Marc Sabat

Backyard Summer Patio

PLAINSOUND MUSIC EDITION

BACKYARD SUMMER PATIO

bass clarinet in Bb

percussion:
5 timpani tuned to highest register, pitches ascending C# D# F# G# A# from middle of bass clef
7 low almglocken tuned F G A B C D E ascending from middle of bass clef

piano

Marc Sabat
1999

Notes:

To be played with a casual, nuanced precision, alternately joyous, sentimental, and serious, as a kind of odd entertainment music (preferably without conductor). The three sections should be performed as one continuous movement, observing the measured silences precisely.

For the clarinetist:

In the final section, consecutive notes of the melody to be connected in the following manner. Having determined the adjacent fingering positions, proceed from one finger-pattern to the next by lifting and lowering the various fingers one-by-one. This sequence can be chosen by the performer (in advance) so as to pass through as many unusual (i.e. forked, etc.) positions as desired. With the embouchure, explore a gradual transition between the two pitches. The idea is to make a series of discrete steps in between the two tones, including various unexpected possibilities, possibly microtonal, multiphonic, split tones, etc. These 'connective embellishments' can be attempted in various ways, i.e. as timbral 'scales' evenly distributed in the alloted time for a pitch; fast 'grace-note' figures leading to a sustained sound, etc.

For the percussionist:

Three letter-indications occur in the timpani part, referring to the playing position. The same position is maintained until a change is indicated. C is the center of the head, with a low, resonant sound. N is normal playing position. E is at the edge of the head, with a thinner, higher tone. Tremolos marked E to be played at opposite edges of the head. Unless indicated as l.v. by a tie, observe written durations when practical.

For the pianist:

In the first two sections, a kind of classical espressivo as noted above, first section to be played una corda. Last section, a sostenuto pedal applied to low C to generate various resonances and harmonics, sustained until the end of the piece.

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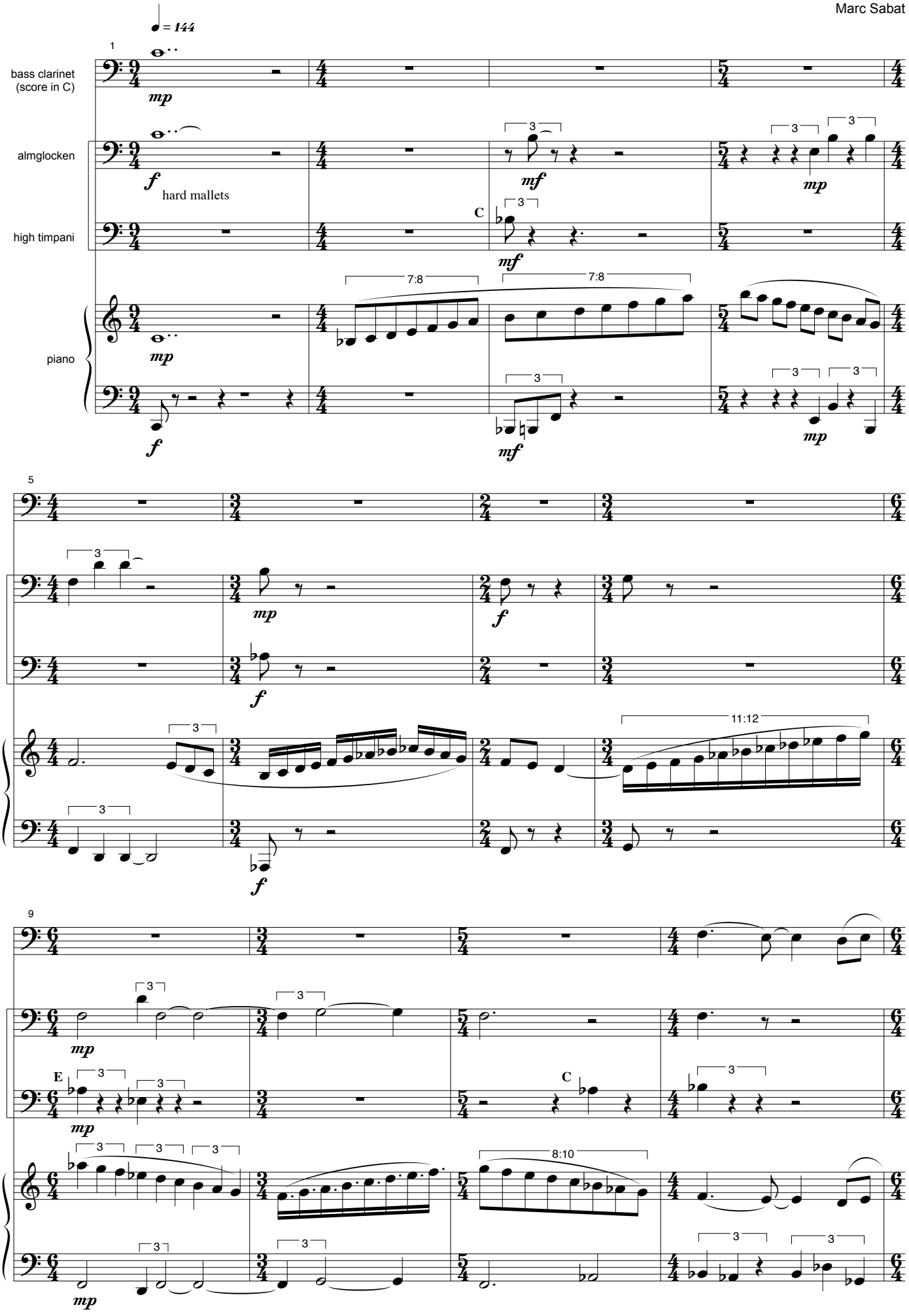
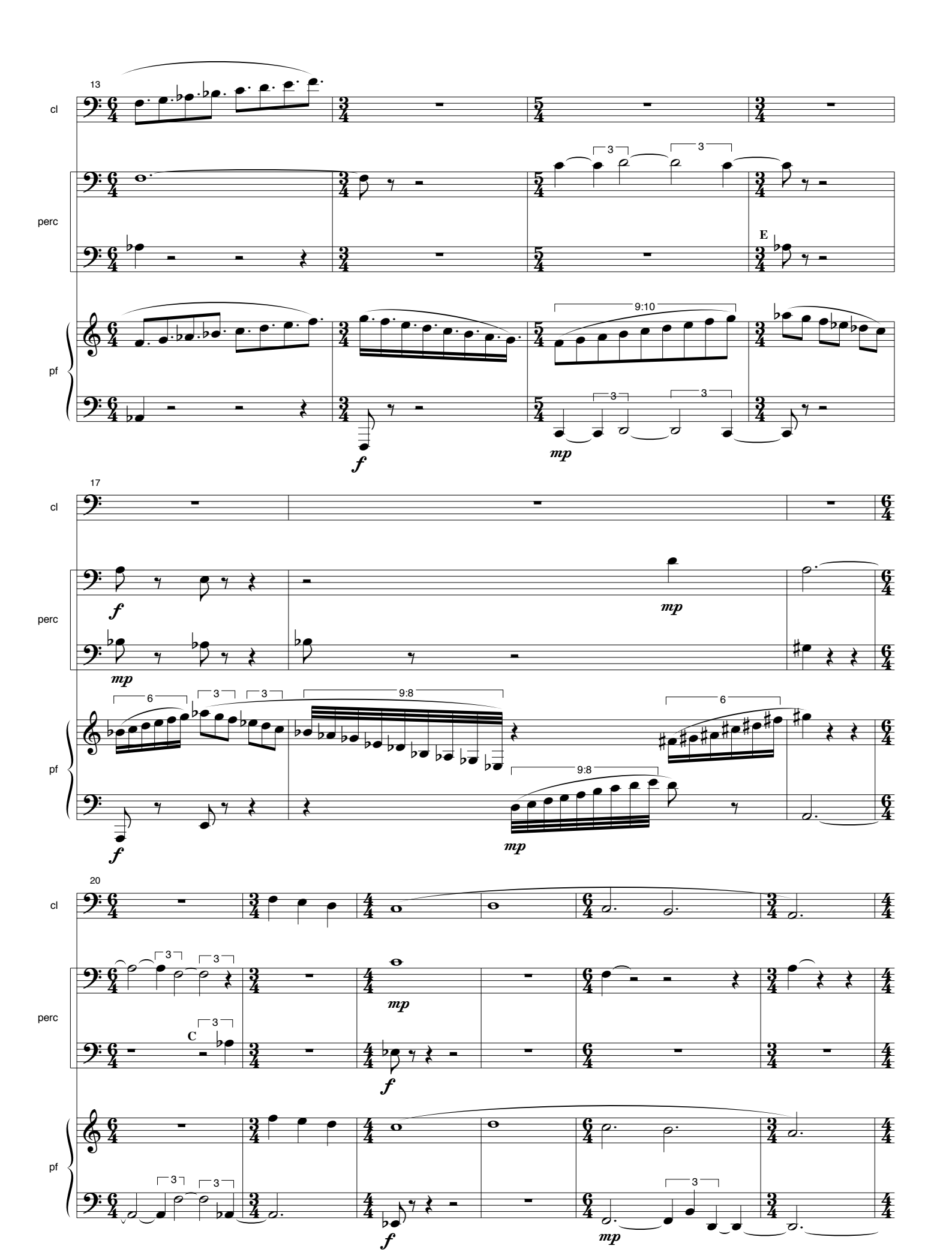
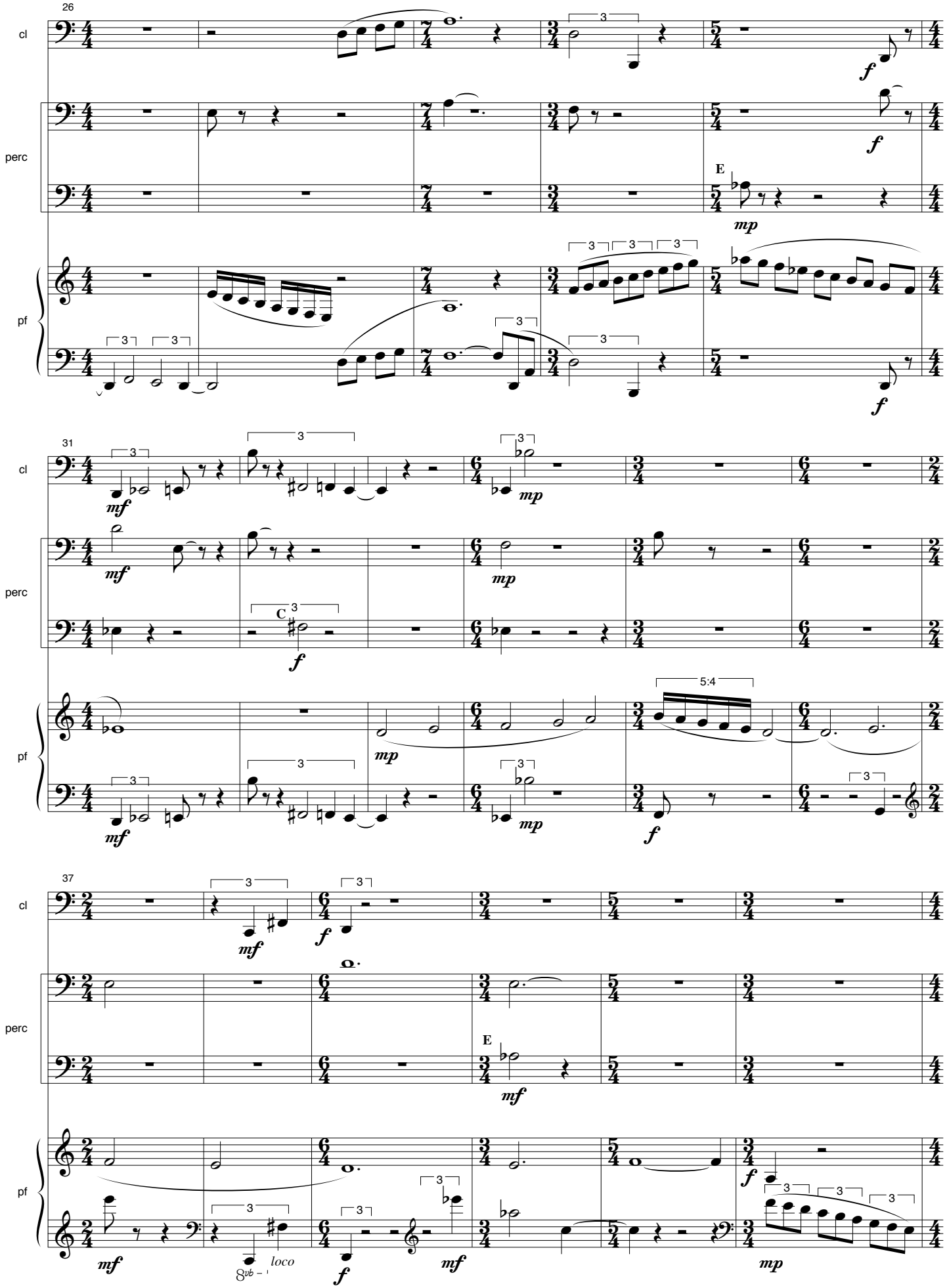
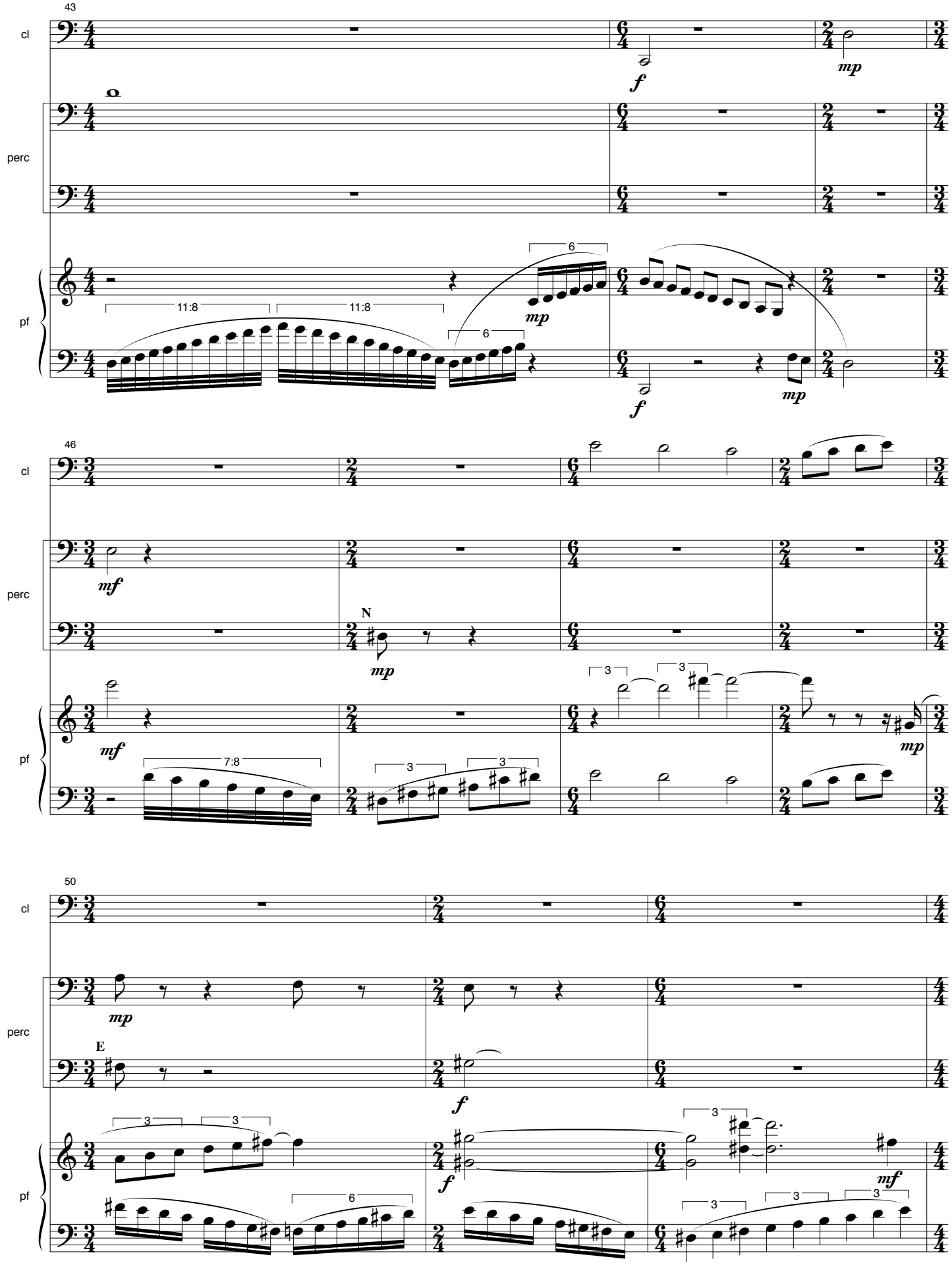
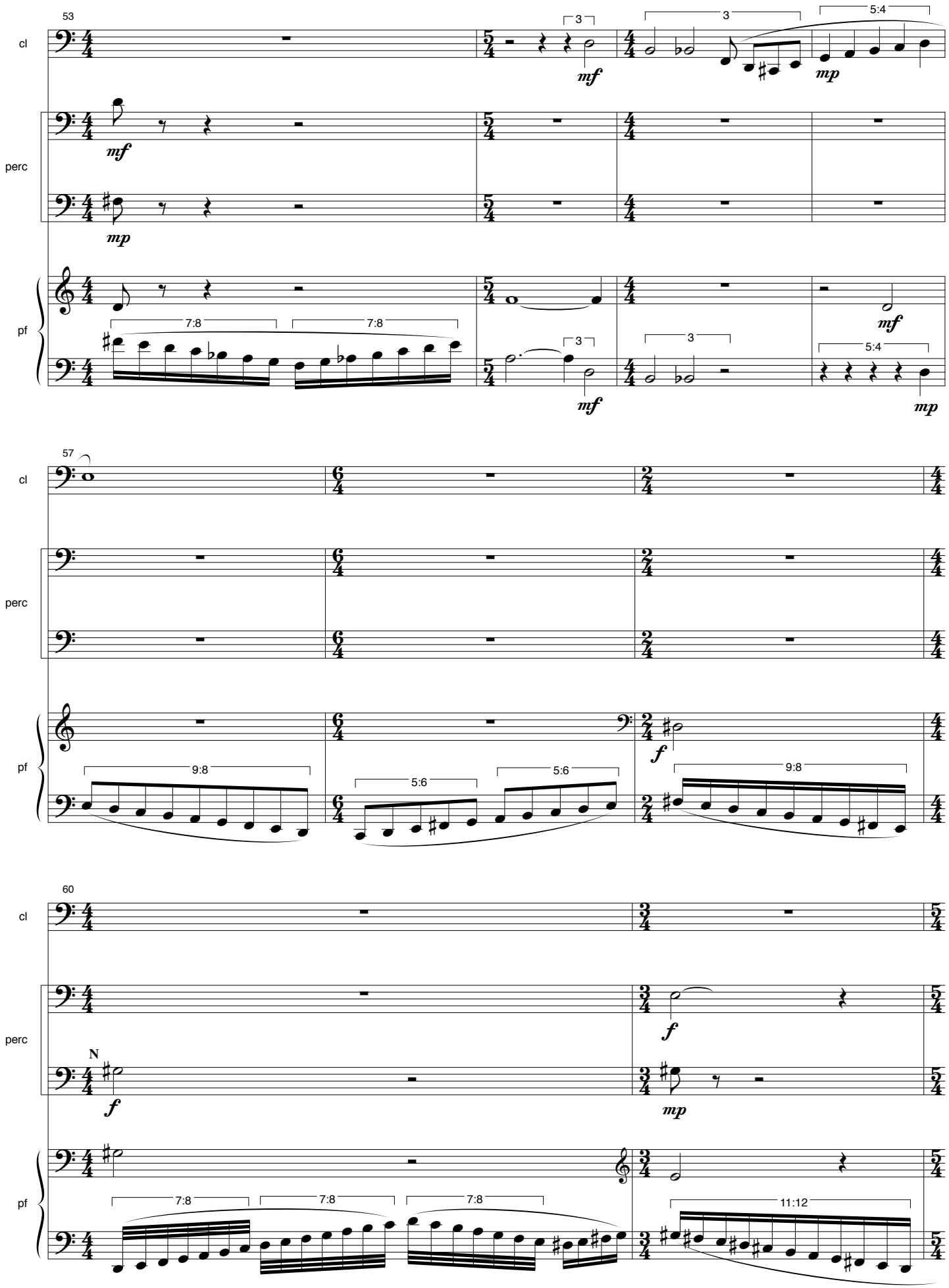
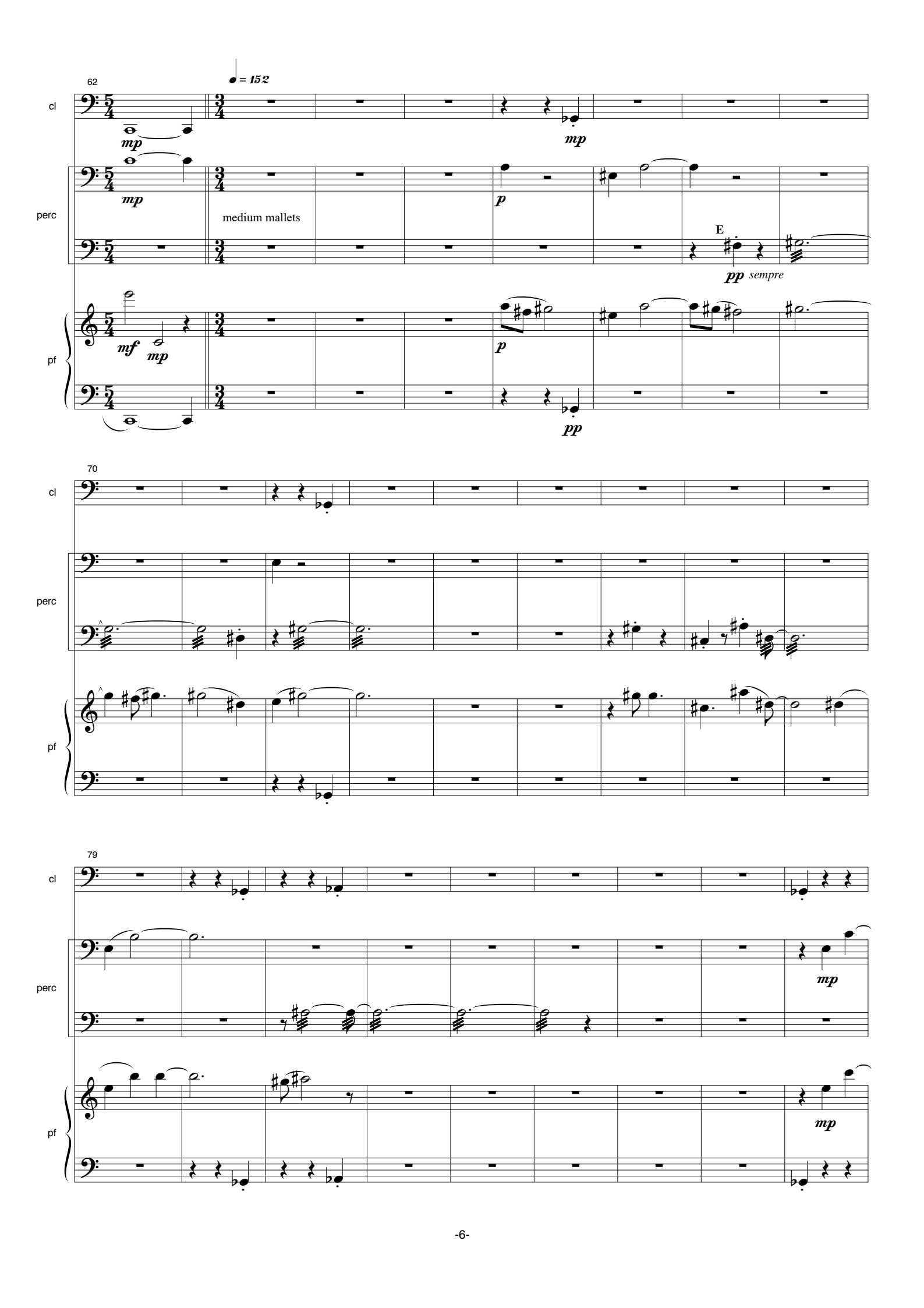


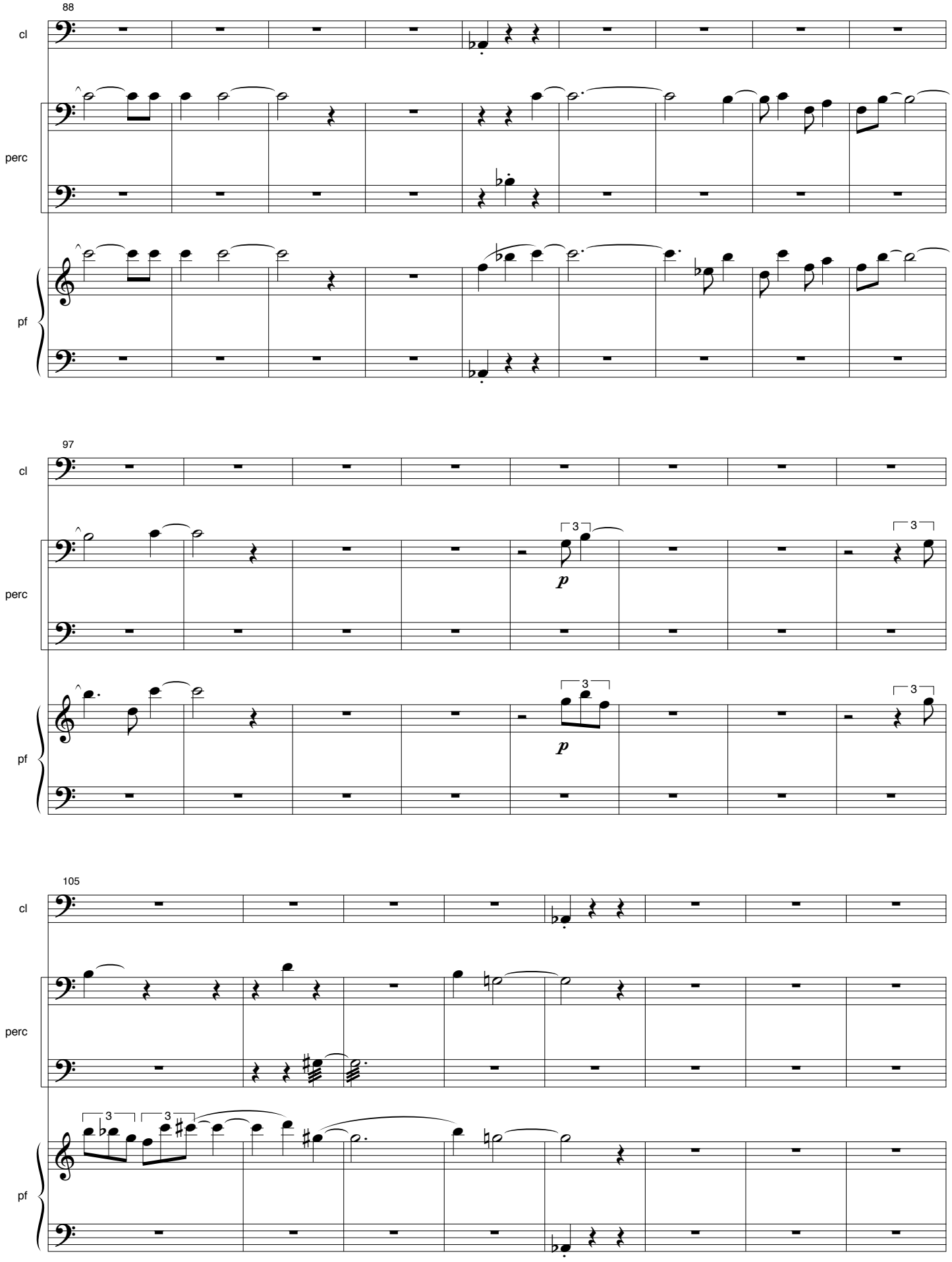

13
cl
perc
pf
E
9:10
f
mp
17
cl
perc
pf
f
mp
6
3
9:8
20
cl
perc
pf
C
f
mp

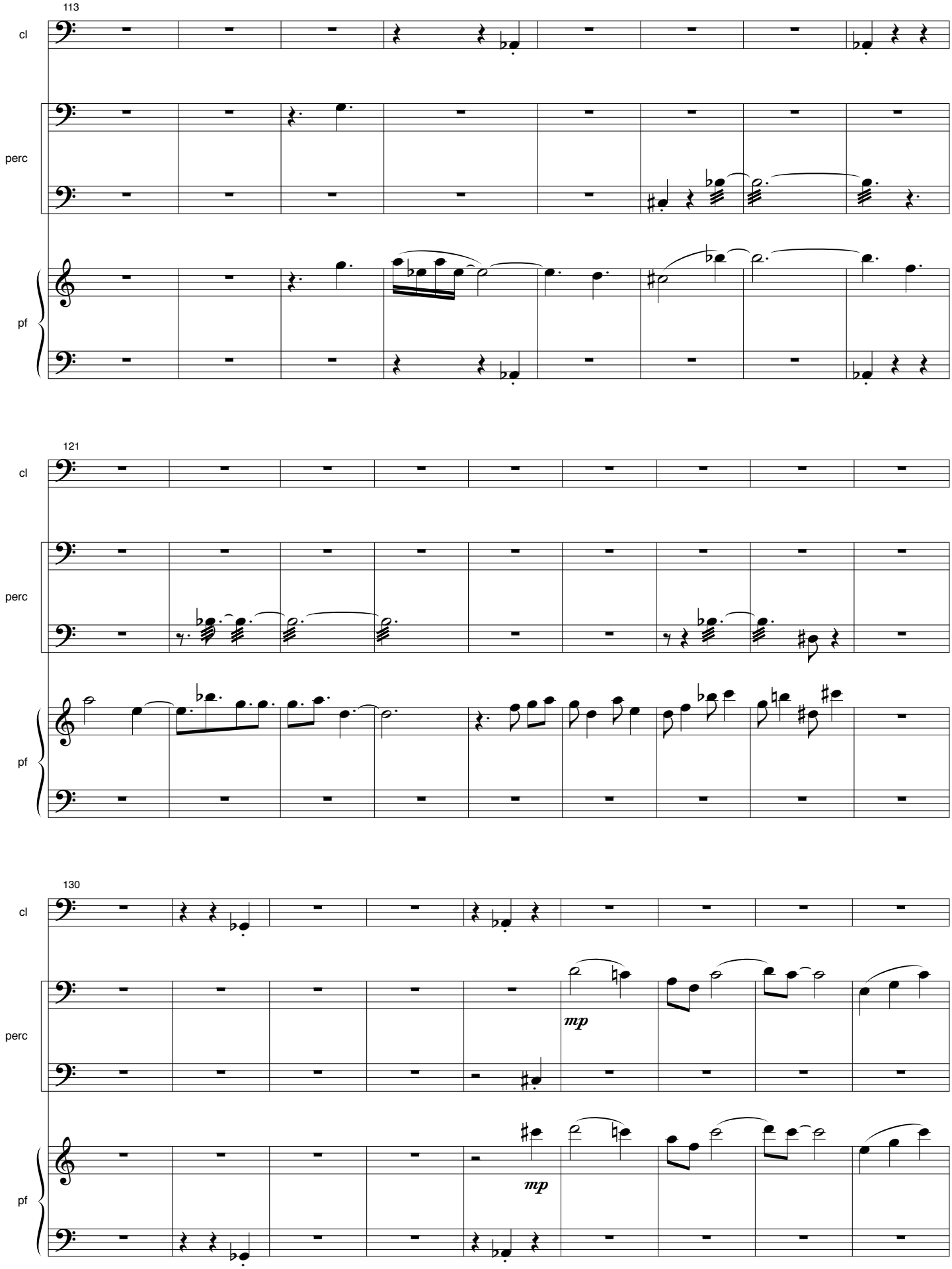

26
cl
perc
pf
E
31
C
5:4
37
loco

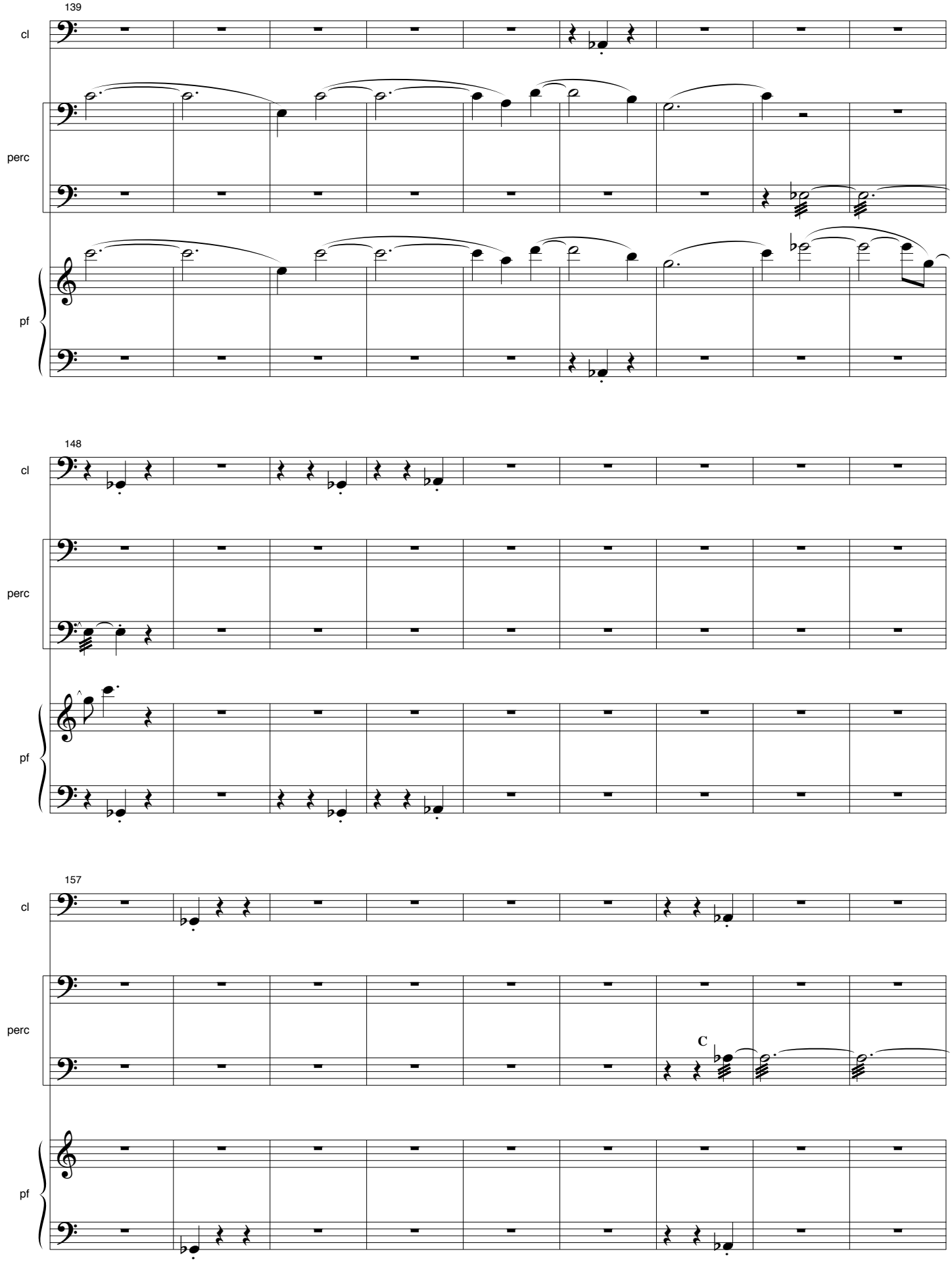

43
cl
perc
pf
11:8
11:8
6
6
mp
f
mp
f
mp
46
cl
perc
pf
mf
N
mp
mf
7:8
3
3
3
3
mp
50
cl
perc
pf
mp
E
f
3
3
6
f
3
3
3
3
mf

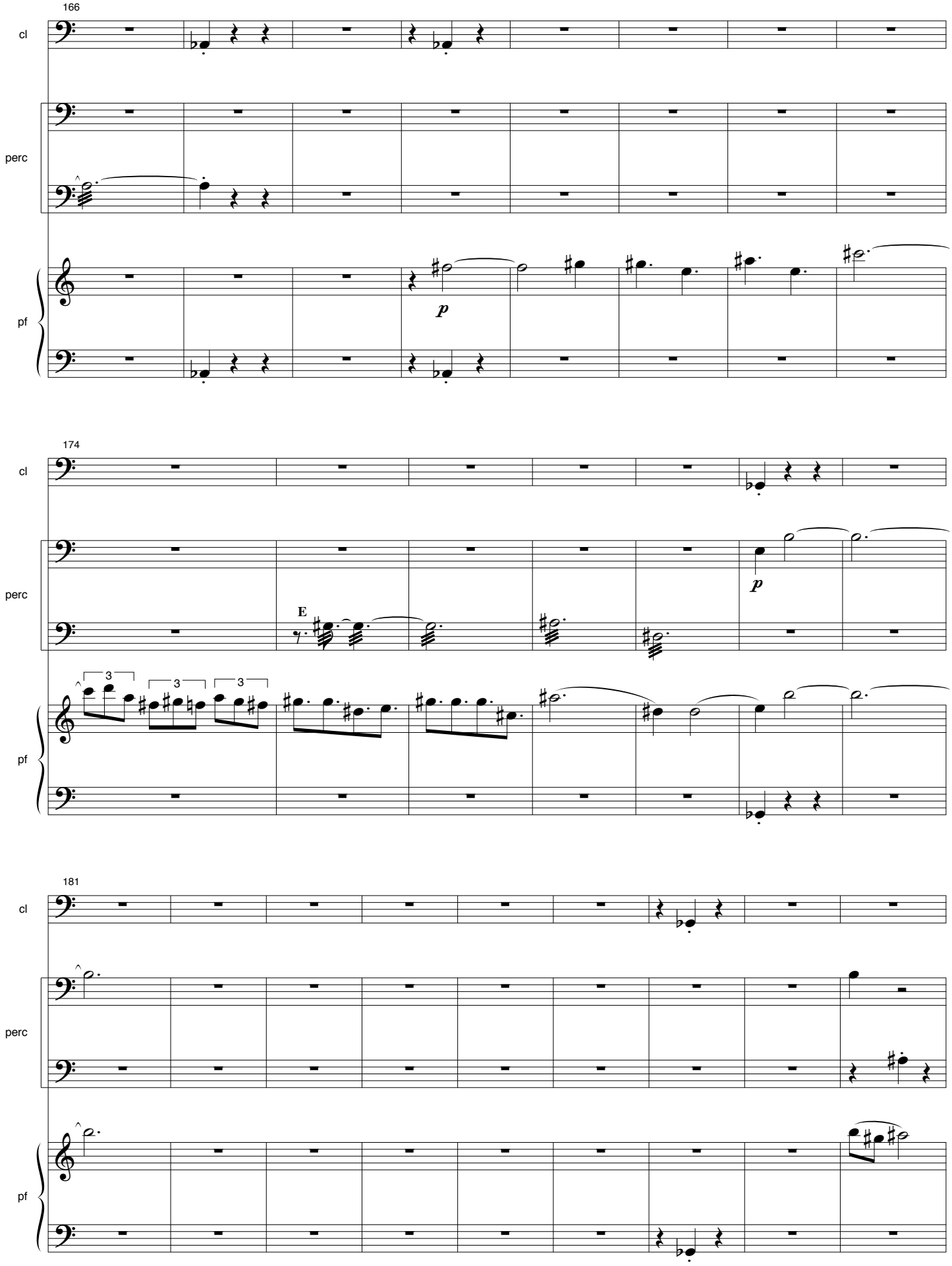

53
cl
perc
pf
mf
mp
3
5:4
7:8
57
9:8
5:6
f
60
N
11:12

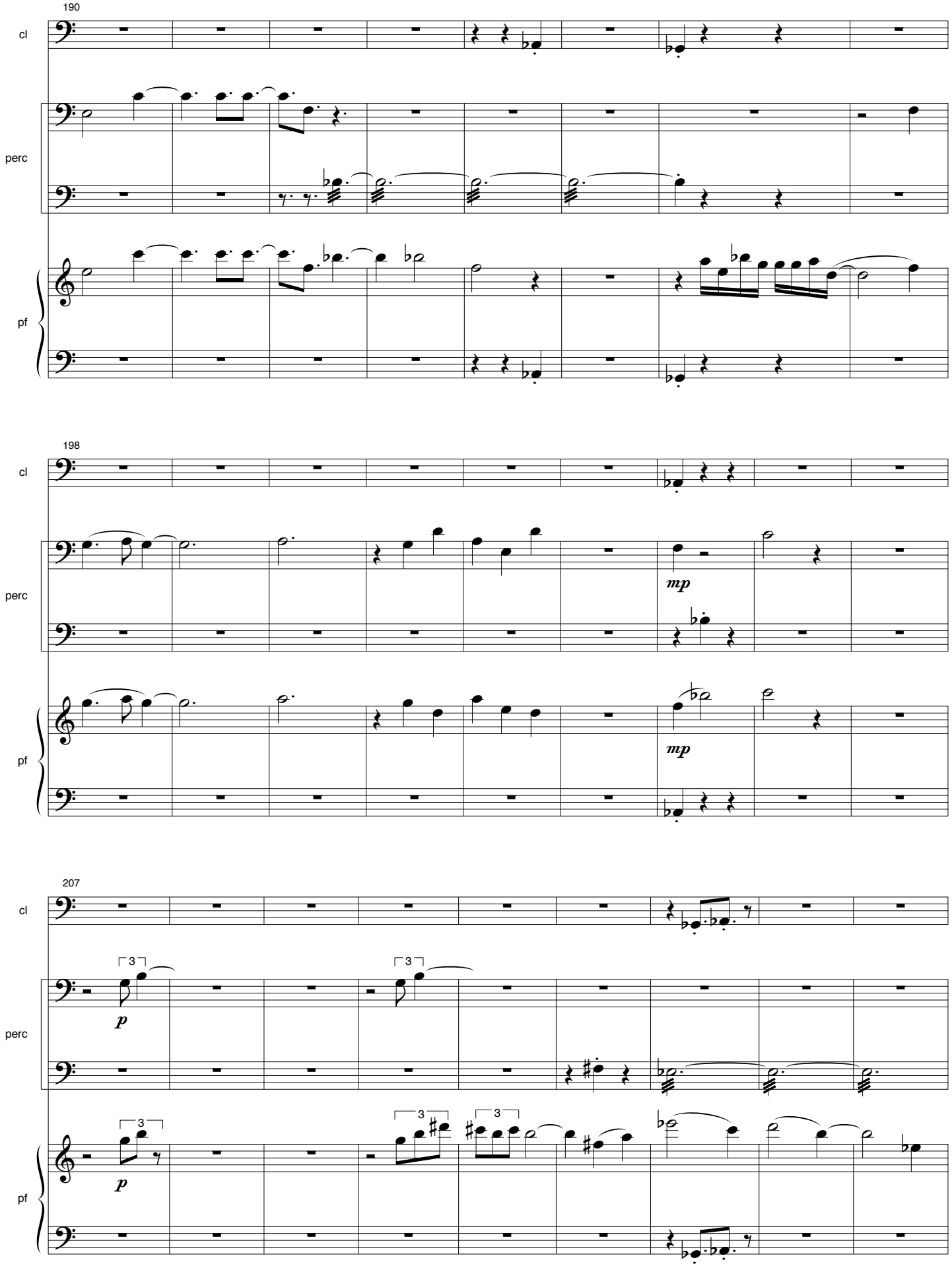

62
♩ = 152
cl
perc
pf
mp
mp
mp
p
medium mallets
E
pp sempre
mf
mp
p
pp
70
cl
perc
pf
79
cl
perc
pf
mp
mp

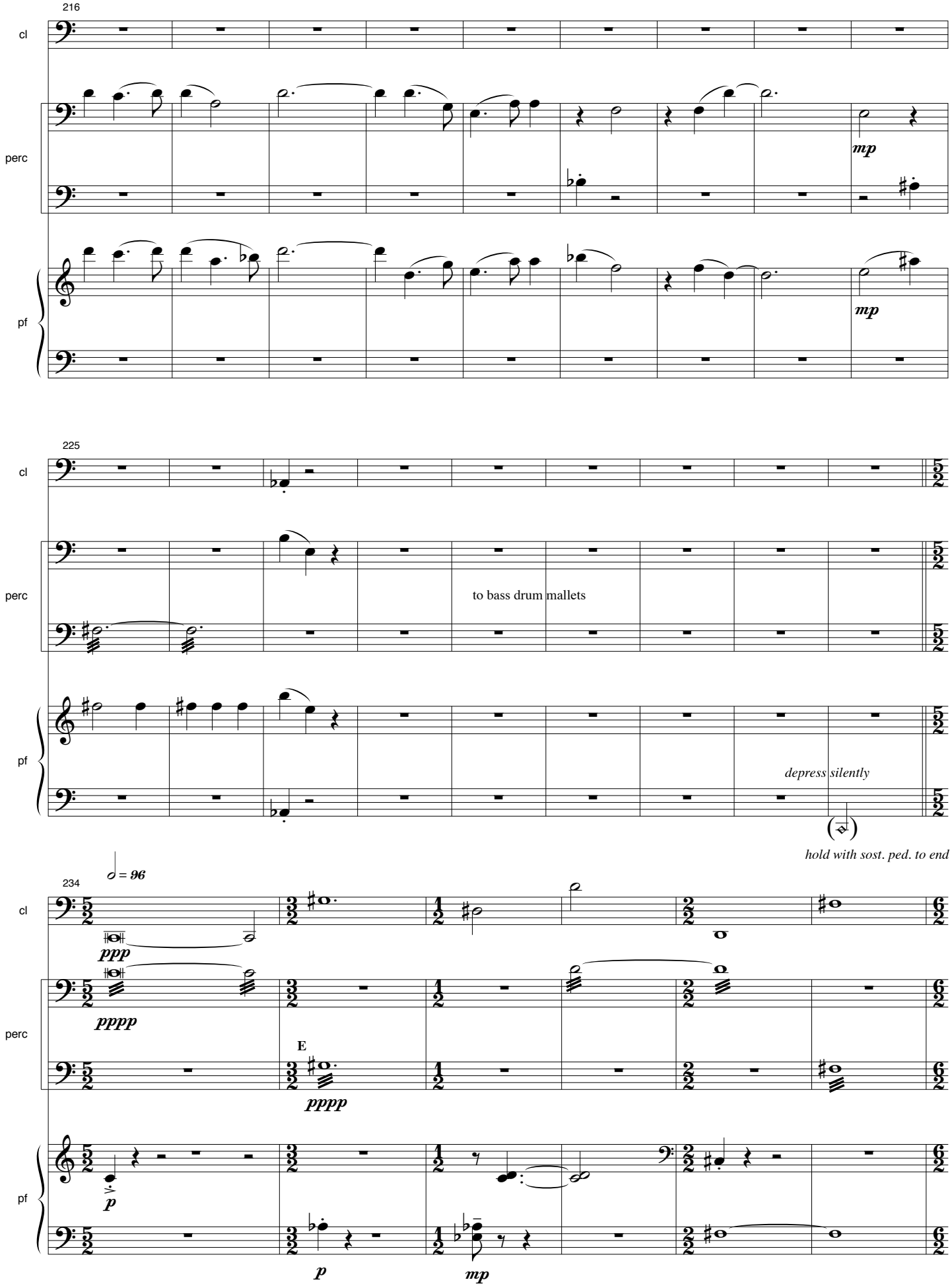

88
cl
perc
pf
97
cl
perc
pf
p
3
105
cl
perc
pf
3

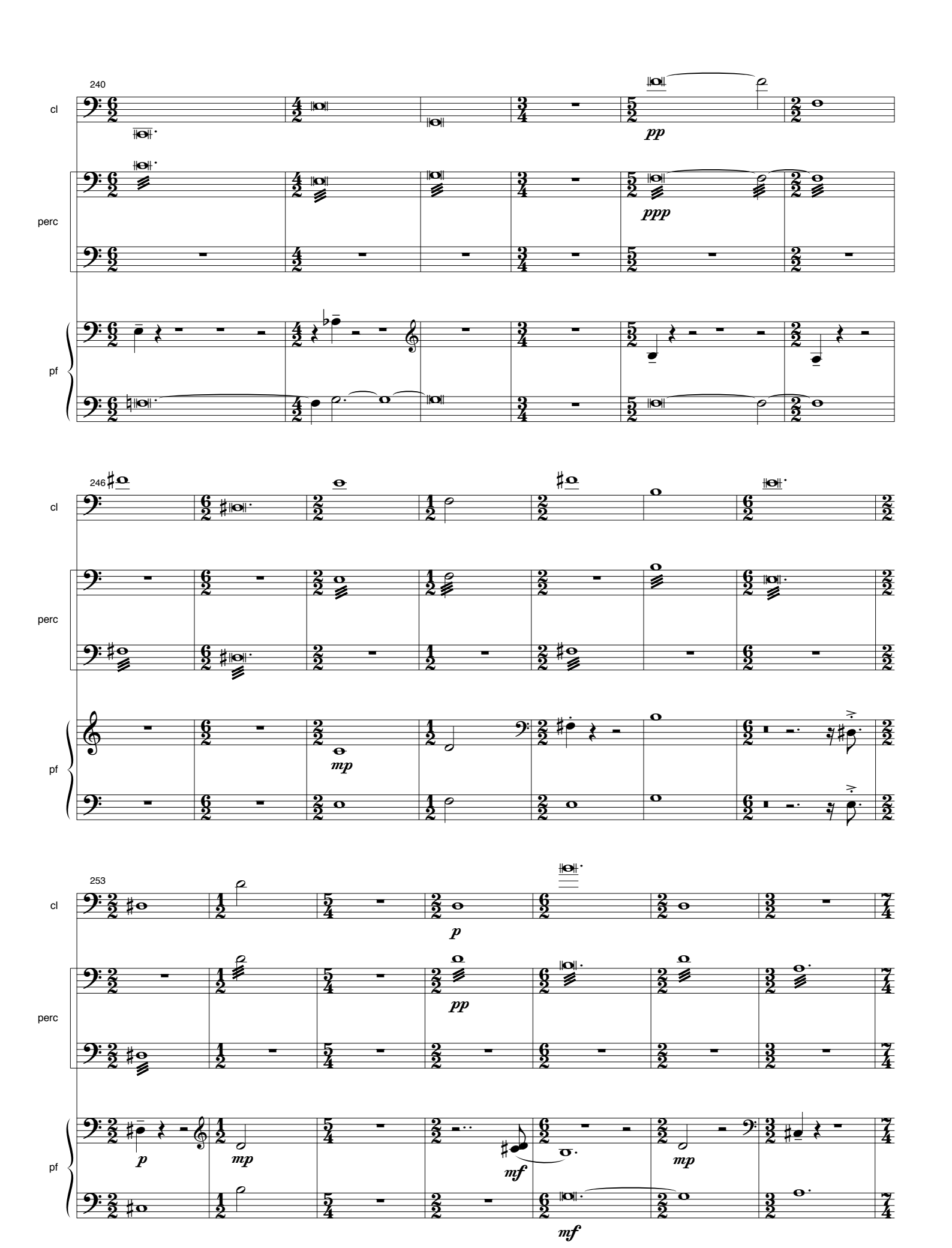

113
cl
perc
pf
121
cl
perc
pf
130
cl
perc
pf
mp
mp

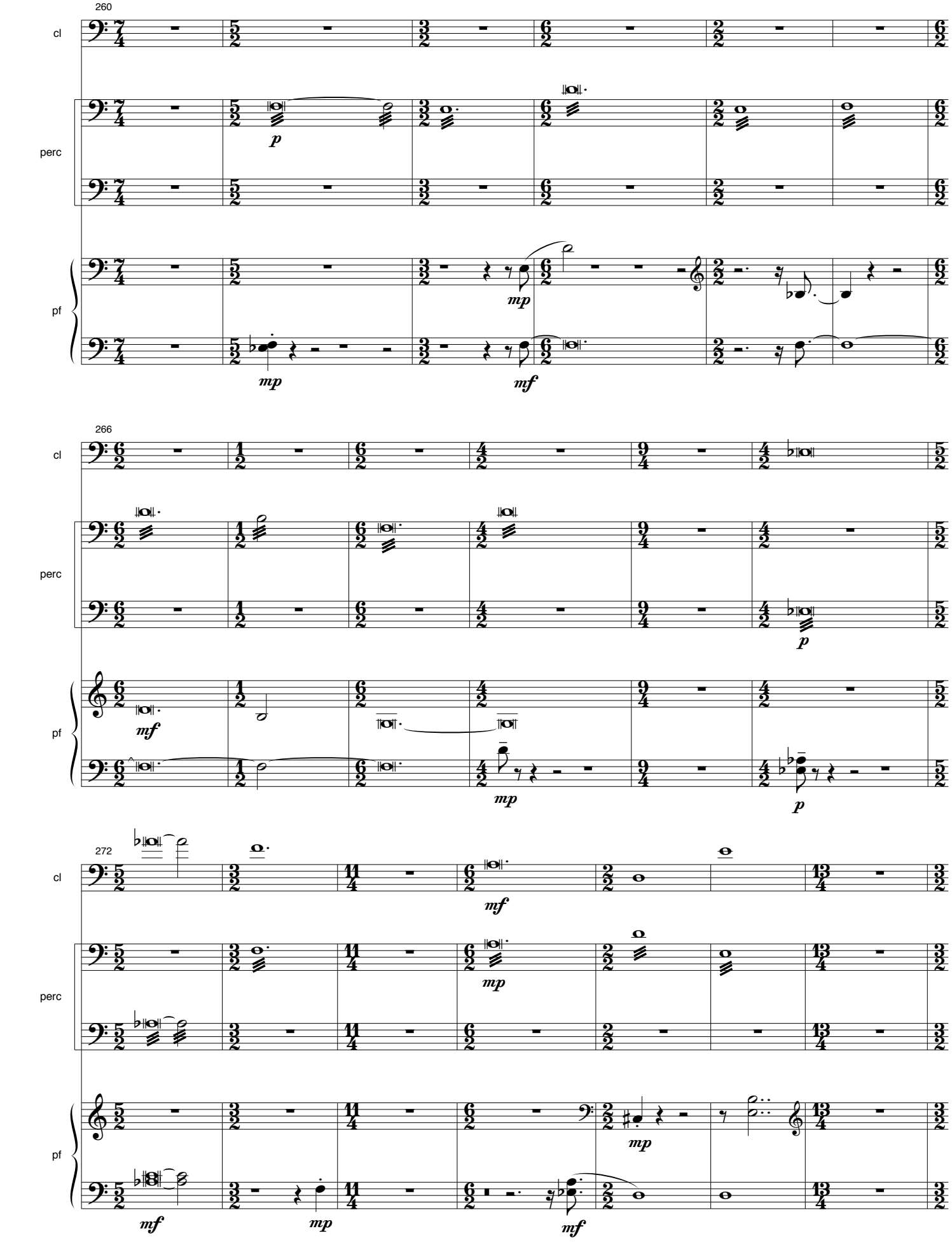

139
cl
perc
pf
148
cl
perc
pf
157
cl
perc
C
pf

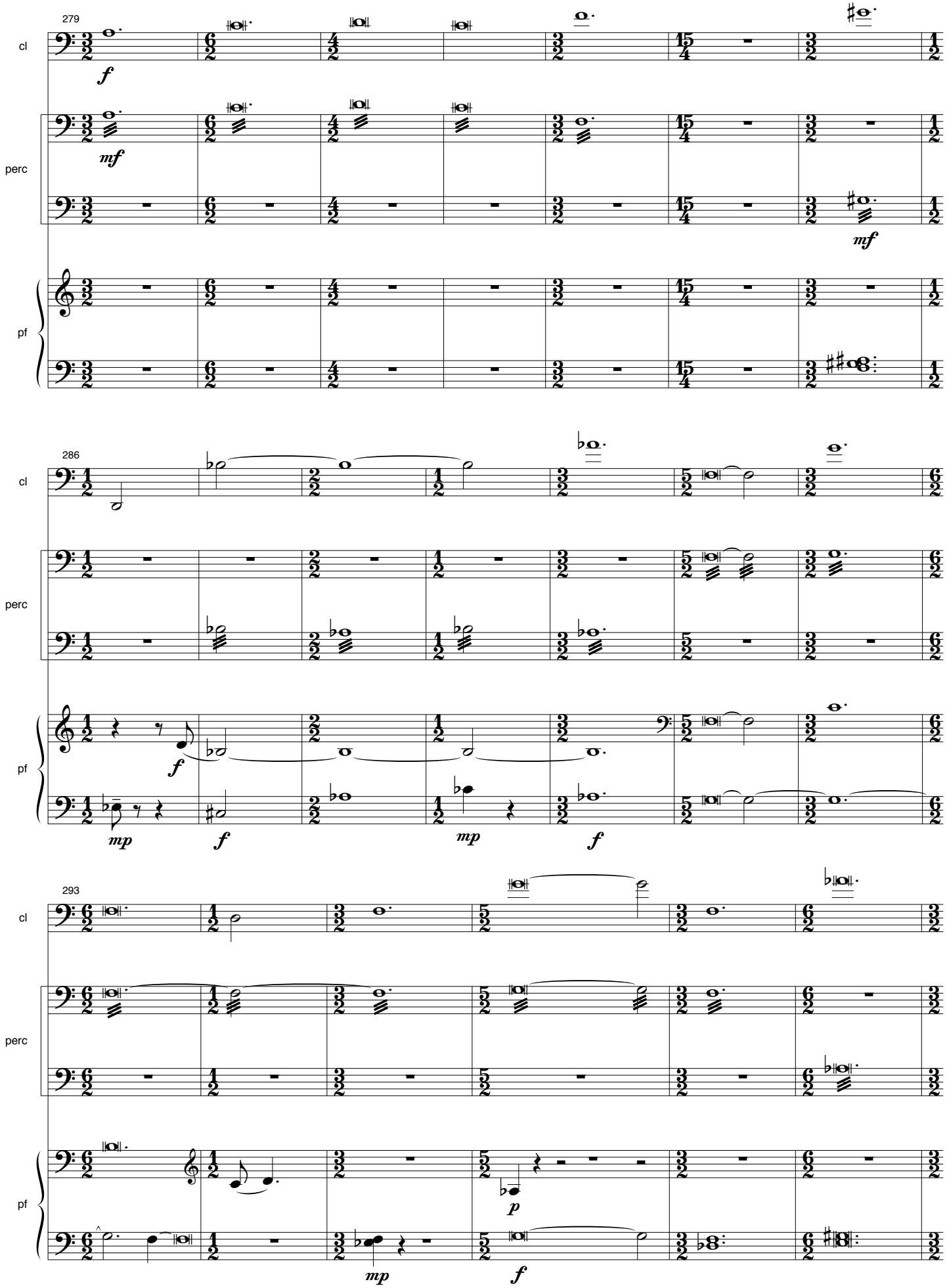

166
cl
perc
pf
p
174
cl
perc
E
p
3
3
3
pf
181
cl
perc
pf

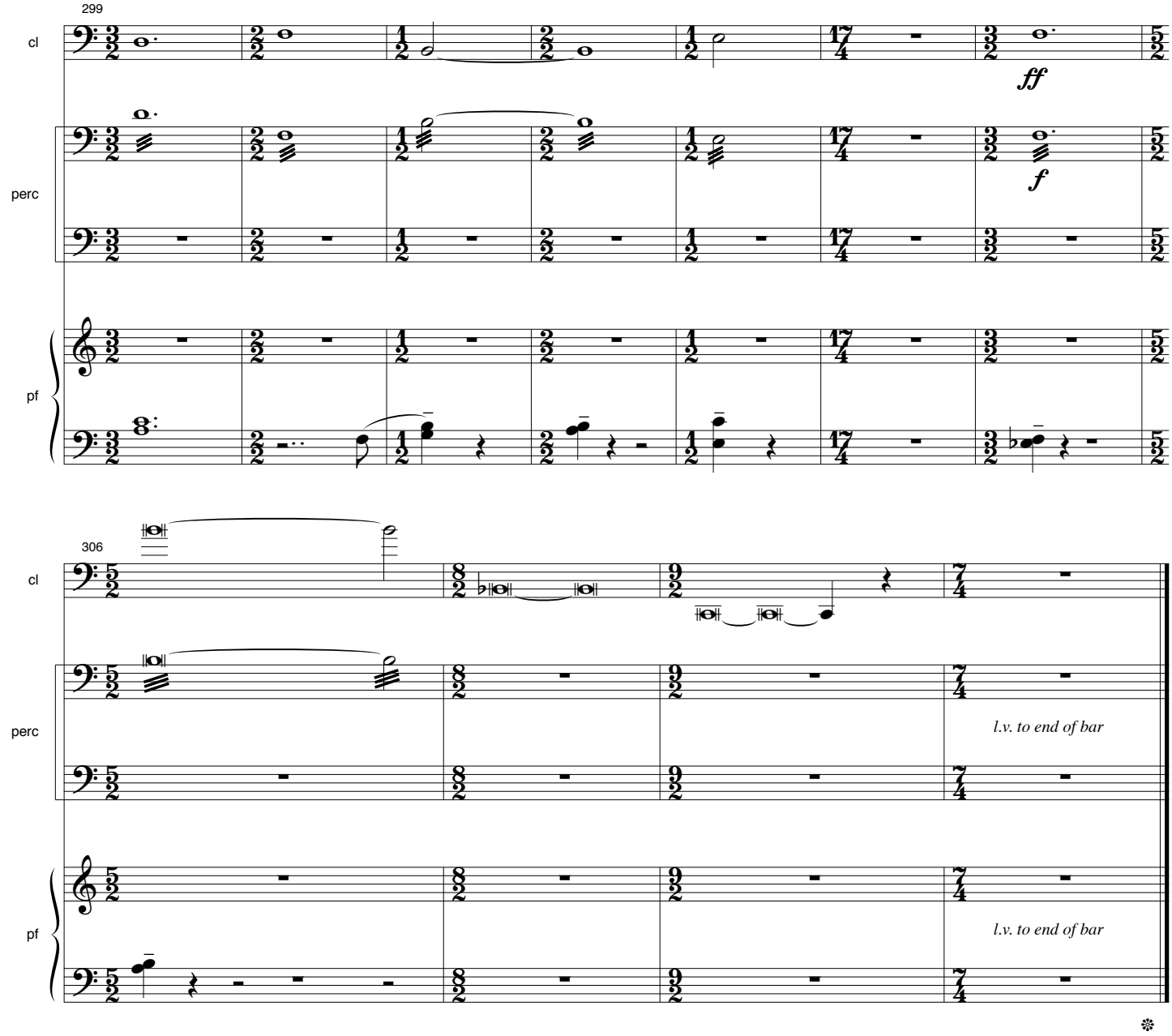

190
cl
perc
pf
198
cl
perc
pf
mp
mp
207
cl
perc
pf
3
p
3
3
3
p


216
cl
perc
pf
mp
mp
225
cl
perc
pf
to bass drum mallets
depress silently
hold with sost. ped. to end
234
♩ = 96
cl
perc
pf
ppp
pppp
E
pppp
p
p
mp


240
cl
perc
pf
pp
ppp
246
mp
253
p
pp
mf


260
cl
perc
pf
p
mp
mp
mf
266
cl
perc
pf
mf
mp
p
272
cl
perc
pf
mf
mp
mp
mf


279
cl
perc
pf
f
mf
mf
286
cl
perc
pf
mp
f
mp
f
293
cl
perc
pf
p
mp
f


299
cl
perc
pf
ff
f

306
cl
perc
pf
l.v. to end of bar
l.v. to end of bar