

*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 allotted 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.

# BACKYARD SUMMER PATIO

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♩ = 144

1

bass clarinet (score in C) *mp*

almglocken *f* hard mallets *mf* *mp*

high timpani *mf*

piano *mp* *f* *mf* *mp*

5

cl

perc *mp* *f*

pf *f*

9

cl

perc *mp*

pf *mp*

13

cl

perc

pf

*f*

*mp*

9:10

3

3

E

17

cl

perc

pf

*f*

*mp*

*f*

*mp*

6

3

3

9:8

6

9:8

20

cl

perc

pf

*f*

*mp*

*f*

*mp*

3

3

C

3

26

cl

perc

pf

*f*

*f*

*mp*

*f*

31

cl

perc

pf

*mf*

*mf*

*mp*

*f*

*mp*

*mf*

*mp*

*f*

37

cl

perc

pf

*mf*

*f*

*mf*

*mf*

*f*

*mp*

*f*

*mp*

*loco*

Sub-

cl

perc

pf

*f* *mp*

*mp* *f* *mp*

cl

perc

pf

*mf* *mp* *mp*

*mf* *mp* *mp*

cl

perc

pf

*mp* *f* *mf*

*f* *mf*

53

cl

perc

pf

mf

mp

mf

mp

7:8

7:8

3

3

5:4

57

cl

perc

pf

f

9:8

5:6

5:6

9:8

60

cl

perc

pf

f

mp

f

mp

7:8

7:8

7:8

11:12



62  $\bullet = 152$

cl

perc

pf

*mp*

*mp*

*mp*

*mf* *mp*

*p*

*pp*

*pp* sempre

medium mallets

E

70

cl

perc

pf

79

cl

perc

pf

*mp*

*mp*

88

cl

perc

pf

97

cl

perc

pf

105

cl

perc

pf

113

cl

perc

pf

121

cl

perc

pf

130

cl

perc

pf

*mp*

139

cl

perc

pf

Musical score for measures 139-147. The clarinet part (cl) has a few notes at the end. The percussion part (perc) has a complex rhythmic pattern with many notes. The piano part (pf) has a melodic line with many notes and slurs.

148

cl

perc

pf

Musical score for measures 148-156. The clarinet part (cl) has a rhythmic pattern. The percussion part (perc) has a complex rhythmic pattern. The piano part (pf) has a melodic line with many notes and slurs.

157

cl

perc

pf

Musical score for measures 157-165. The clarinet part (cl) has a rhythmic pattern. The percussion part (perc) has a complex rhythmic pattern with a 'C' marking. The piano part (pf) has a melodic line with many notes and slurs.

166

cl

perc

pf

*p*

174

cl

perc

pf

*p*

181

cl

perc

pf

190

cl

perc

pf

198

cl

perc

pf

207

cl

perc

pf

cl

perc

pf

cl

perc

pf

to bass drum mallets

depress silently

hold with sost. ped. to end

$\text{♩} = 96$

cl

perc

pf

*ppp*

*pppp*

*pppp*

*p*

*mp*

240

cl

perc

pf

*pp*

*ppp*

Detailed description: This system covers measures 240 to 245. The clarinet (cl) part starts with a quarter note in 6/8 time, followed by a half note in 4/4, and then rests in 3/4. In measure 245, it plays a half note in 5/4 and a quarter note in 3/2. The piano (pf) part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* for the clarinet and *ppp* for the piano. The percussion part is mostly silent, with some light textures in measures 245 and 246.

246

cl

perc

pf

*mp*

Detailed description: This system covers measures 246 to 252. The clarinet (cl) part has a melodic line with dynamics ranging from *mp* to *pp*. The piano (pf) part continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* for the piano. The percussion part is mostly silent, with some light textures in measures 246 and 247.

253

cl

perc

pf

*p*

*pp*

*p*

*mp*

*mf*

*mf*

Detailed description: This system covers measures 253 to 259. The clarinet (cl) part has a melodic line with dynamics ranging from *p* to *pp*. The piano (pf) part continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*, *mp*, *mf*, and *pp* for the piano. The percussion part is mostly silent, with some light textures in measures 253 and 254.



cl

perc

pf

*p*

*mp*

*mf*

cl

perc

pf

*mf*

*mp*

*p*

cl

perc

pf

*mf*

*mp*

*mf*

*mp*

279

cl

perc

pf

*f*

*mf*

*mf*

286

cl

perc

pf

*f*

*mp*

*f*

*mp*

*f*

293

cl

perc

pf

*p*

*mp*

*f*

cl

perc

ff

f

pf

306

cl

perc

f

l.v. to end of bar

l.v. to end of bar

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