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Brush Strokes

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# Brush Strokes

by Reid Merzbacher

**Ensemble:**

Clarinet in B $\flat$  (doubling Bass Clarinet in B $\flat$ )

Violoncello

Piano

**Symbols:**

$\flat$  Three-quarter flat

$\flat$  Quarter flat

$\sharp$  Quarter sharp

$\sharp$  Three-quarter sharp

*n* Niente (nothing)

**Notes:**

1. Noteheads followed by dark lines should be held without vibrato, with their durations approximately corresponding to the lengths of the lines.
2. In this piece, boxed notation is used to create constantly changing lines with an inexact duration. The figures in the adjacent boxes should be repeated without breaks in any order for the duration of the line that follows.
3. In sections with non-traditional notation, arrows are often used to coordinate the parts. In cases where the arrow does not point exactly at a note or object, the offset should be taken literally. As an example, if the clarinet part has an arrow pointing to blank space immediately following a note in the piano part, the clarinetist should play the corresponding figure a moment after the piano's note is played.
4. Accidentals last for a full bar.
5. The score is written in transposition.

Written for Ensemble Dal Niente

# Brush Strokes (2018)

for Clarinet, Violoncello, and Piano

Reid Merzbacher (b. 1998)

*Coursing with energy. Barlines approximately indicate seconds (1 bar = 45-80 bpm)...*

Bass Clarinet in Bb *ff*

Violoncello *ff*

1/4-tone bend

B. Cl.

Vc.

Pno. *sfz*

B. Cl.

Vc.

Pno. *rfz*

(♩=60)

6

1

2

B. Cl. *...ferocious and rapid...*

Vc. *...ferocious and rapid...*

Pno. *fff* *Ped.* *8<sup>vb</sup>*

3

B. Cl. *poco dim.*

Vc. *poco dim.*

Pno. *mf* *ff*

*Wait until the chord is fully covered by cello and bass clarinet...*

3 *...like a bell, with the overtones emphasized by the right hand (♩=60)...*

To Clarinet in B♭

B. Cl. *n*

Vc.

Pno. *mf*

*...wait to enter until chord is fully covered...*

(8) *..|*

4

Vc. *n*

...let cello fade...

4 ...♩=146...

Pno.

Ped.

...slightly less rapid...

Cl. *mf*

...slightly less rapid...

Vc. *mf*

Pno.

5

Cl. ...gradually slow to septuplet rhythm... ...♩=66...

7

Vc. ...gradually slow to 32nd rhythm... ...♩=66...

7

7

5

...♩=66...


Pno. *mf*


*f*

Cl.  *dim. poco a poco*


Vc.  *dim. poco a poco*

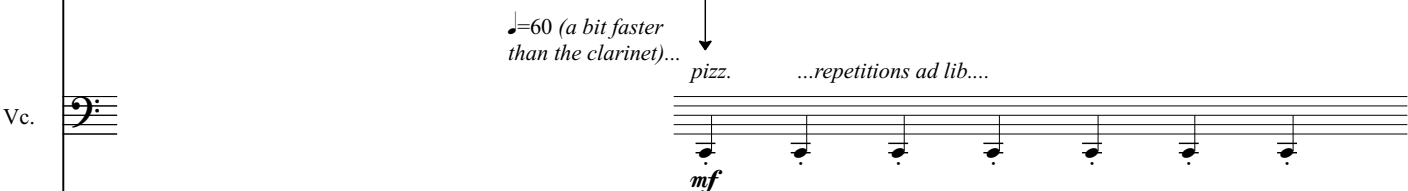
Pno.  *...conduct quarter-notes, if necessary...*

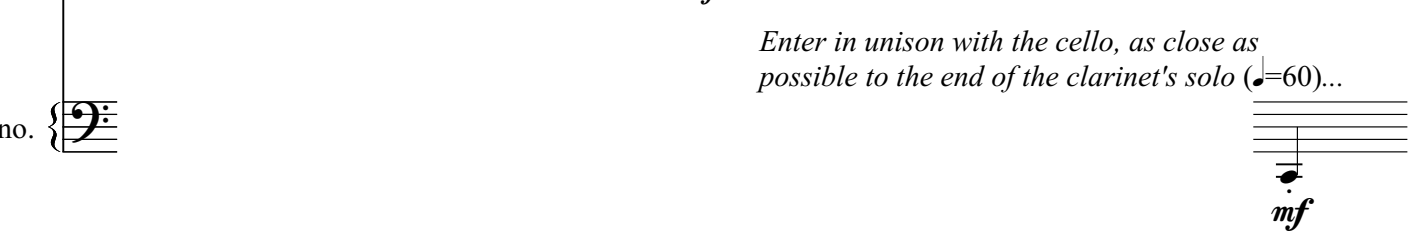
Cl.  *(mp)* *p* *...relax the tempo slightly (to ♩=50)...*

Vc.  *(mp)* *(p)* *(ppp)* *n*

Cl. 

Cl.  *...ignore the cello...*

Vc.  *mf* *pizz.* *...repetitions ad lib...*

Pno.  *mf* *Enter in unison with the cello, as close as possible to the end of the clarinet's solo (♩=60)...*

*♩=60 (a bit faster than the clarinet)...*

*...poco rit.*

Cl. *To Bass Clarinet*

(♩=50) *mf*

Vc.

Pno.

Vc.

10

*...regardless of notation, the Cs should always fall on the beat and have a consistent character...*

*...continue in the same manner, with the left hand playing short and precise notes, and the right hand playing slightly heavily and hurried...*

Pno.

10

5 6 7

Vc.

Pno.

5 6 6

Vc.

Pno.

7 10 5 6



**11** ( $\text{♩}=60$ )... *mf*

B. Cl. *mf*

Vc.

Pno.

B. Cl.

Vc.

Pno.

**12** *Cacophonous* ( $\text{♩}=148$ )... *ff*

B. Cl. *ff*

Vc. *ff* arco

Pno. *ff*


*...poco rit.*


B. Cl. 

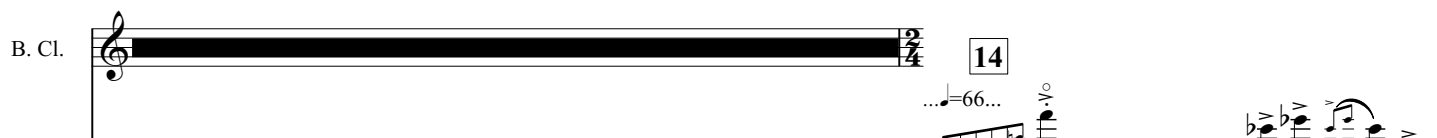
Vc. 


Pno. 

B. Cl. 

Vc. 

Pno. 

B. Cl. 


Vc. 

Pno. 



...( $\text{♩}=80$ )...


B. Cl. 


Vc. 

Pno. 

...( $\text{♩}=80$ )...


16


B. Cl. 

Vc. 

Pno. 

...conduct quarter-notes, if necessary...

B. Cl. 

Vc. 

B. Cl. 

Vc. 

17

B. Cl.

Vc.

Pno.

*pp cresc.*

*p*

B. Cl.

Vc.

Pno.

*ppp*

*ppp*

*...espressivo; relax tempo slightly (♩=60)...*

18

19

Pno.

*p*

*mp*

*p*

20

B. Cl.

Vc.

Pno.

*p*

ord.

sul pont.

*ff*

21

*ff*

Resonant and forceful (♩=92)...

Resonant and forceful, like a timpani (♩=92)...

21

*ff*

8<sup>vb</sup>

22

B. Cl.

Pno.

22

(8)

23

B. Cl.

Pno.

To Clarinet in B♭

23

...maintain the same energy without the bass clarinet...

3

3

(8)

24 Enter imperceptibly (♩=92)... ...♩=84...

Cl. *n*

Vc. *ord.* *n*

Pno. *dim. poco a poco* ...start to decay... ...♩=84...

(8)

25 ...♩=76... ...♩=66...

Cl. *p*

Vc. *p* *mp* *p*

Pno. *mp* *p* ...like an echo (♩=66).

(8)

26

Cl. *pp* *p* *mp* *mf*

Vc. *pp* *p* *mp* *mf*

27 ...cut off on downbeat.

Cl. *f* *ff* *fff*

Vc. *f* *ff* *fff*

...nonresonant; the duration of the notes should vary ad lib.: each note should last for 1.5 to 3 seconds, with the last one being slightly longer.

Vc.