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Title

Brush Strokes

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Publication Date

2020

Brush Strokes

by Reid Merzbacher

Ensemble:

Clarinet in B♭ (doubling Bass Clarinet in B♭)

Violoncello

Piano

Symbols:

 Three-quarter flat

 Quarter flat

 Quarter sharp

 Three-quarter sharp

 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 B \flat

Violoncello

B. Cl.

Vc.

Pno.

sfz

1

B. Cl.

Vc.

Pno.

rfz

2

B. Cl.

Vc.

Pno.

...ferocious and rapid...

...ferocious and rapid...

2

3

ffff *8vb* *ped.*

3

B. Cl.

Vc.

Pno.

poco dim.

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

3 ...like a bell, with the overtones emphasized by the right hand ($\downarrow=60$)...

poco dim.

(8)-----

To Clarinet in B \flat

B. Cl.

Vc.

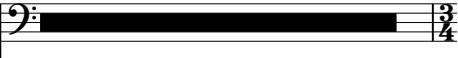
Pno.

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

mf

(8)-----

4

Vc. 

Pno. 

...let cello fade...

Pno. 

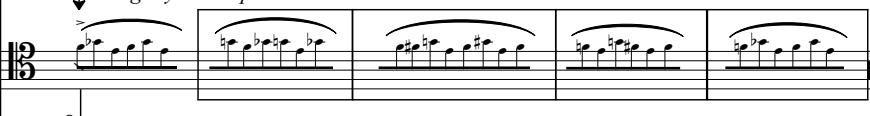
Ped.

...slightly less rapid...

Cl. 

mf

...slightly less rapid...

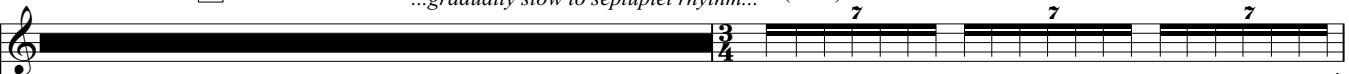
Vc. 

mf

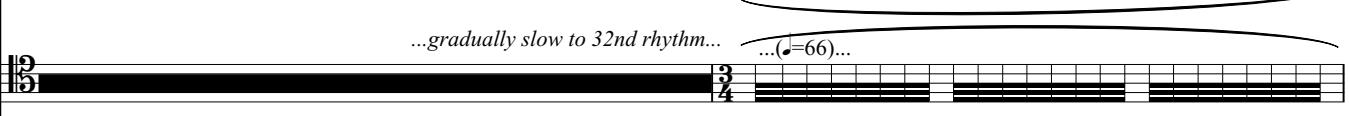
Pno. 

—

5

Cl. 

...gradually slow to septuplet rhythm... (♩=66)...

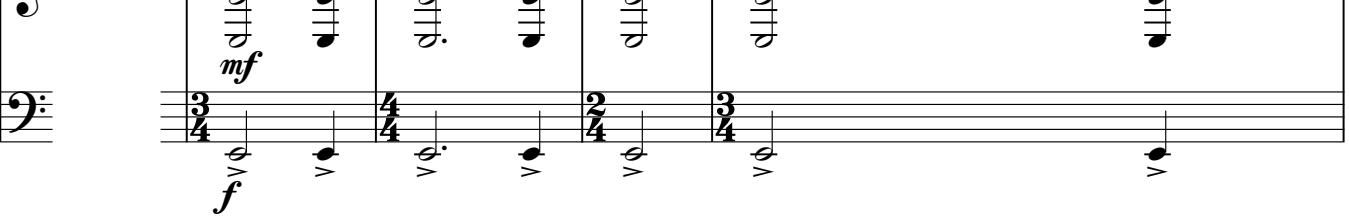
Vc. 

...gradually slow to 32nd rhythm... (♩=66)...

Pno. 

mf

5 *♩=66...*



f

Cl. 

Vc. 

Pno. 

dim. poco a poco

dim. poco a poco

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

Cl. 

Vc. 

(mp) **p** *...relax the tempo slightly (to $\text{♩}=50$)...*

(p) *...relax the tempo slightly (to $\text{♩}=50$).*

(ppp) **n**

Cl. 

Cl. 

...ignore the cello...

...poco rit.

$\text{♩}=60$ (a bit faster than the clarinet)...

pizz.

...repetitions ad lib....

Vc. 

mf

Pno. 

Enter in unison with the cello, as close as possible to the end of the clarinet's solo ($\text{♩}=60$)...

mf

Cl.

(♩=50) **9** To Bass Clarinet

Vc.

Pno.

10

Vc.

...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.

Vc.

Pno.

Vc.

Pno.

11

B. Cl. (♩=60)... 5 6 6 5

mf

Vc.

Pno. 6 3 . . 5 . . 6

B. Cl. 6 5 7 6 | 2

Vc. 3 | 2

Pno. 7 6 10 . . . | 2

B. Cl. 7 ...poco rit. 5 | 12 Cacophonous (♩=148)... ff

Vc. ...poco rit. | 16 Cacophonous (♩=148)... arco ff

Pno. 11 ...poco rit. 6 | 12 Cacophonous (♩=148)... ff

16 8 ff

Musical score for B. Cl., Vc., and Pno. The score consists of three staves. The B. Cl. staff has a treble clef and a key signature of one sharp. The Vc. staff has a bass clef and a key signature of one sharp. The Pno. staff has two staves, both with treble clefs and a key signature of one sharp. Measure 5 starts with a 16/16 time signature. The B. Cl. and Vc. play eighth-note patterns, while the Pno. plays eighth-note chords. Measure 6 begins with a 6/16 time signature, indicated by a bracket under the first six notes of the Pno. staff. The B. Cl. and Vc. continue their eighth-note patterns, and the Pno. plays eighth-note chords.

B. Cl.

13

B. Cl. **13**

Vc. ... $\text{♪}=324$ ($\text{♩}=108$)... sul C

Pno. **13**

ff fff

(no pedal)

Musical score for orchestra and piano, page 14. The score includes parts for Bassoon (B. Cl.), Cello (Vc.), and Piano (Pno.). The piano part features complex chords and sixteenth-note patterns. The bassoon and cello parts have eighth-note patterns. Measure 14 starts with a dynamic of *fff*. The piano part has a tempo of $=66$ and a dynamic of *v.*

... (♩=66) ...

B. Cl.

Vc.

Pno.

B. Cl.

Vc.

Pno.

Vc.

Pno.

15

15

... follow cello's accelerando...

B. Cl. ... (♩=80) ...

Vc. ... (♩=80) ...

Pno. { ♩:3 4 ... (♩=80) ... ♩:4

B. Cl. 16

Vc.

Pno. { ♩:3 4 16 ... conduct quarter-notes, if necessary... ♩:4 ppp

B. Cl.

Vc.

B. Cl.

Vc.

17

B. Cl.

Vc.

Pno.

pp cresc.

17

B. Cl.

ppp

Vc.

ppp

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

Pno.

p

p

p

p

p

p

18

Pno.

p

mp

p

p

p

p

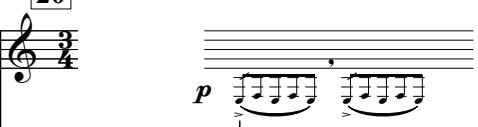
p

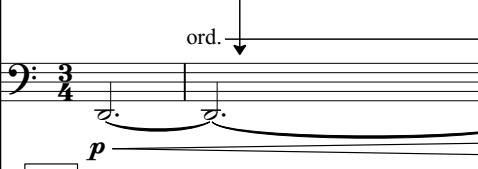
p

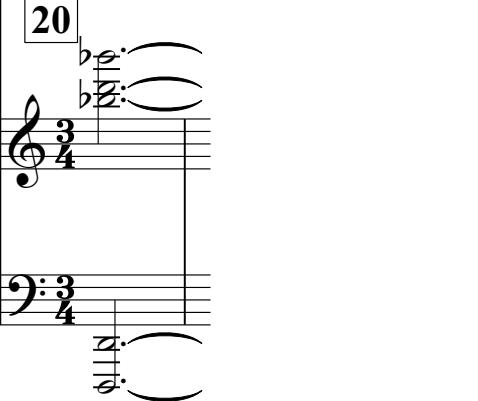
p

19

20

B. Cl. 

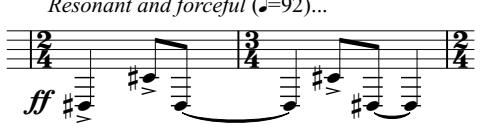
Vc. 

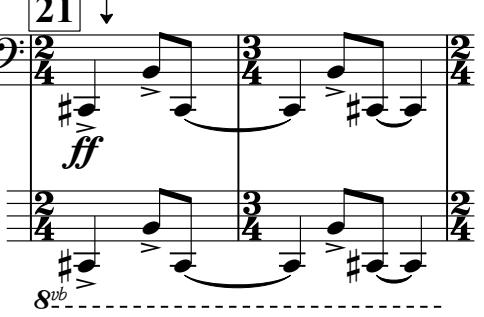
Pno. 

20

p ord. → sul pont. 

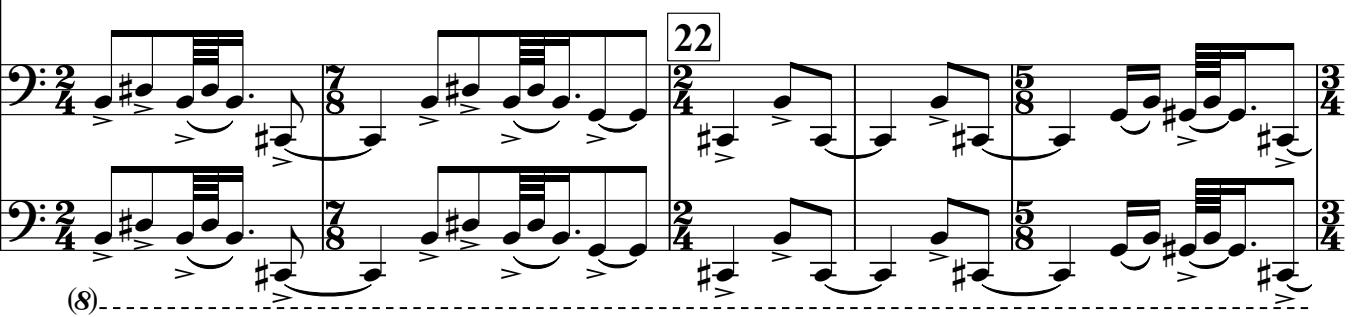
21

Resonant and forceful (♩=92)... 

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

22

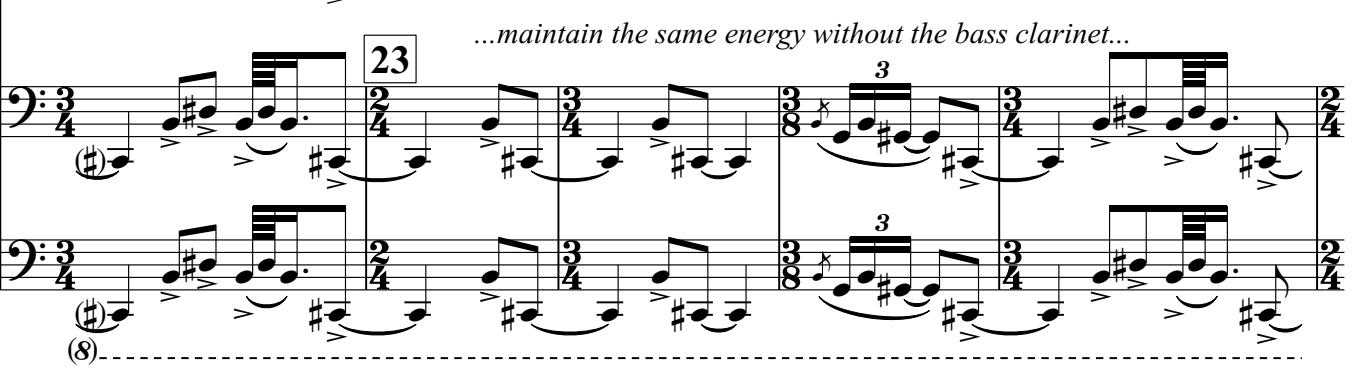
B. Cl. 

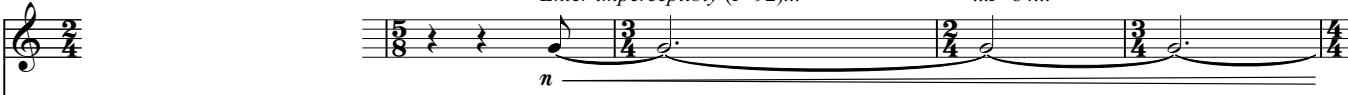
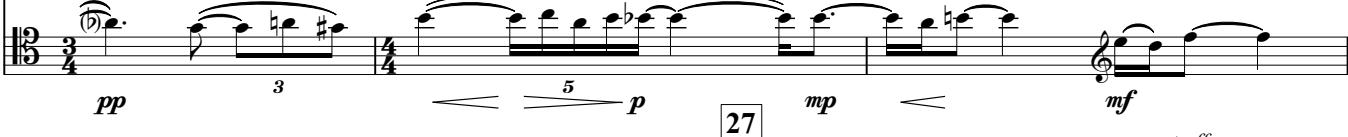
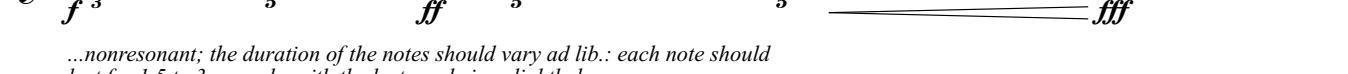
Pno. 

(8)-----

23

To Clarinet in B♭ 

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

24 *Enter imperceptibly (♩=92)...* ...♩=84...
 Cl. 
 Vc. 
24 *...start to decay...* ...♩=84...
 Pno. 
 dim. poco a poco
 (8)-----
25 ...♩=76... ...♩=66... **25** ...♩=76... ...♩=66...
 Cl. 
 Vc. 
 Pno. 
 mp
 p
 (8)-----
26
 Cl. 
 Vc. 
27 ...cut off on downbeat.
 Cl. 
 Vc. 
 ...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. 