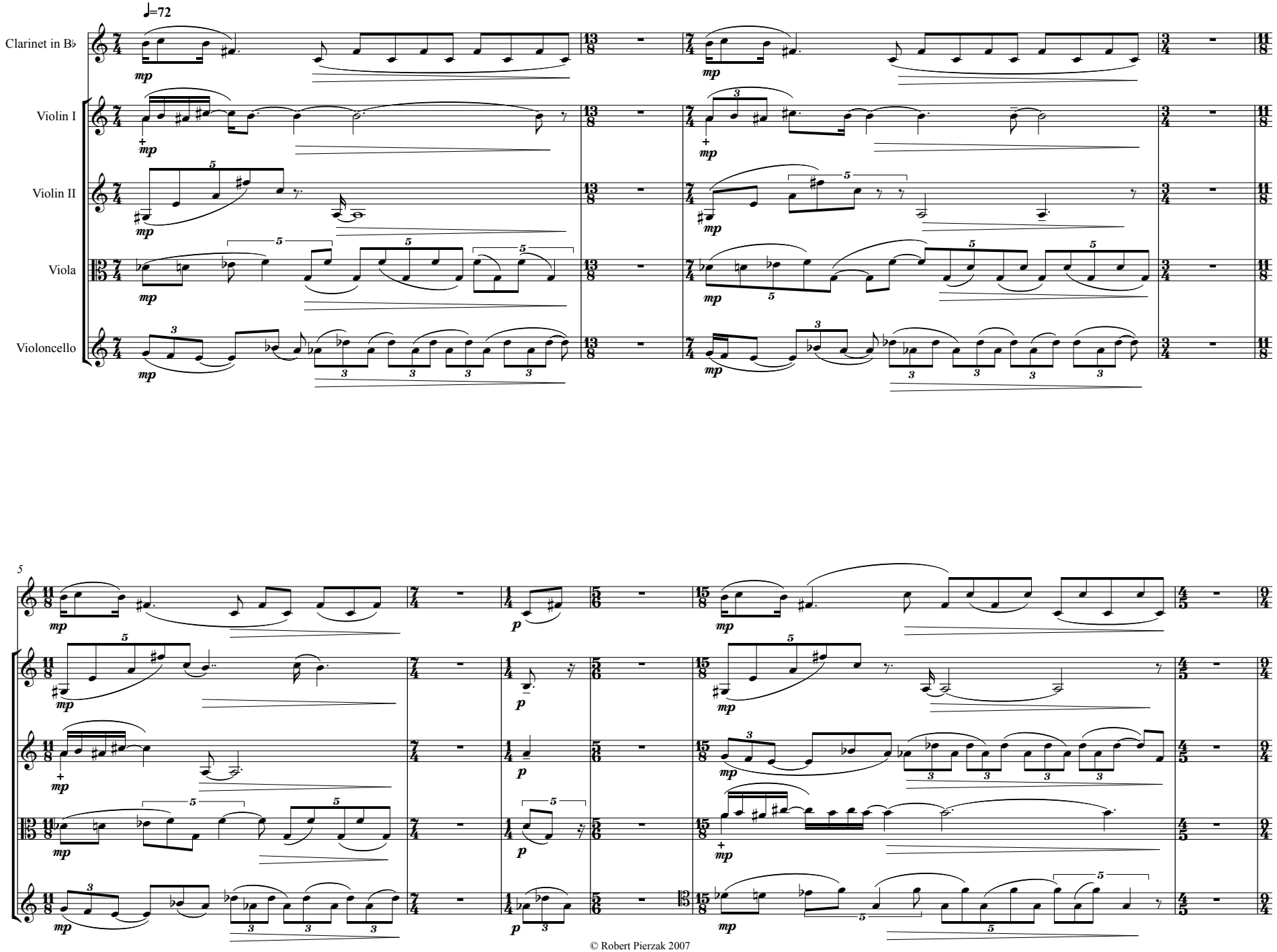
A glissando should be started at the attack of the note head immediately preceding the glissando.

Duration: ca. 21'

C Score

...remaining only mouths

Robert Pierzak



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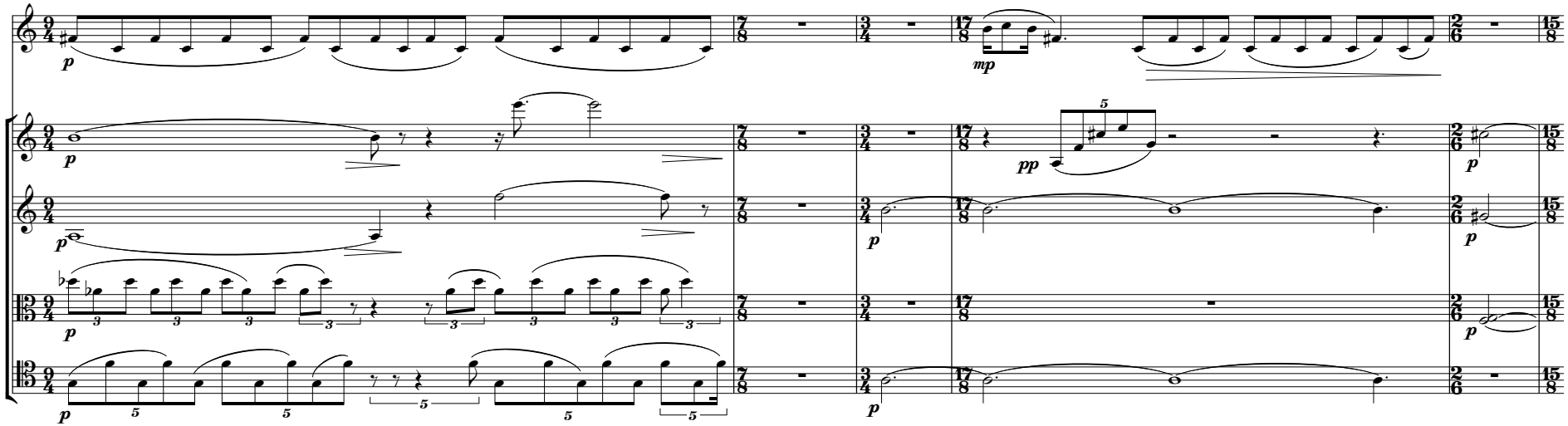
11



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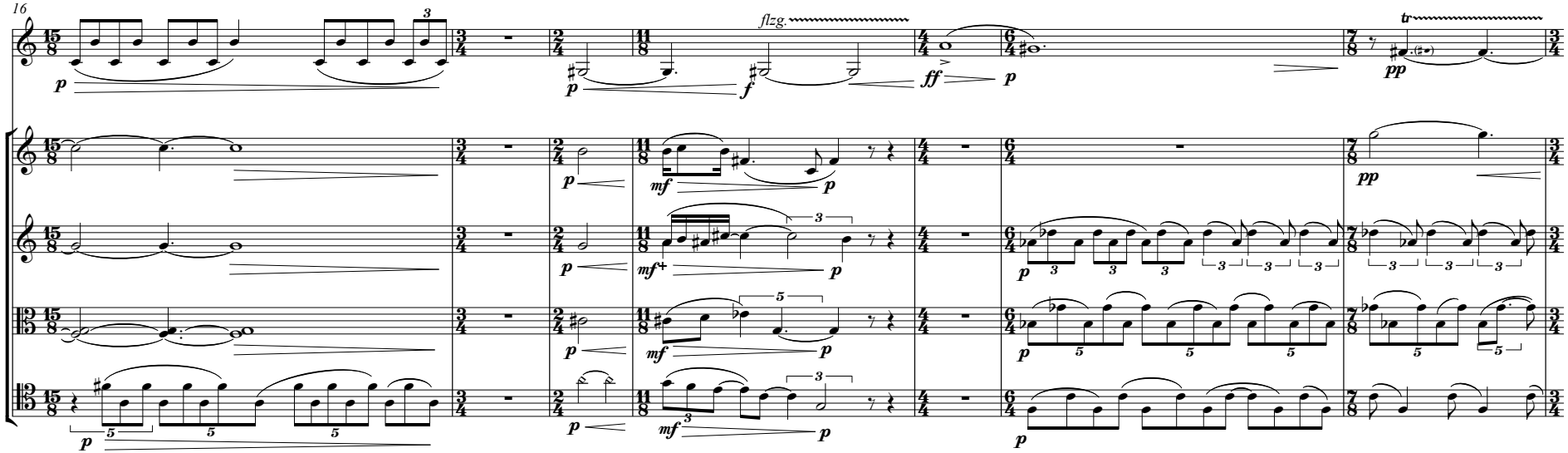
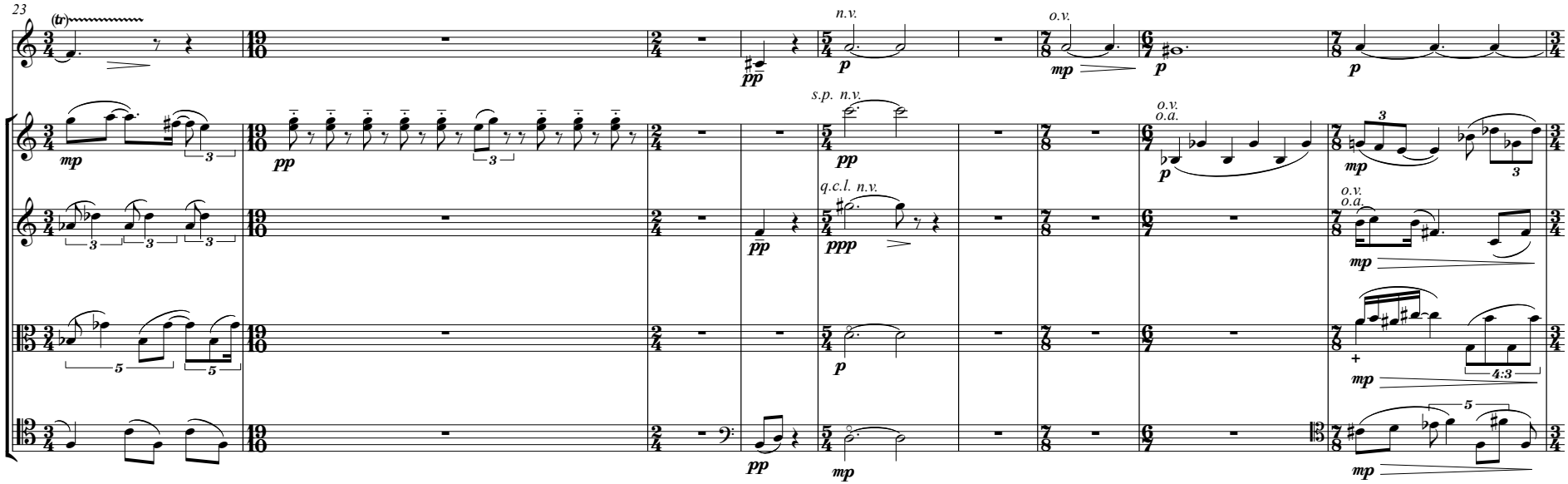
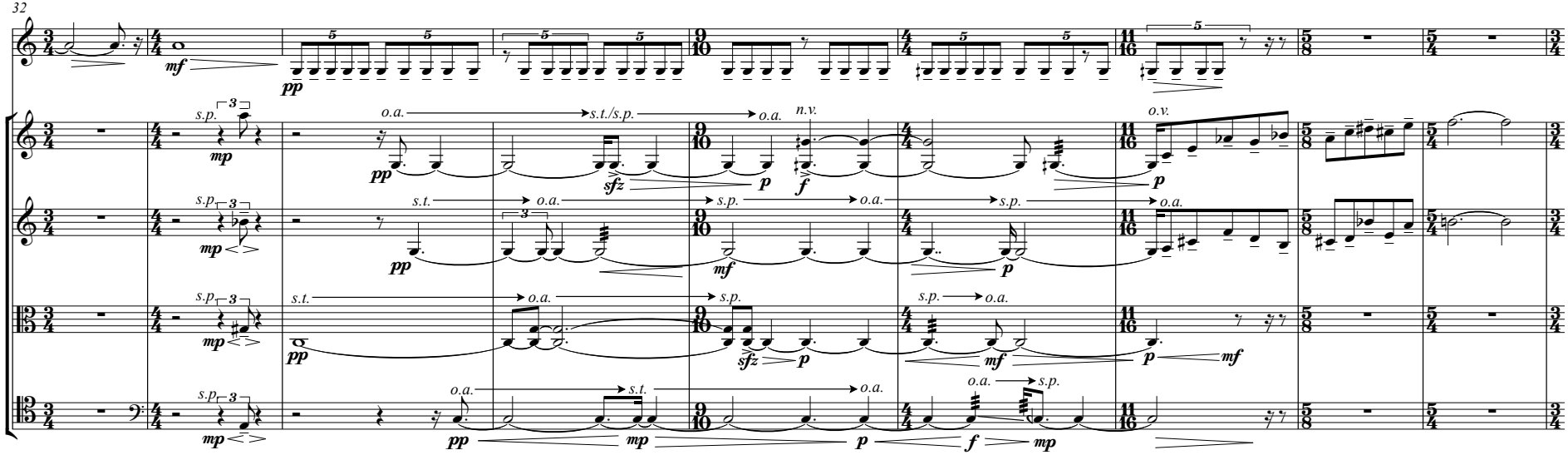
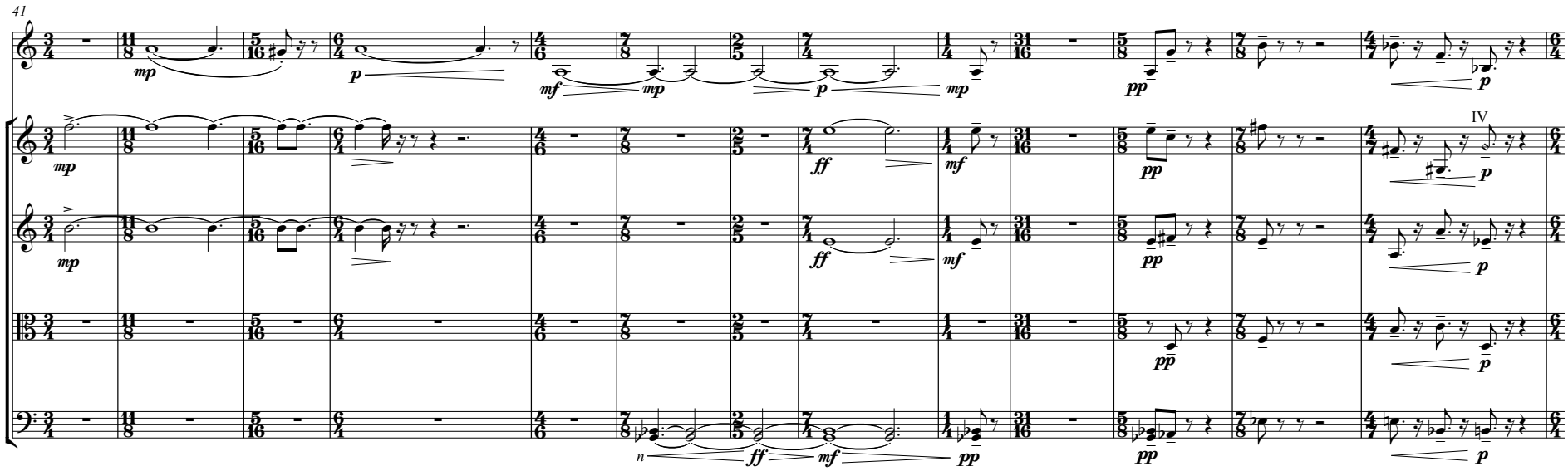



23
(tr)
n.v.
o.v.
s.p. n.v.
o.v. o.a.
q.c.l. n.v.
o.v. o.a.


32
o.a.
s.t./s.p.
n.v.
o.v.
s.p.
s.t.
sfz
sfz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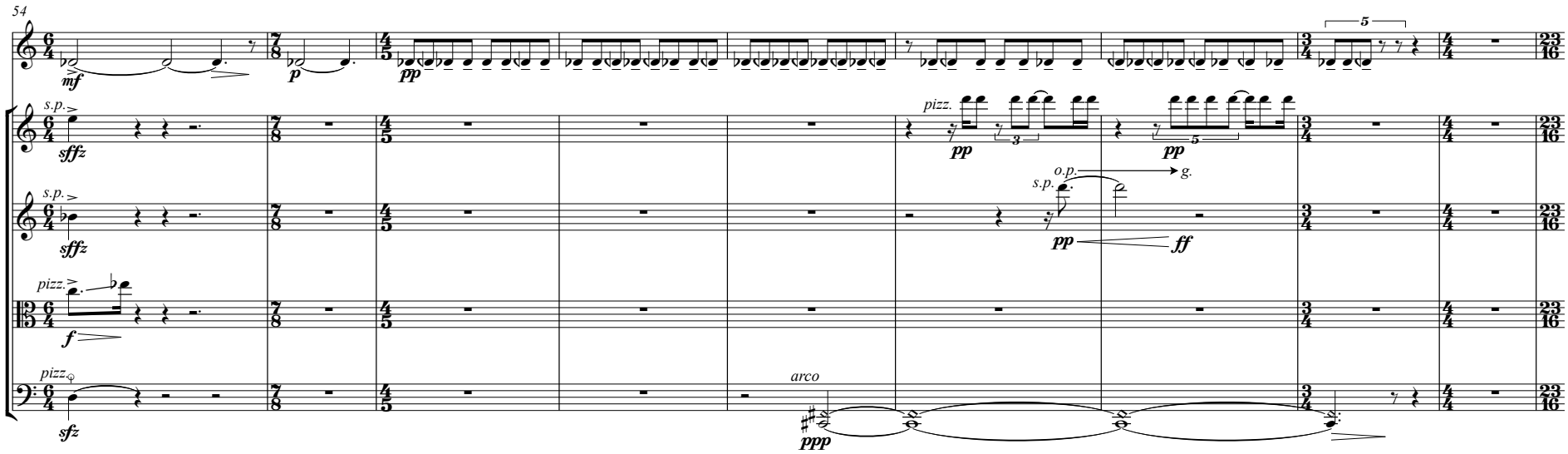
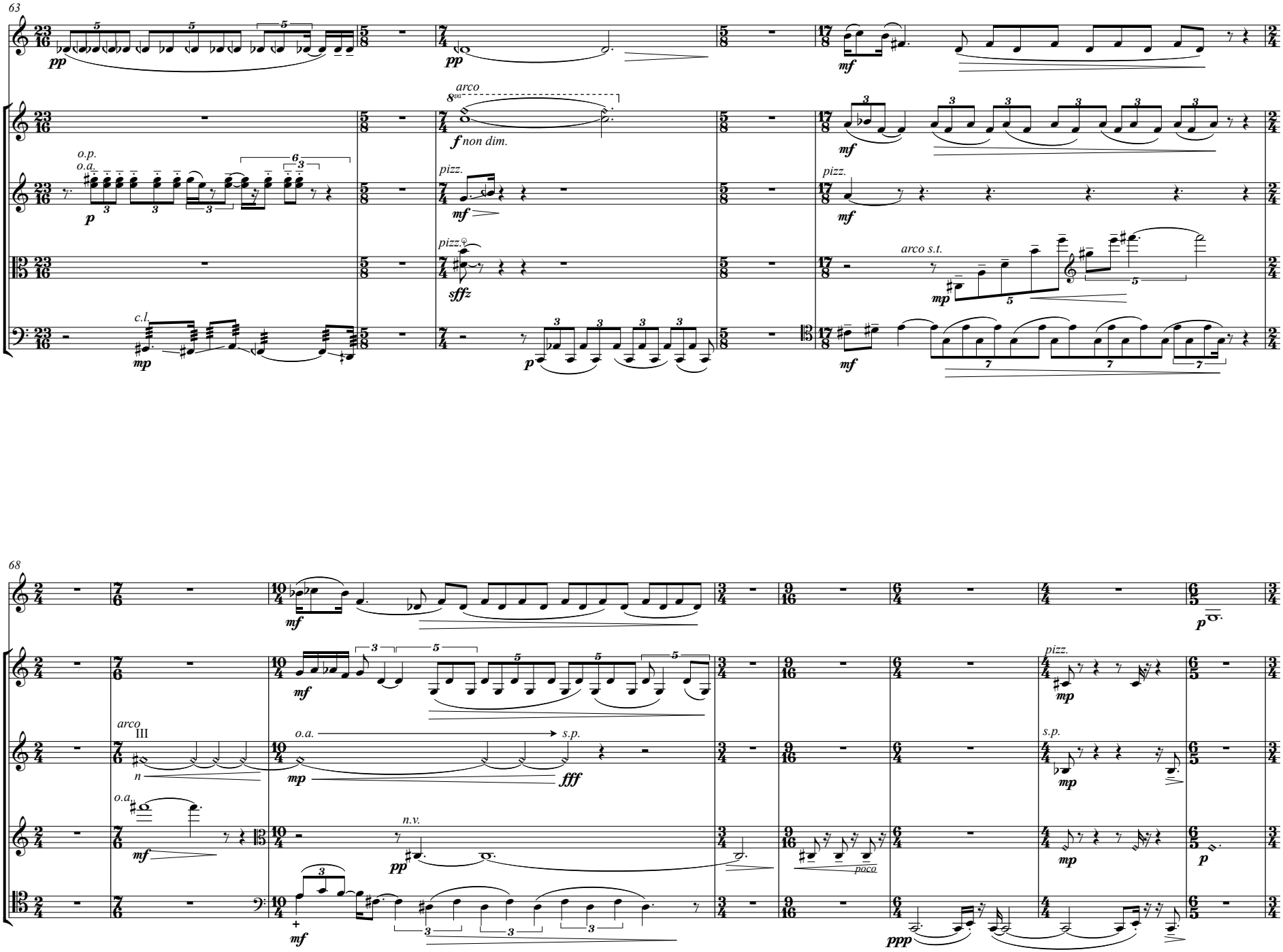
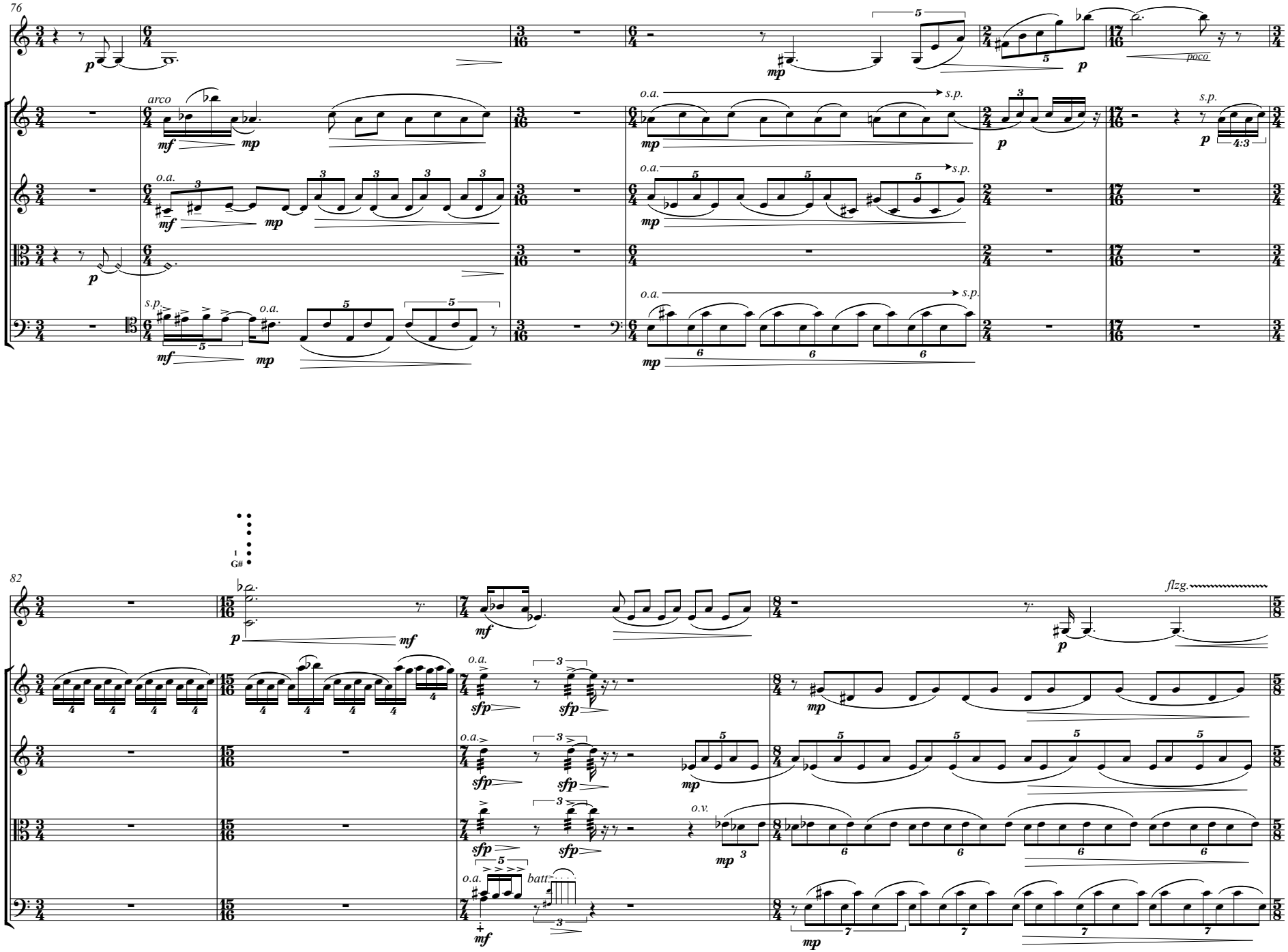
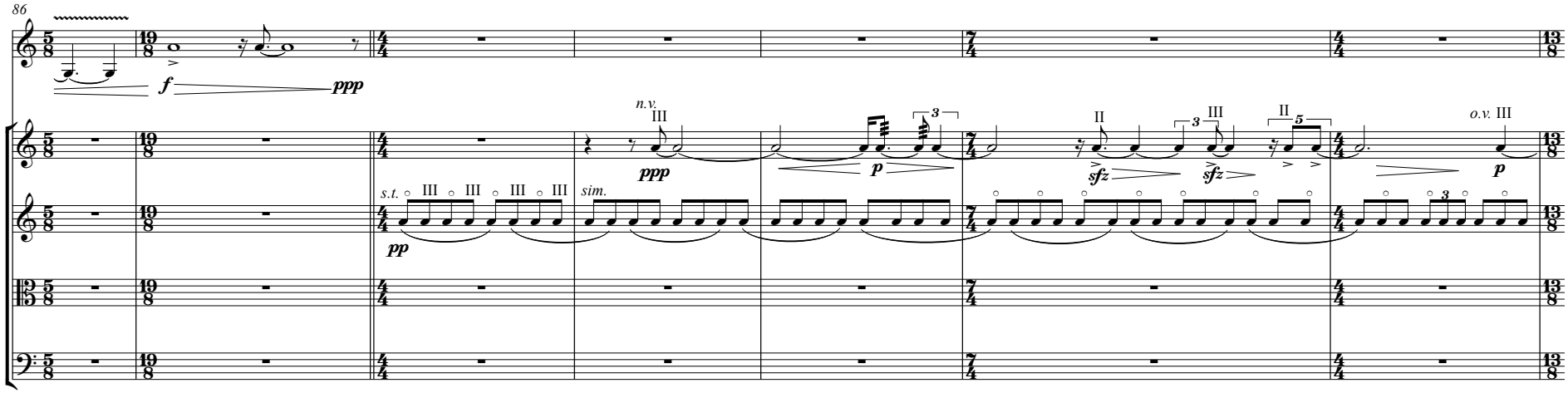
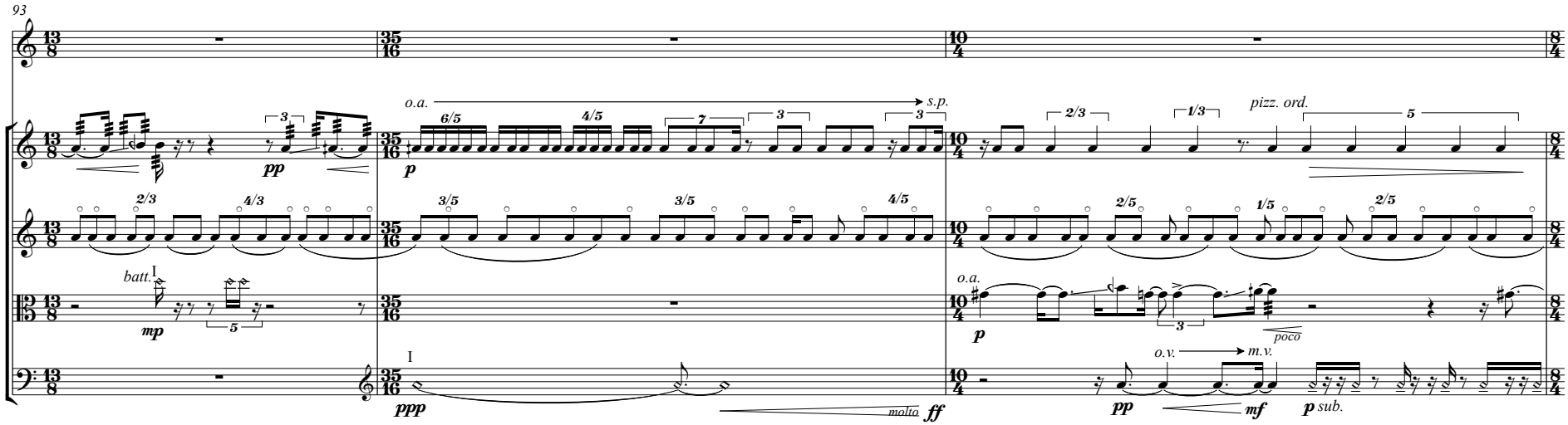
IV

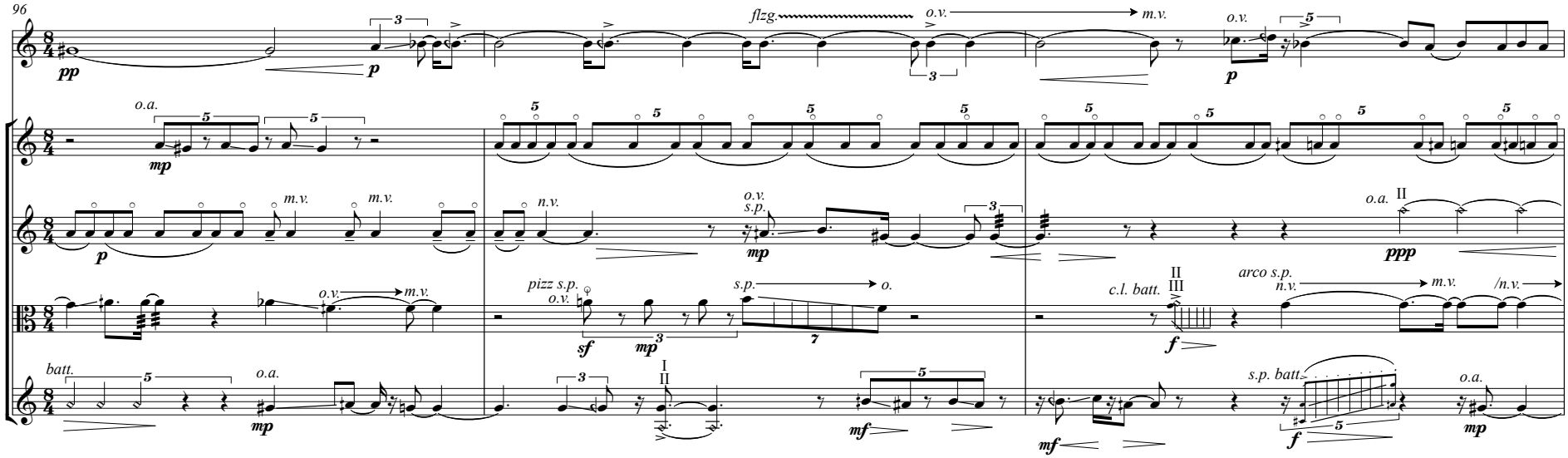

54
5
s.p.
pizz.
o.p.
g.
arco

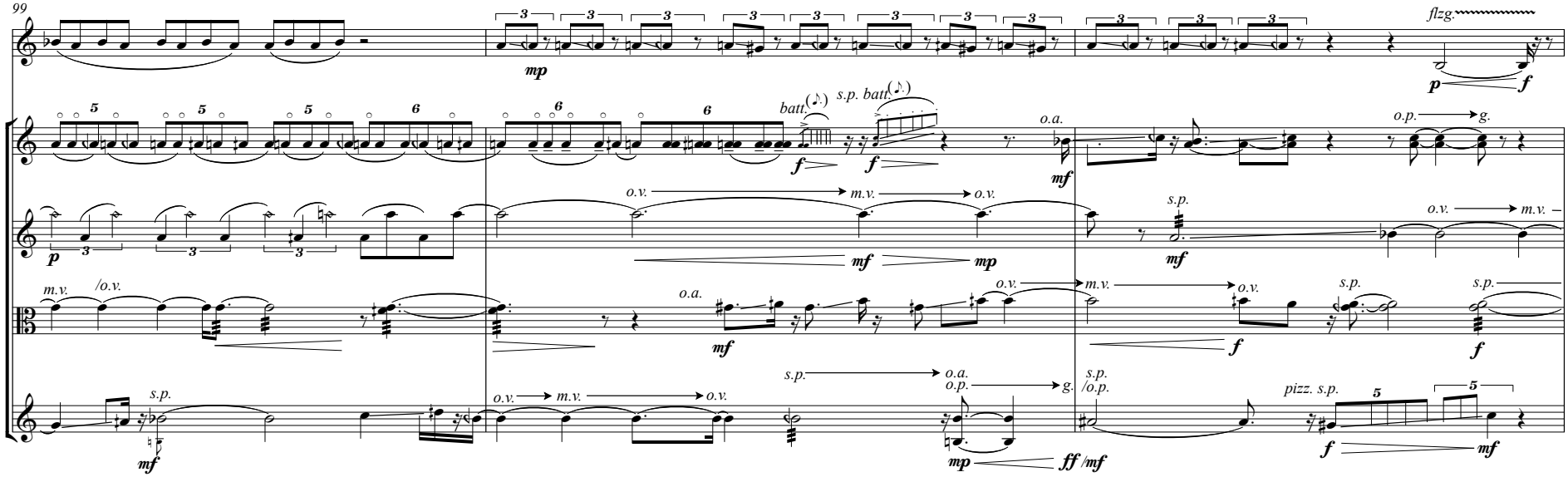

63
pp
pp
mf
arco
8va
f non dim.
mf
o.p.
o.a.
p
pizz.
mf
pizz.
mf
pizz.
sffz
arco s.t.
mp
c.l.
mp
p
mf
68
mf
p
mf
pizz.
mp
arco
III
n
o.a.
s.p.
mp
fff
s.p.
mp
o.a.
mf
n.v.
pp
poco
mp
p
mf
ppp

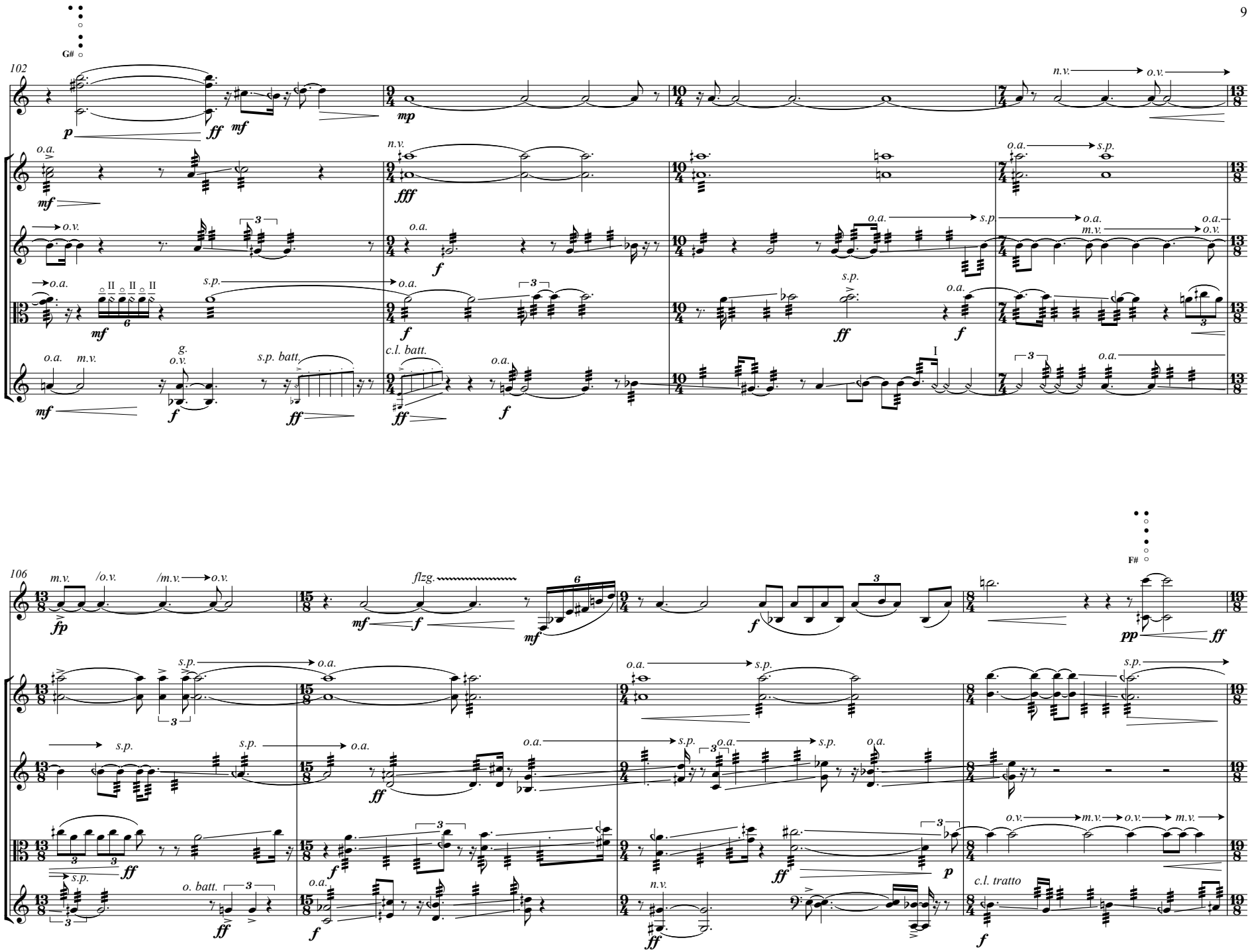

76
arco
o.a.
s.p.
poco
4:3
82
1
G#
flzg.
batt.
o.v.

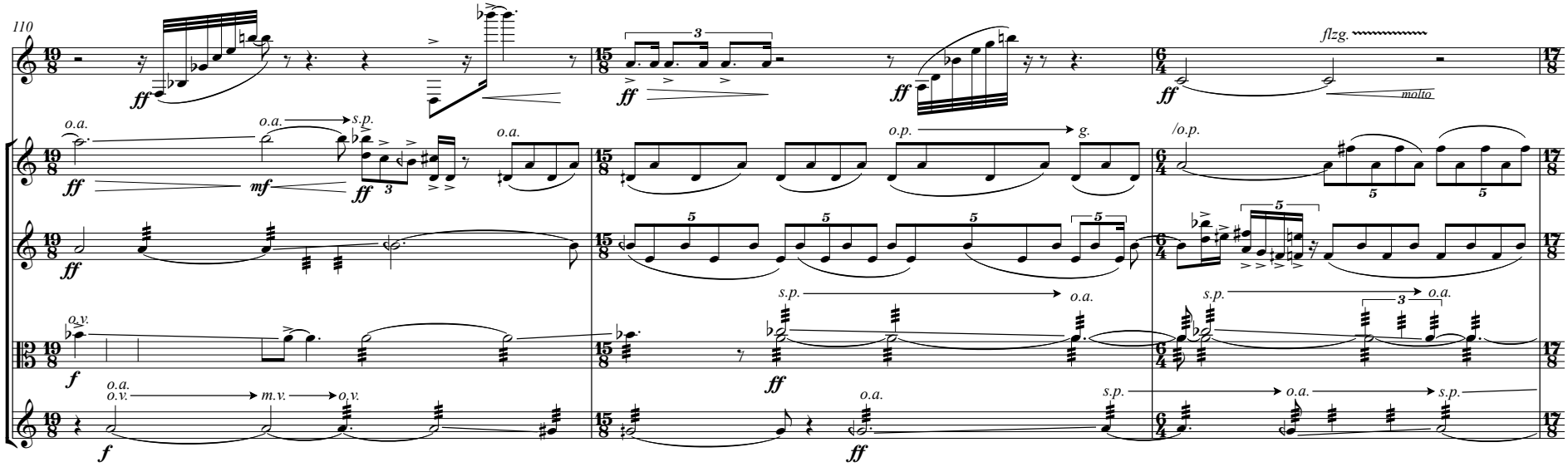

86
f
ppp
n.v.
III
ppp
p
II
sfz
III
sfz
II
o.v. III
p
s.t. III III III III
pp
sim.

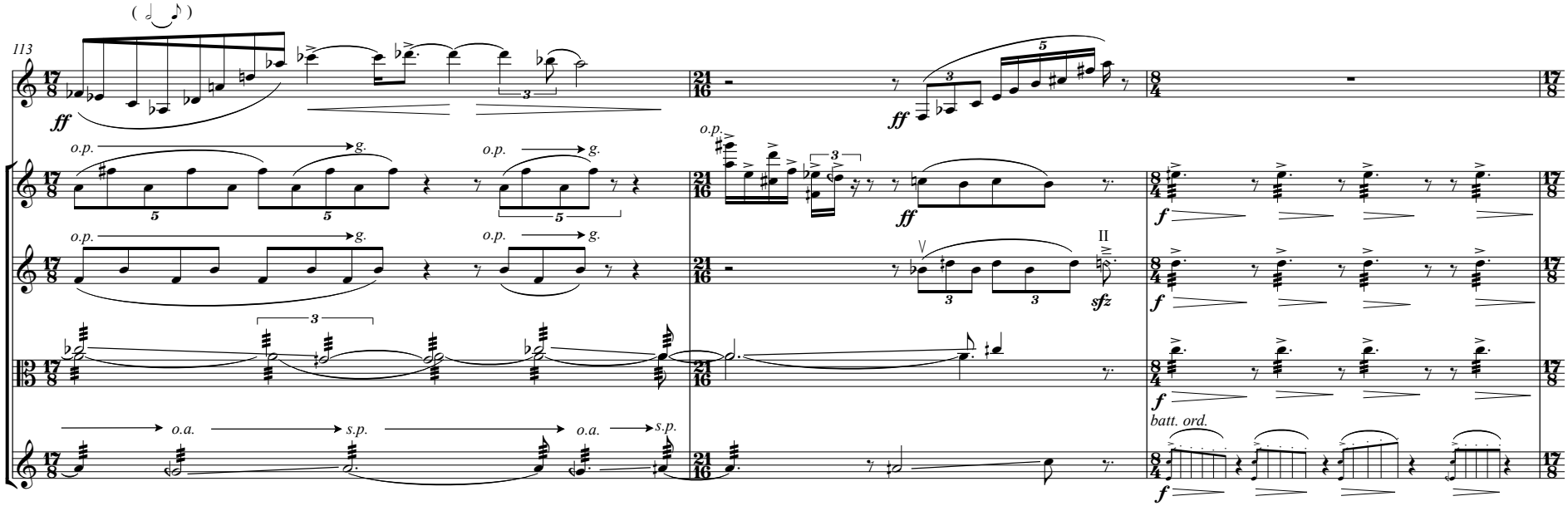

93
pp
o.a.
s.p.
p
2/3
1/3
pizz. ord.
5
batt. I
mp
o.a.
p
poco
I
ppp
molto
ff
o.v.
m.v.
pp
mf
p sub.

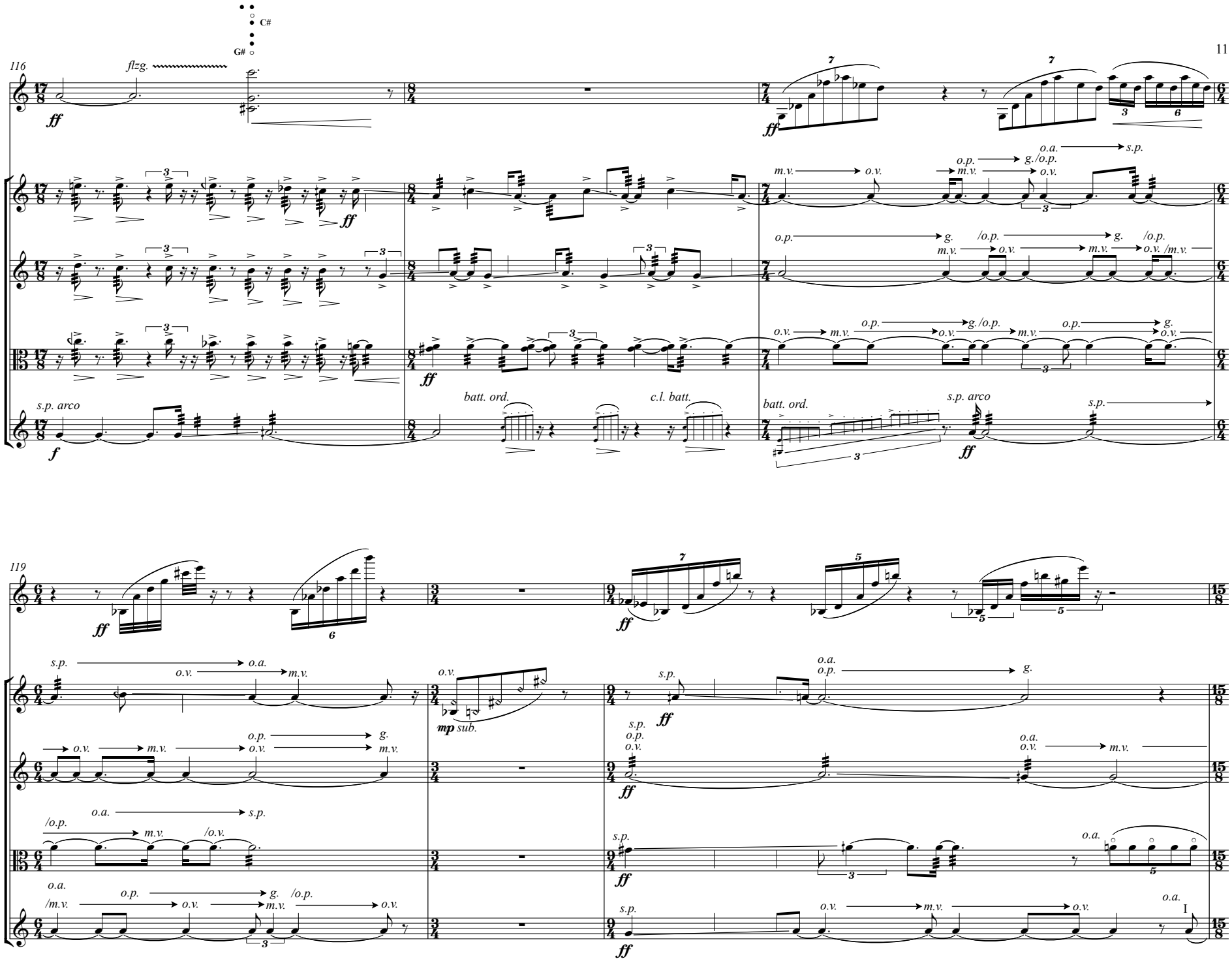

96
flzg.
o.v.
m.v.
o.a.
n.v.
s.p.
pizz s.p.
c.l. batt.
arco s.p.
/n.v.
batt.
s.p. batt.

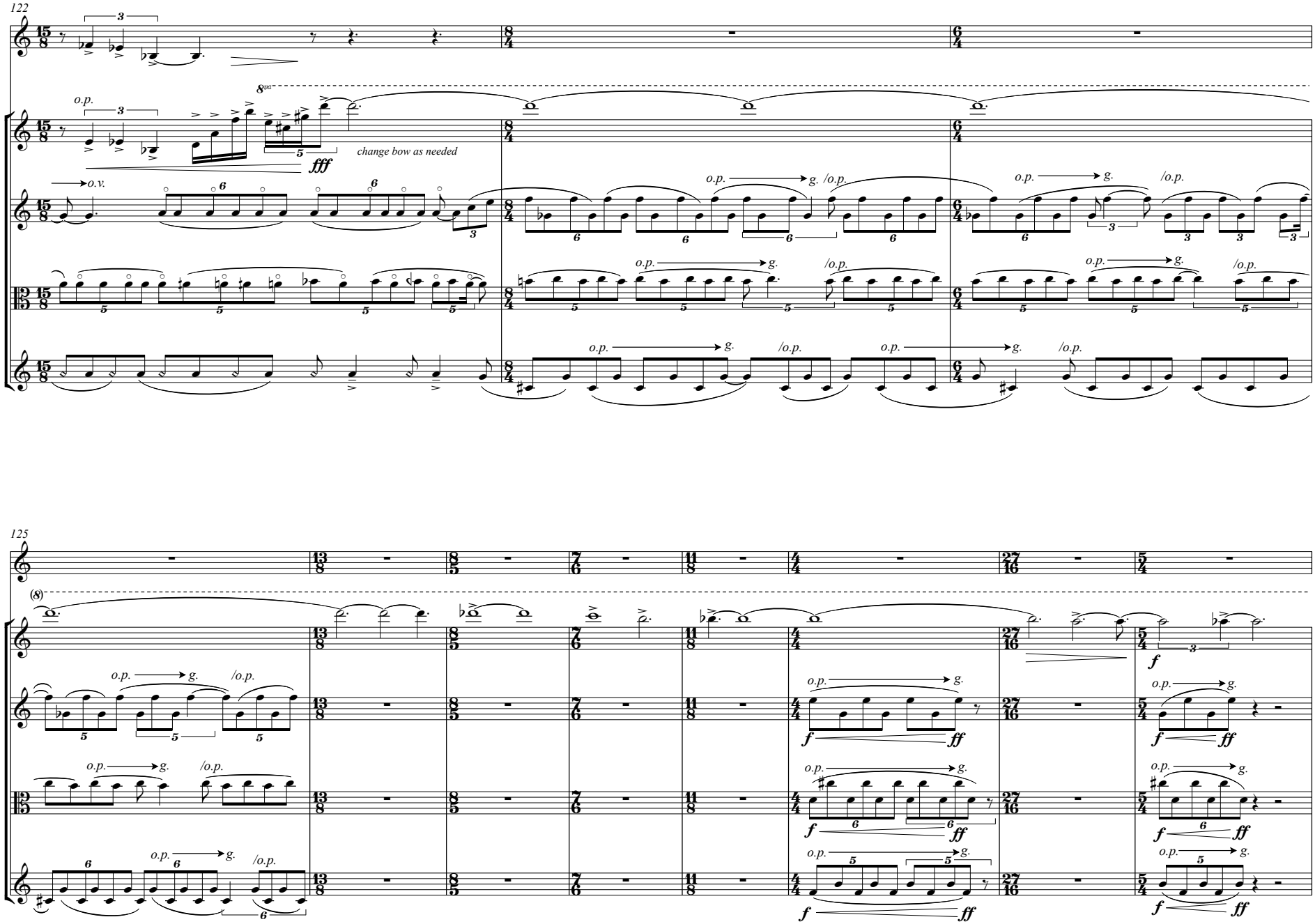

99
flzg.
batt.
s.p. batt.
o.a.
o.p.
g.
o.v.
m.v.
/o.v.
s.p.
/o.p.
pizz. s.p.

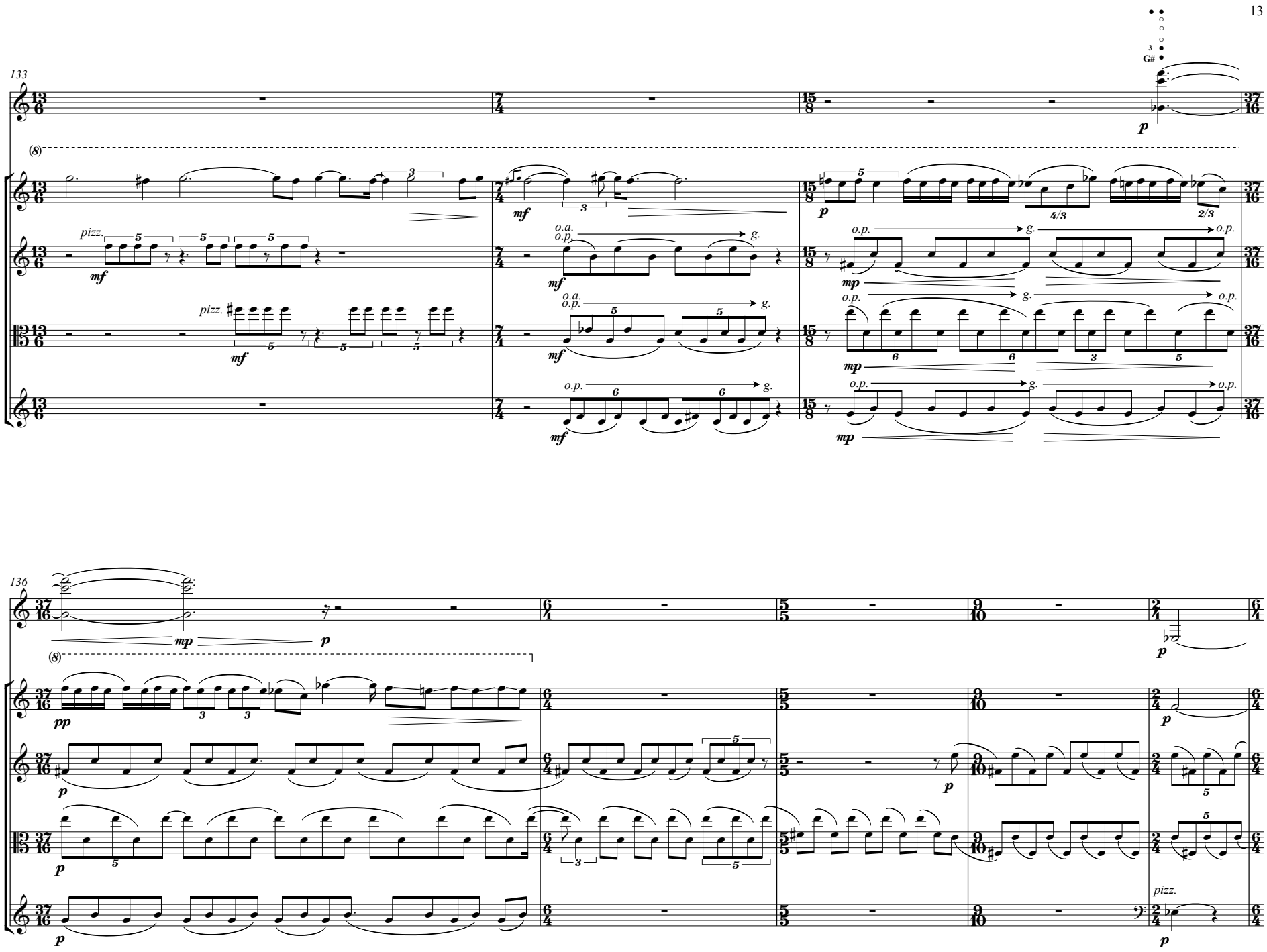

G#
102
n.v.
o.v.
o.a.
s.p.
m.v.
g.
s.p. batt.
c.l. batt.
106
/o.v.
/m.v.
flzg.
F#
o. batt.
c.l. tratto


110
flzg.
molto
o.a.
s.p.
o.p.
g.
/o.p.
o.v.
m.v.
o.v.

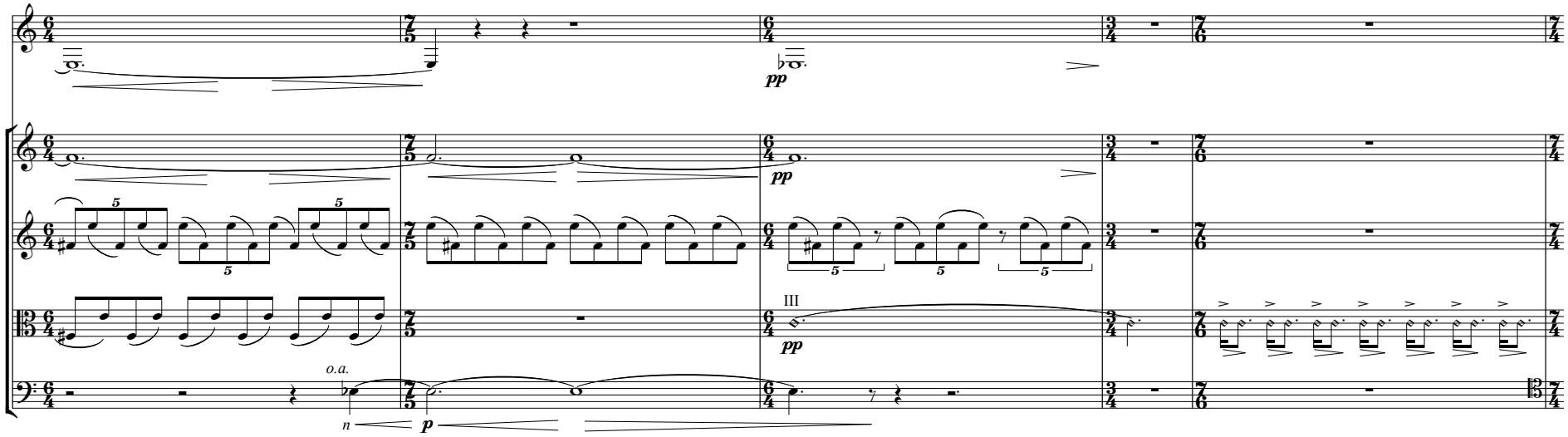

113
o.p.
g.
II
sfz
batt. ord.
o.a.
s.p.


116
flzg.
C#
G#
ff
s.p. arco
f
batt. ord.
c.l. batt.
m.v.
o.v.
o.p.
g./o.p.
o.a.
s.p.
g.
/o.p.
/m.v.
119
mp sub.
I


122
8va
o.p.
change bow as needed
fff
o.v.
o.p.
g.
/o.p.
125
(8)
f
ff


133
136
pizz.
o.a.
o.p.
g.
G#

141



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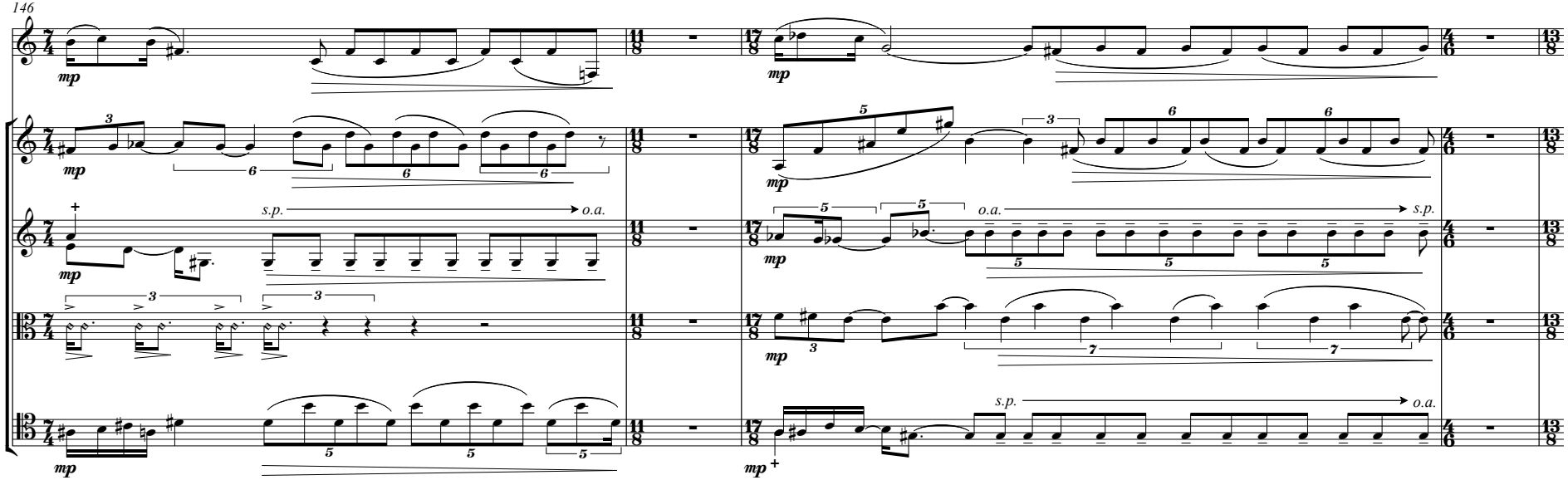
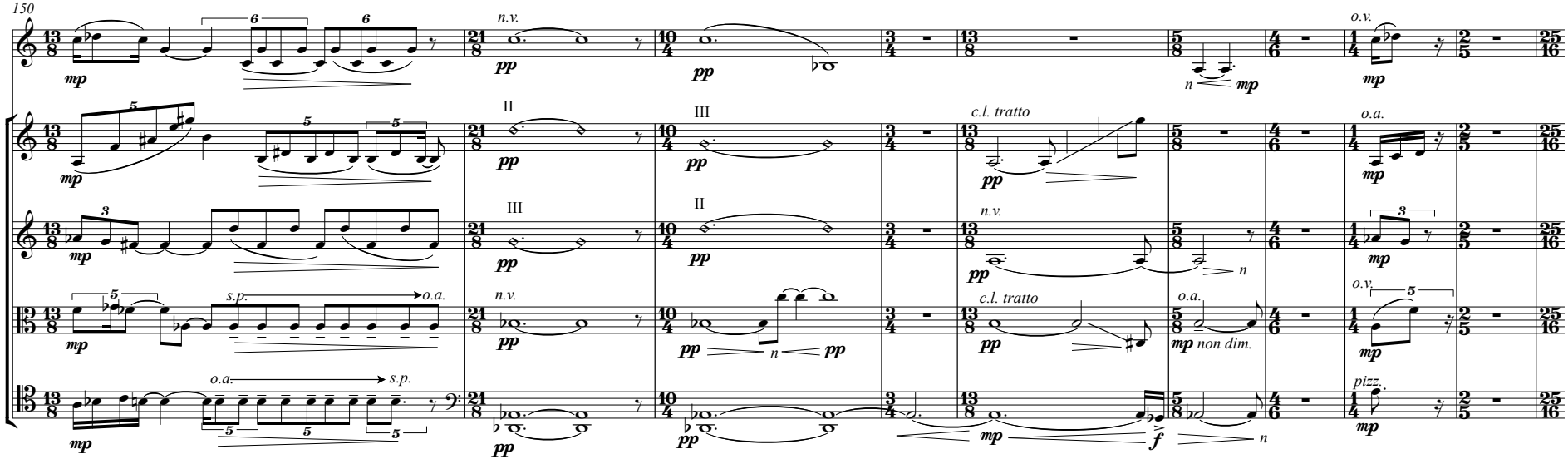
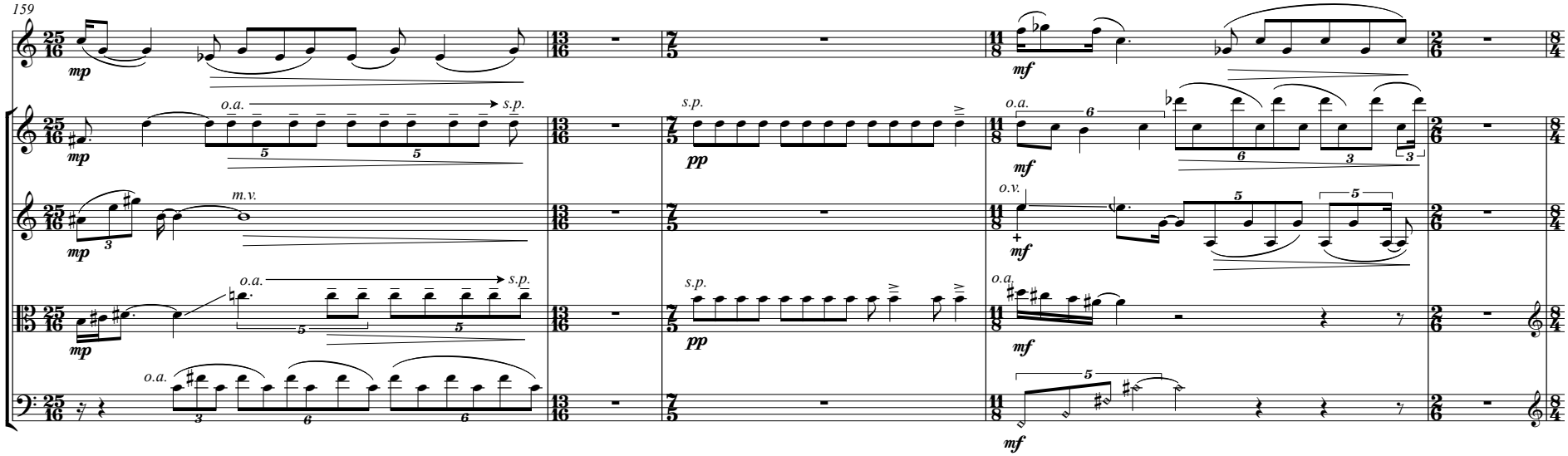
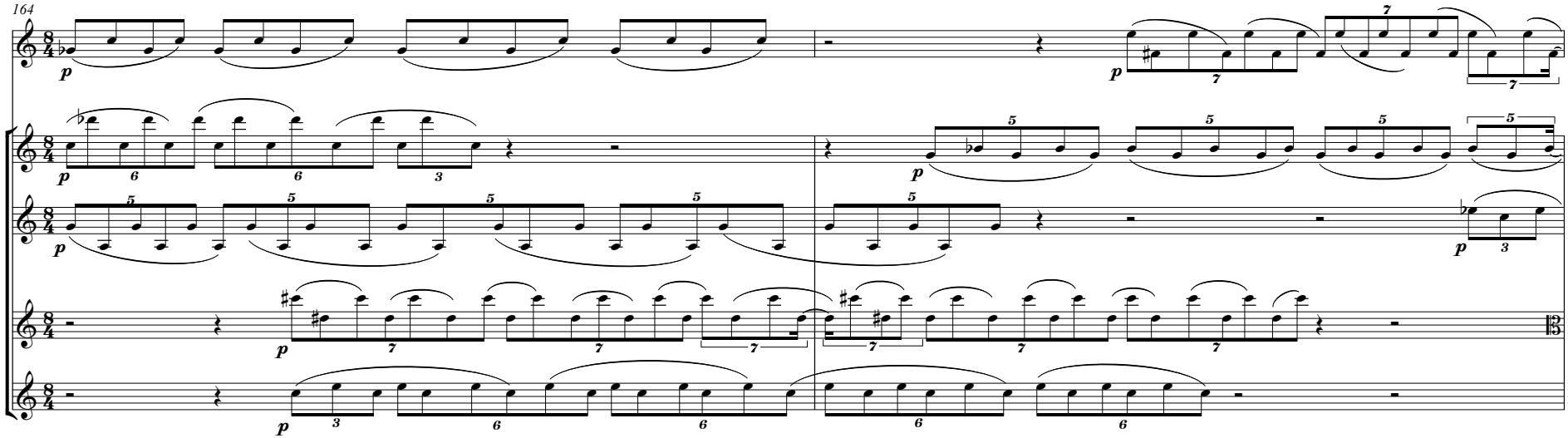



150
n.v.
o.v.
II
III
c.l. tratto
o.a.
s.p.
pizz.
non dim.


159
o.a.
s.p.
m.v.
o.v.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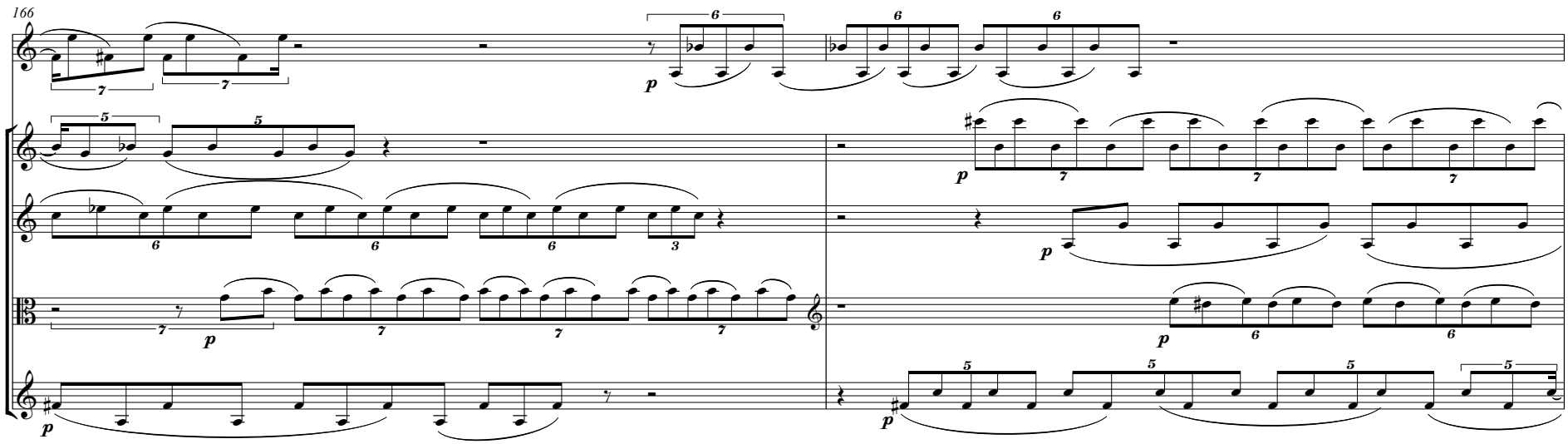
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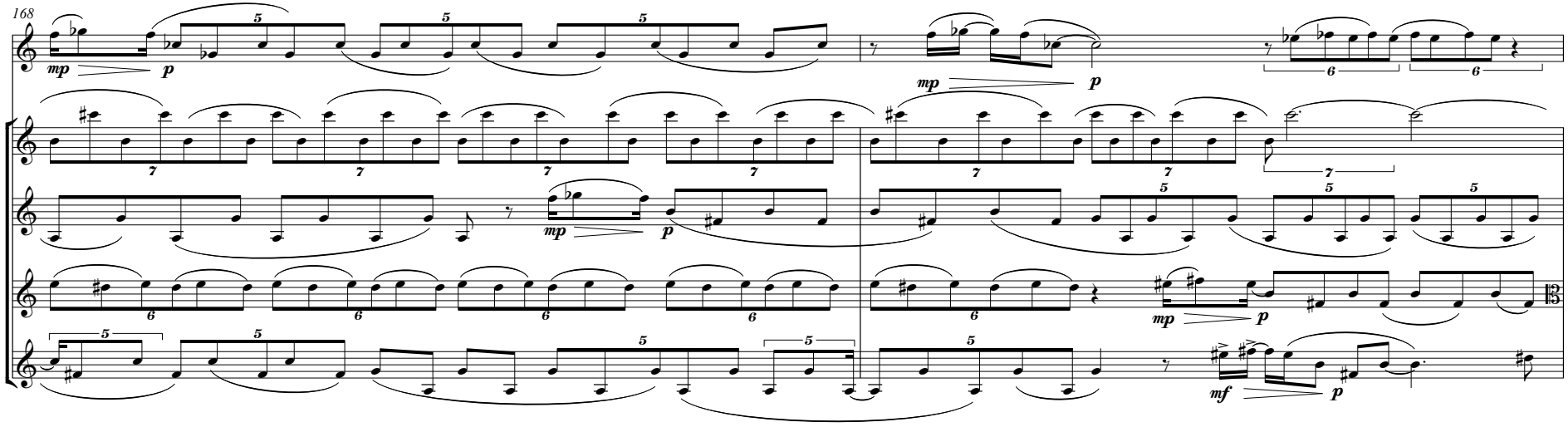
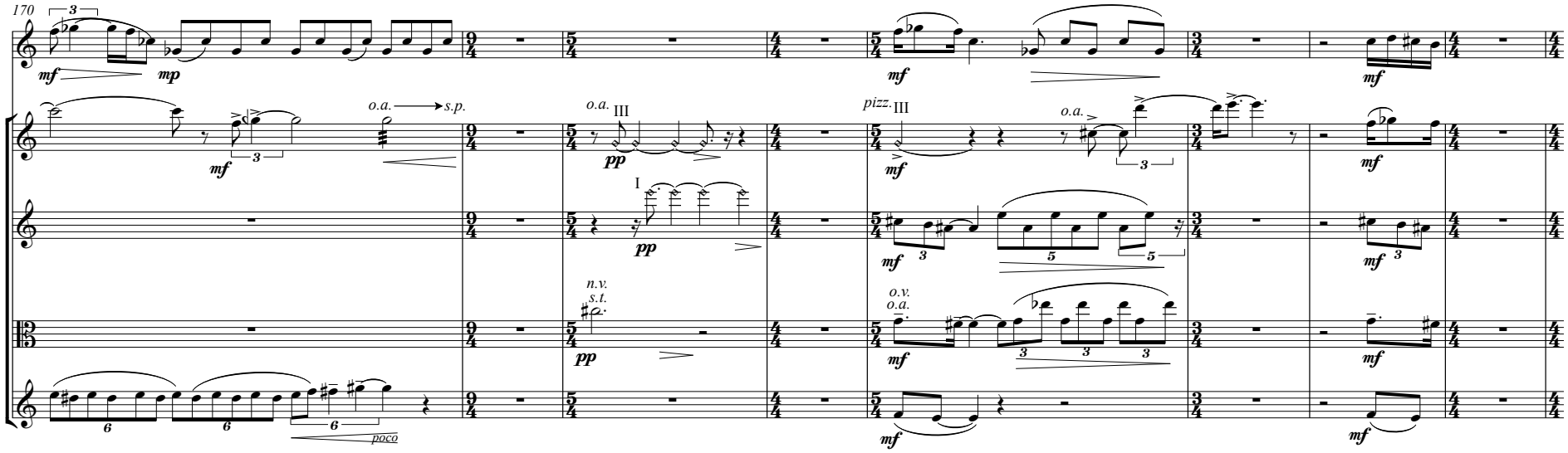
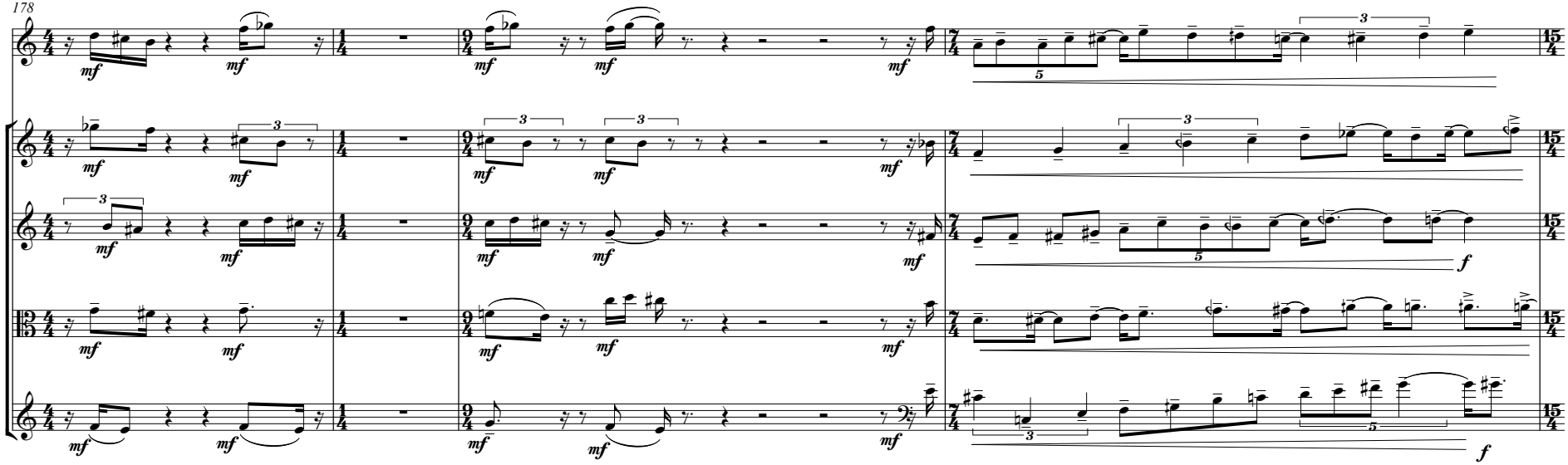

168
mp
p
mp
p
mp
p
mp
p
mf
p

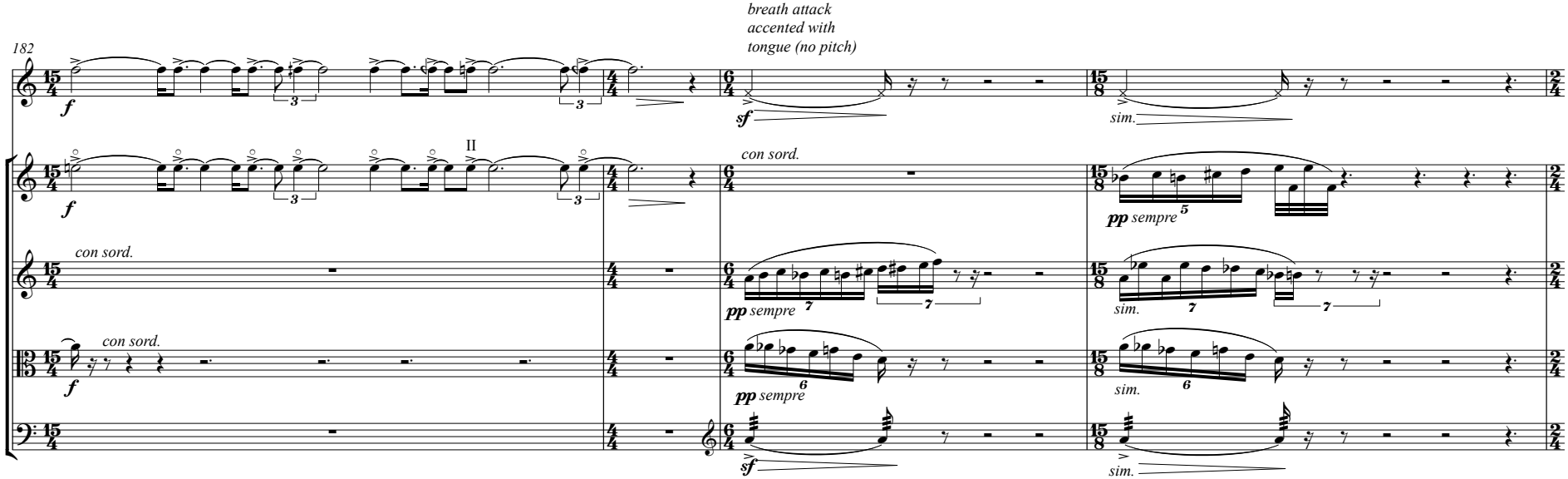

170
mf
mp
mf
mf
o.a.
s.p.
mf
o.a.
III
pp
I
pp
pizz.
III
mf
o.a.
mf
mf
n.v.
s.t.
pp
o.v.
o.a.
mf
mf
poco
mf
mf

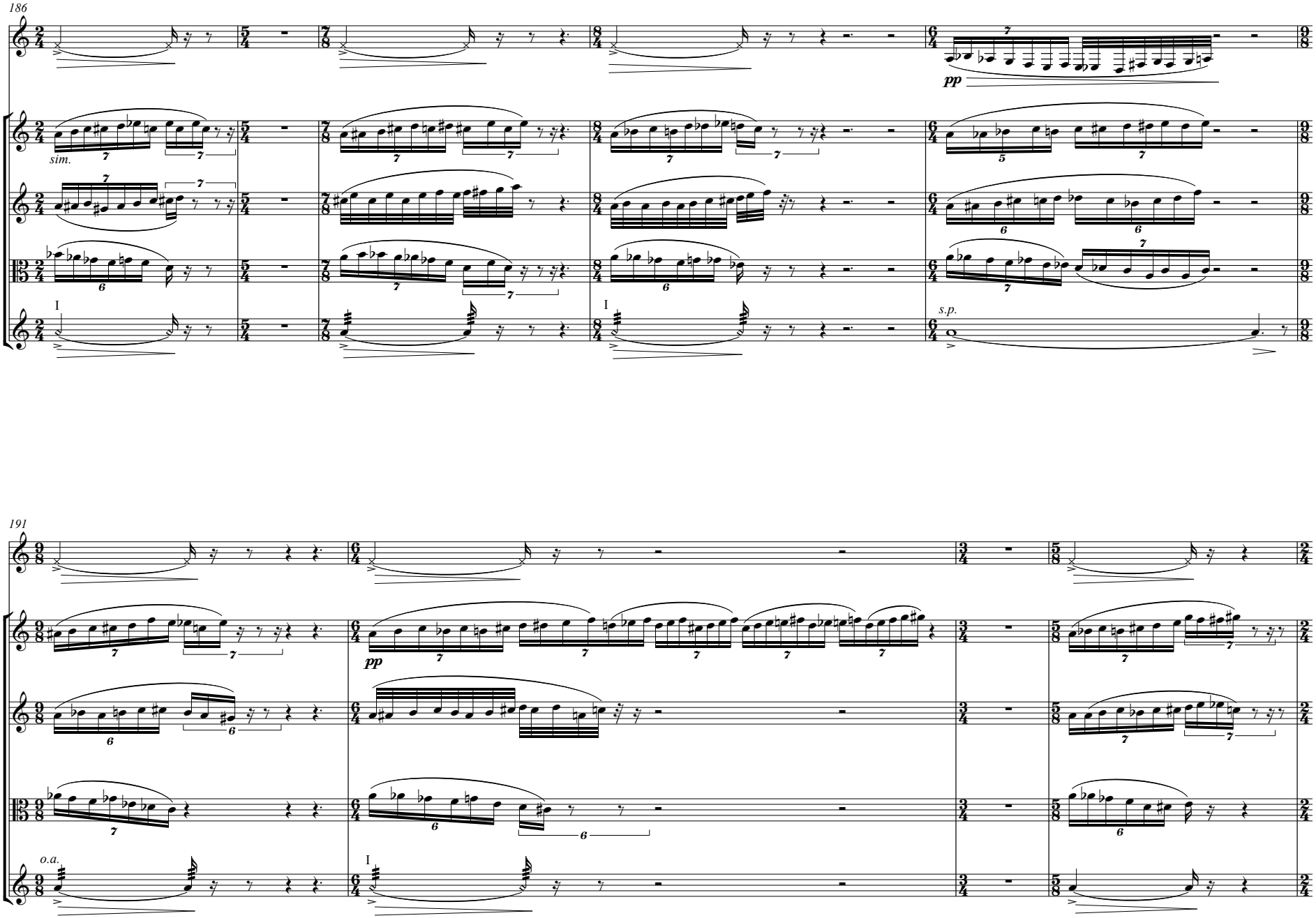
178

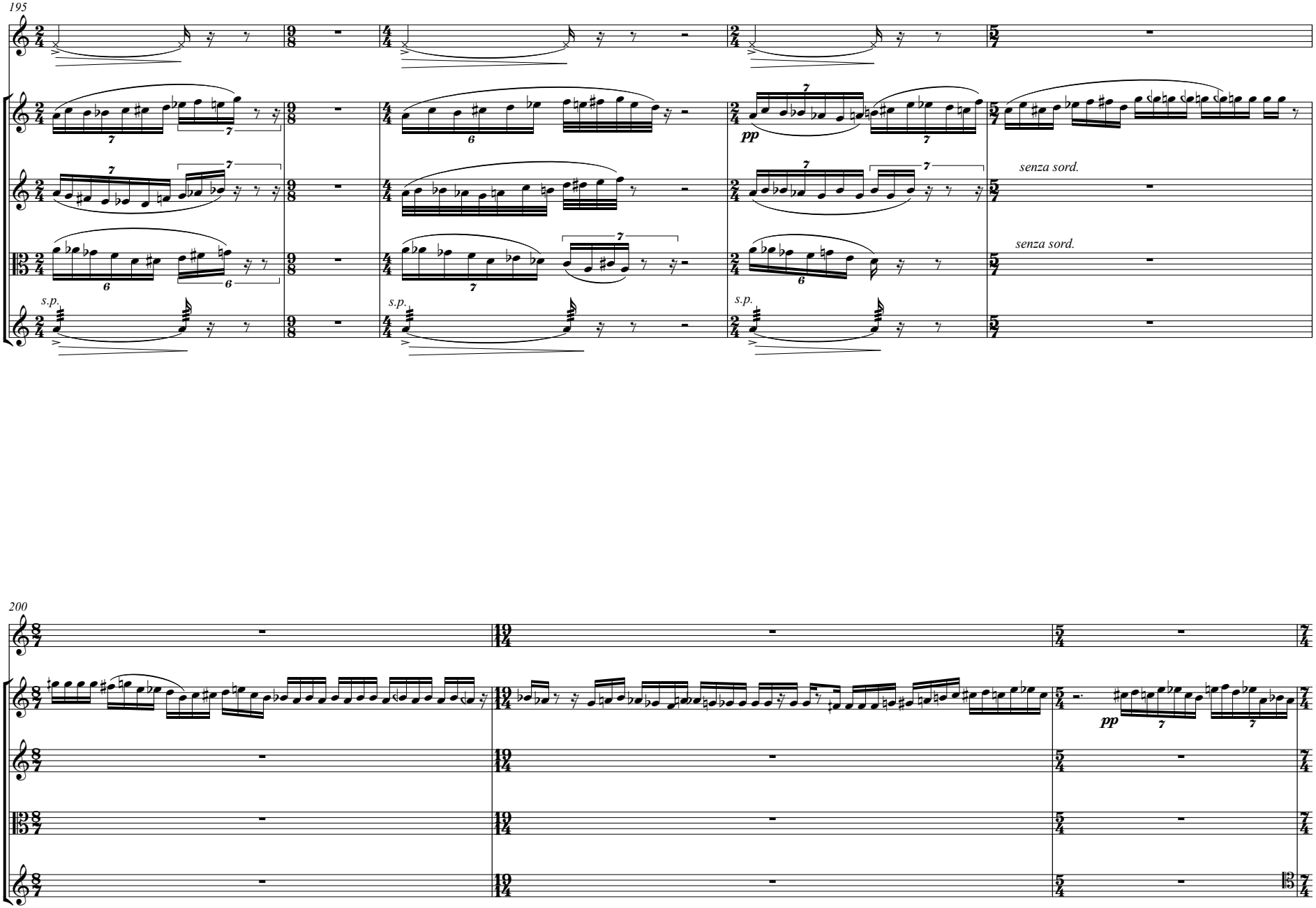


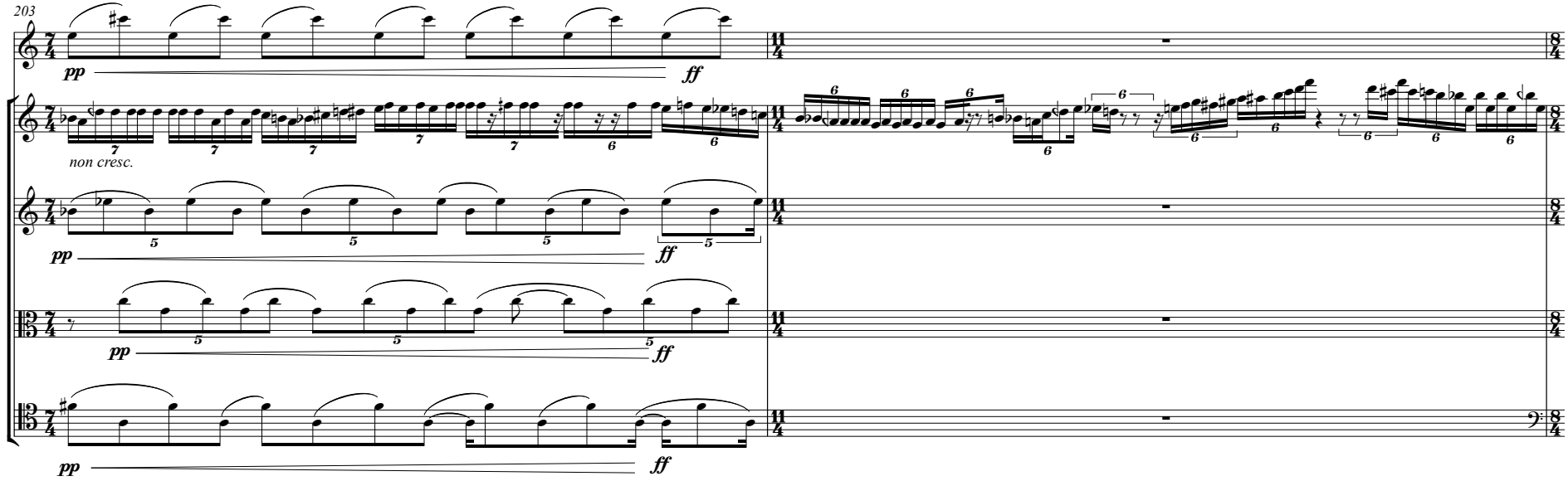
182

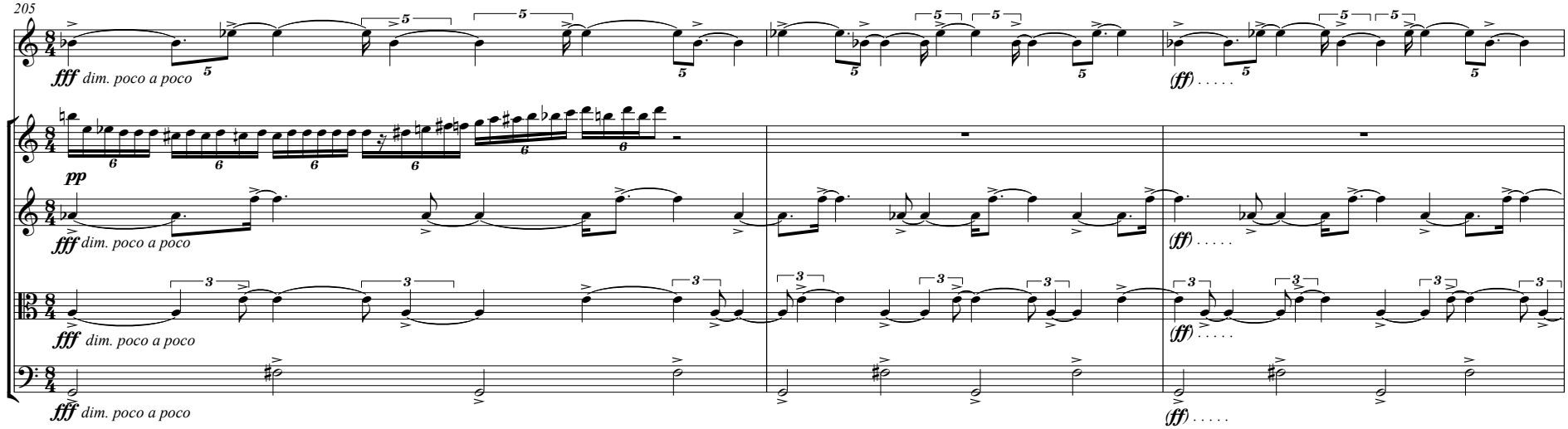
breath attack
accented with
tongue (no pitch)

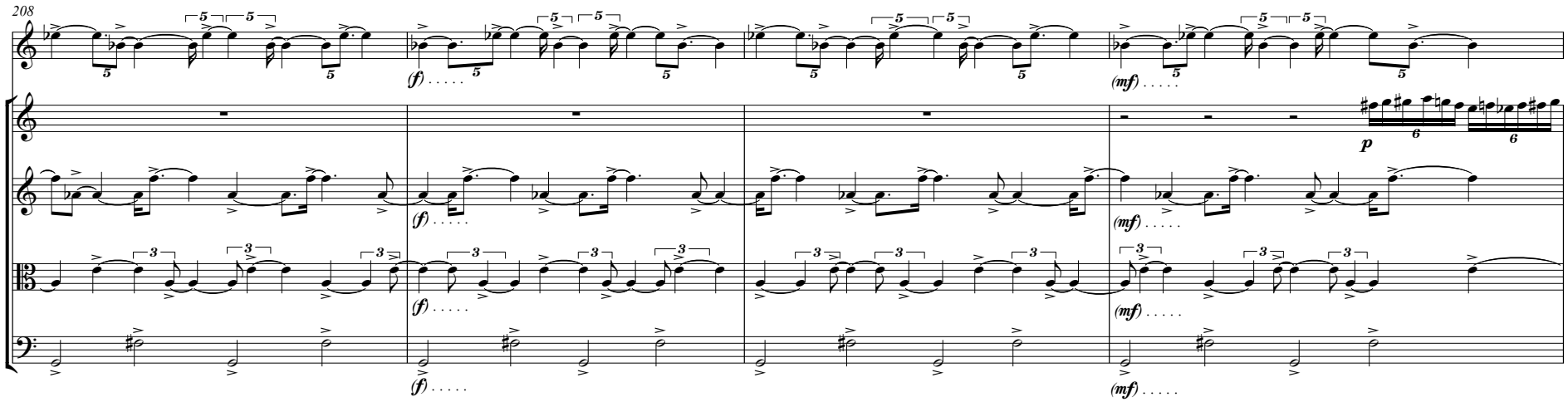


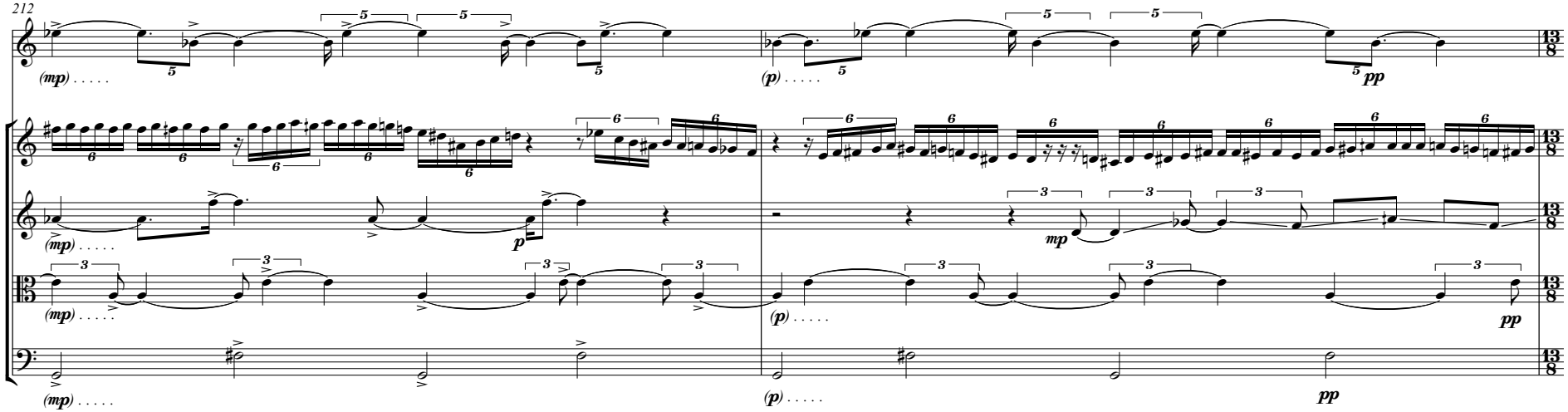

186
sim.
pp
I
s.p.
191
o.a.
pp
I


195
pp
senza sord.
senza sord.
s.p.
s.p.
s.p.
200
pp

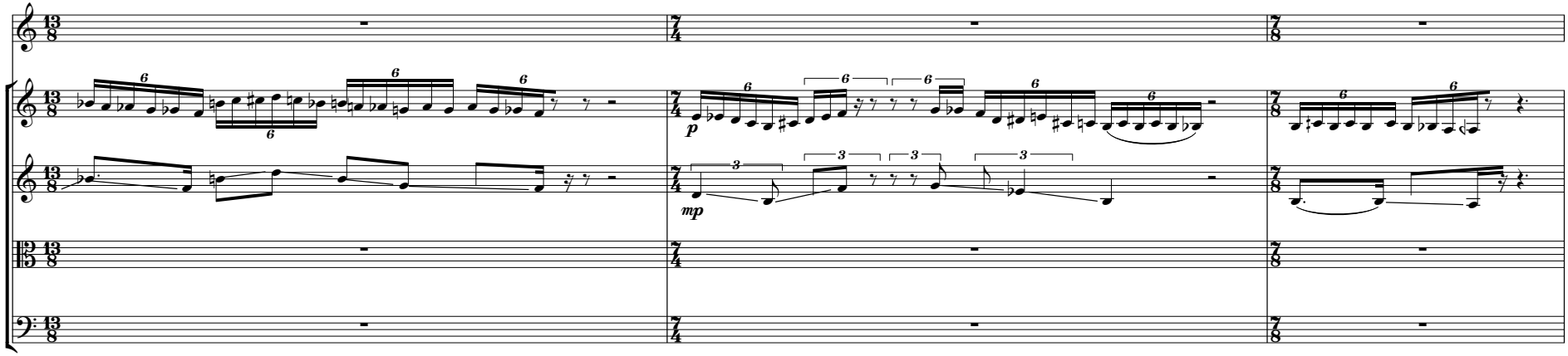

203
pp
ff
non cresc.


205
fff dim. poco a poco
pp
(ff)


208
(f)
(mf)
p


212
(mp)
(p)
mp
pp

214



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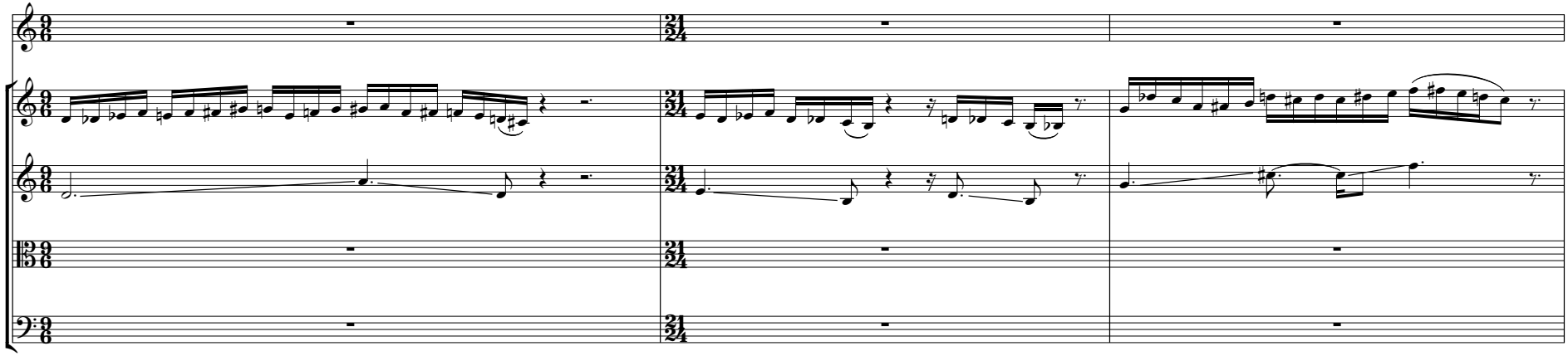
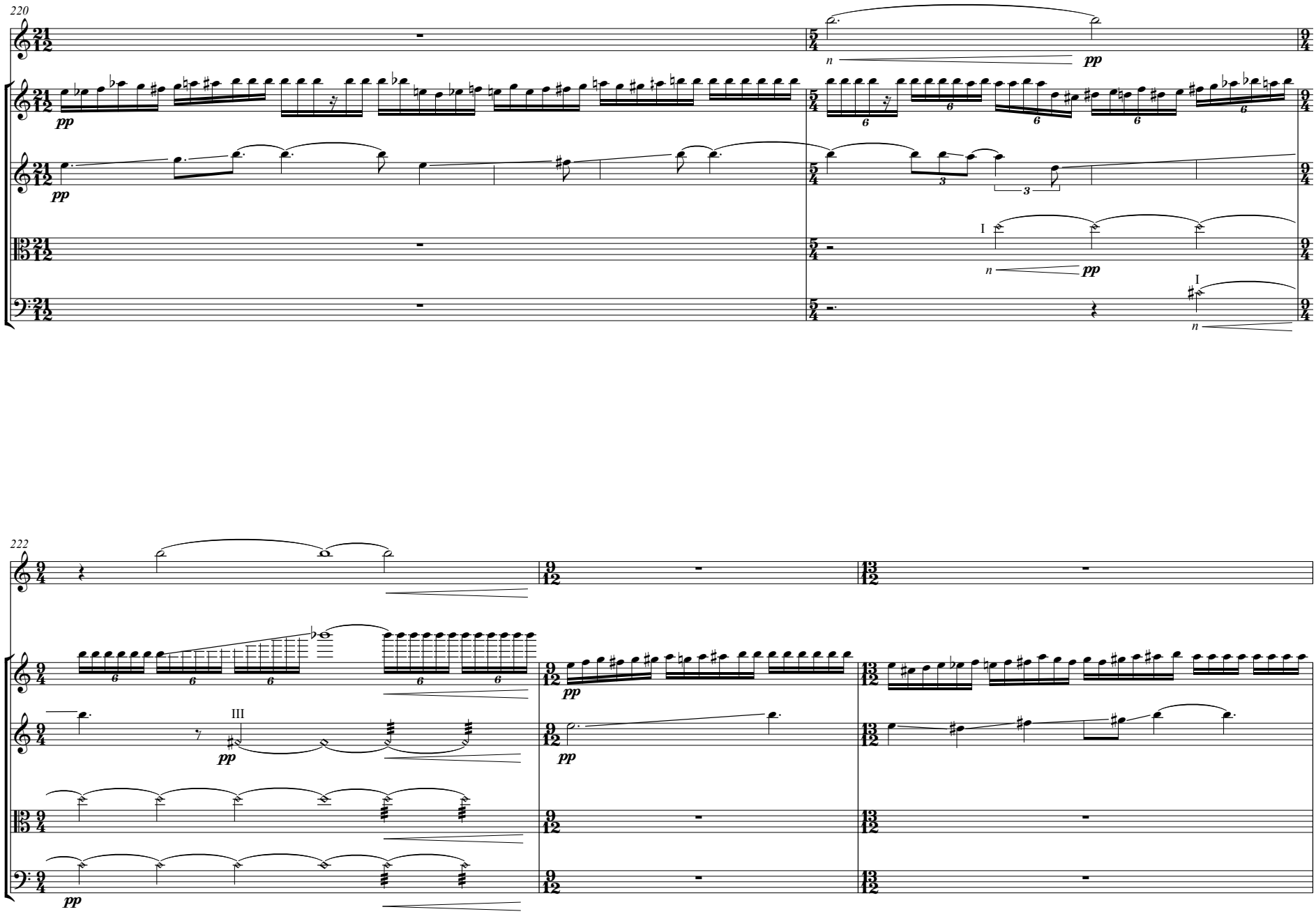



220
222
I
III
pp
n

225

pp

228

mp

ppp

senza sord.

pp

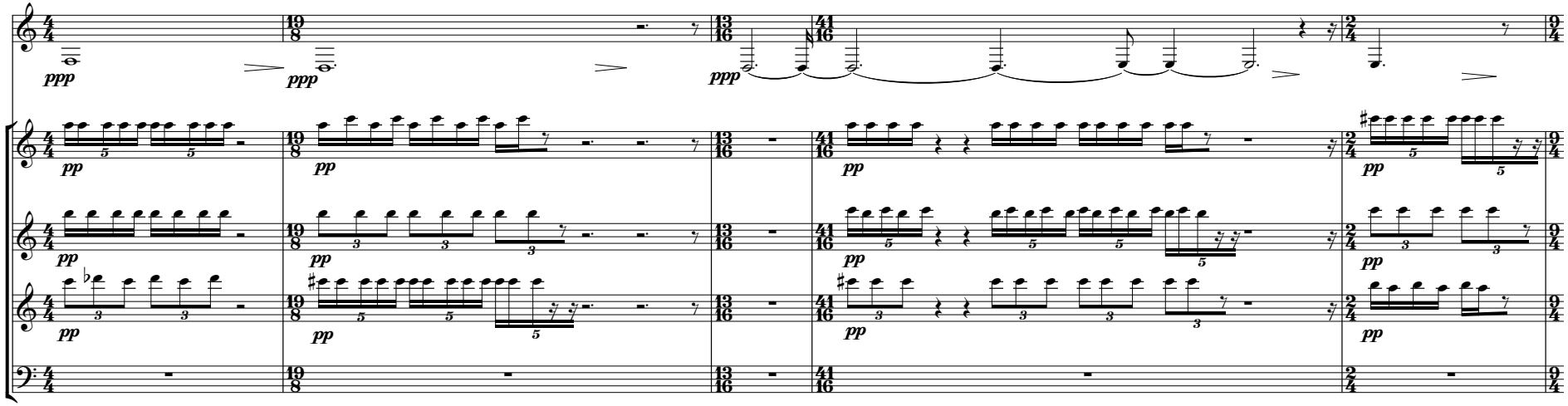
m.v.

o.v.

pp

pp

232



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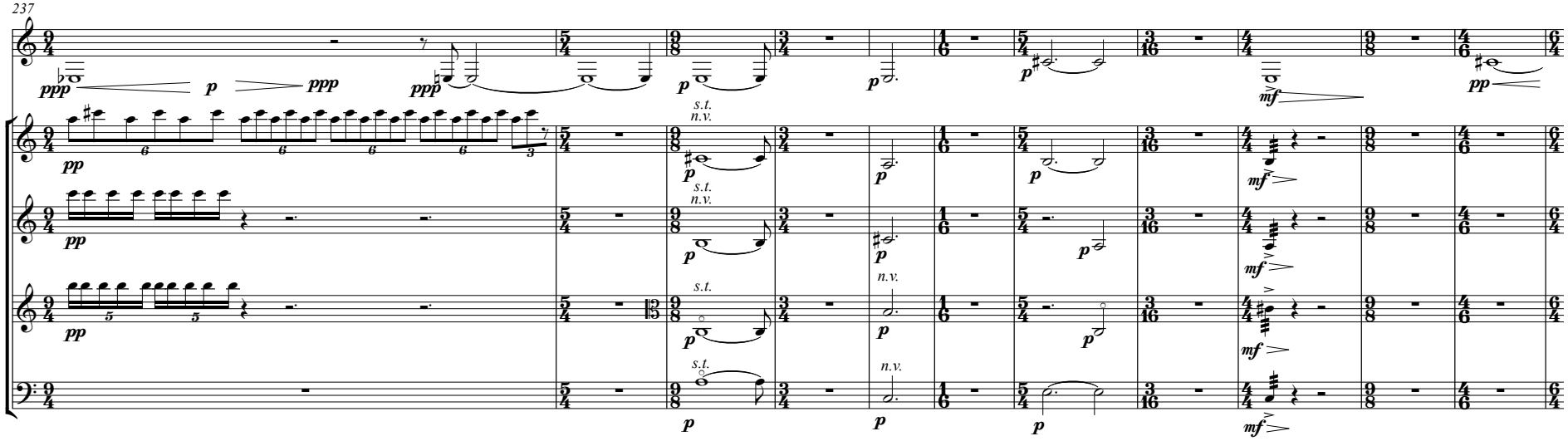

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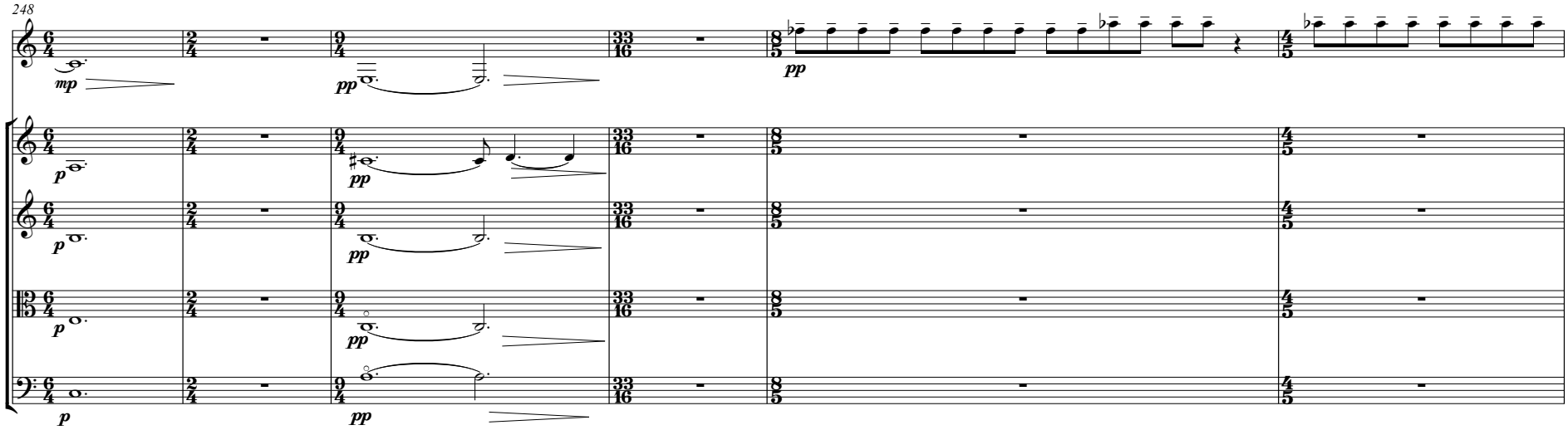
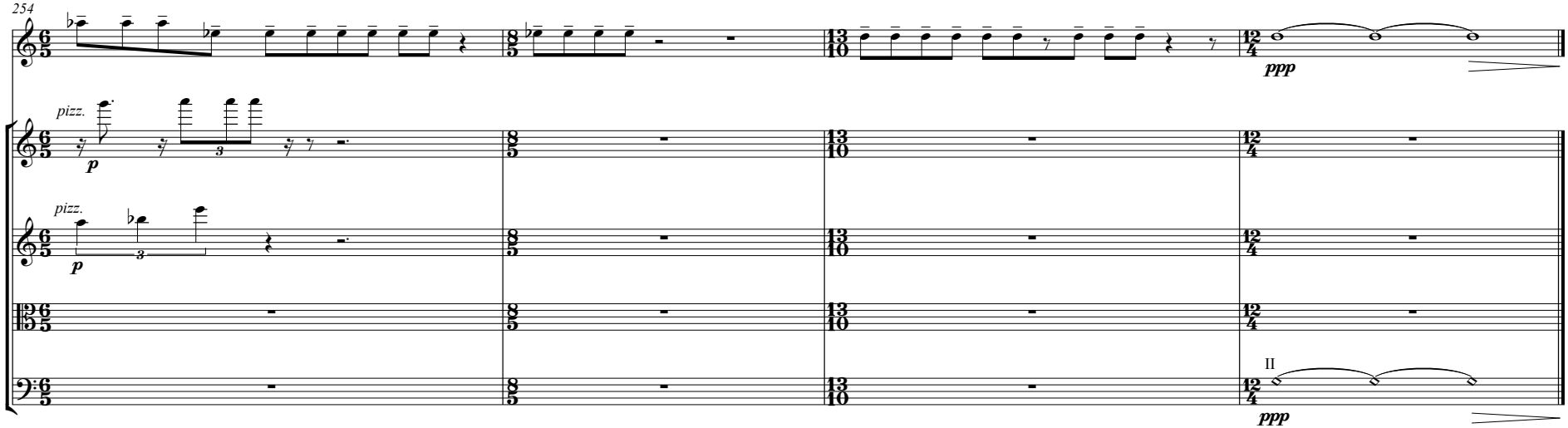
254