

Adam Roberts

Nostalgia Variations

for bass clarinet and marimba

ca. 18 minutes

for Amy and Matt;
aka Transient Canvas

Nostalgia Varations

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Tema

$\text{♩} = 52$ semplice

-----> flz. -----> ord.

-----> breathy

(slap tongue)

Bass Clarinet
in B \flat

Musical score for Bass Clarinet in B \flat and Marimba, measures 1-4. The Bass Clarinet part starts with a *p* dynamic, followed by *f*, *p*, *mp*, and *p*. The Marimba part starts with *p*, followed by *f* and *p*. The score includes dynamic markings and performance instructions like 'flz.', 'ord.', and 'breathy'.

Musical score for Bass Clarinet and Marimba, measures 5-8. The Bass Clarinet part starts with *ppp*, followed by *p*, *f*, *p*, *mp*, *p*, and *ppp*. The Marimba part starts with *ppp*, followed by *p*, *f*, and *p*. The score includes dynamic markings and performance instructions like 'flz.', 'ord.', and 'breathy'.

Musical score for Bass Clarinet and Marimba, measures 9-12. The Bass Clarinet part starts with *p*, followed by *f*, *p*, *mp*, *p*, and *ppp*. The Marimba part starts with *p*, followed by *f*, *p*, and *ppp*. The score includes dynamic markings and performance instructions like 'flz.', 'ord.', and 'breathy'.

Musical score for Bass Clarinet and Marimba, measures 13-16. The Bass Clarinet part starts with *f*, *p*, *mp*, *p*, *ppp*, *p*, *f*, *p*, *mp*, and *pp*. The Marimba part starts with *f*, *p*, *ppp*, *p*, *f*, and *p*. The score includes dynamic markings and performance instructions like 'flz.', 'ord.', and 'breathy'.

Musical score for Bass Clarinet and Marimba, measures 17-20. The Bass Clarinet part starts with *p*, followed by *f*, *p*, *mp*, *pp*, *p*, *f*, *p*, *mp*, and *ppp*. The Marimba part starts with *p*, followed by *f*, *p*, *mp*, *pp*, *p*, *f*, and *pp*. The score includes dynamic markings and performance instructions like 'flz.', 'ord.', and 'breathy'.

Musical score for Bass Clarinet and Marimba, measures 21-24. The Bass Clarinet part starts with *p*, followed by *f*, *p*, *mp*, *p*, *mf*, and *pp*. The Marimba part starts with *p*, followed by *f*, *p*, *mf*, and *pp*. The score includes dynamic markings and performance instructions like 'flz.', 'ord.', and 'breathy'.

Variation 1

-----> key clicks

24 $\text{♩} = 66$

B. Cl. *fp* *tr*

Mar. *p* *f* *p* *p*

-----> key clicks

27 *fp* *tr*

B. Cl. *fp* *tr*

Mar. *f* *pp* *p*

-----> key clicks

29 *fp* *tr*

B. Cl. *fp* *tr*

Mar. *f* *p* *p*

31 *fp*

B. Cl. *fp*

Mar. *f* *p*

32 *fp*

B. Cl. *fp*

Mar. *p* *f* *p*

34 *fp*

B. Cl. *fp*

Mar. *p* *f* *p* *f*

4

B. Cl. 36 *fp*

Mar. *p* *f* *pp* *< f >*

B. Cl. 38 *fp* flz. *fp*

Mar. *p* *f* *p*

B. Cl. 40 ord. flz. ord. *f* *fp*

Mar. flz. ord. *f* *fp*

B. Cl. 41 flz. ord. flz. *f* *fp*

Mar. *f* *fp* *f* *fp*

B. Cl. 42 ord. *f* *fp* *f*

Mar. *f* *fp* *f*

Variation 2

♩=82 rhythmic, hard-edged

44

B. Cl. *f mp f mp f mp f mp*

Mar. *f mp f mp f mp f mp*

49

B. Cl. *f mp f mp f mp f mp*

Mar. *f mp f mp*

55

B. Cl. *f mp f mp f mp f mp f mp*

Mar. *f mp f mp f mp f mp f mp*

61

B. Cl. *f mp f mp f mp f mp f* *growl, flz.*

Mar. *f mp f mp f mp f mp*

ord.

66

B. Cl. *fmp ff f fp*

Mar. *f mp f fp*

ord. *flz.*

68

B. Cl. *f*

Mar. *mp*

tr

Variation 3

$\text{♩} = 50$ *breathy, pensive, inward-looking*

87

B. Cl. *pp*

Mar. *ppp* *pp* *ppp* *ppp* *p*

90

B. Cl. *p* *pp* *mp* *p* *pp*

Mar. *pp* *p* *pp*

92

B. Cl. *pp* *p* *mf* *p*

Mar. *p* *mf* *p*

94

B. Cl. *mf* *p* *f* *f* *mf* *fp*

Mar. *fp* *mp* *fmp* *fmp*

97

B. Cl. *f* *mf* *fp*

Mar. *fmp* *fmp*

99

B. Cl. *fmp* *f*

Mar. *fmp*

110

B. Cl. *tr* *5* *5* *5* *5* *ff* *flz.* *5* *5*

Mar. *tr* *5* *5* *5* *5* *ff* *fp*

Detailed description: This system covers measures 110 and 111. The B. Cl. part features a series of trills, each marked with a '5' and a fermata. The dynamics range from *ff* to *flz.* (flautissimo). The Mar. part mirrors the B. Cl. part with trills and dynamic markings of *ff* and *fp*.

112

B. Cl. *mp* *ff* *ca. 6"*

Mar. *f* *3* *mp* *ff* *ca. 6"*

-----> overblow

Detailed description: This system covers measures 112 and 113. The B. Cl. part has a melodic line starting at *mp* and reaching *ff* by the end of the measure, with a note marked *ca. 6"*. The Mar. part features a triplet of eighth notes marked *f* and a melodic line starting at *mp* and reaching *ff*, also with a note marked *ca. 6"*. An *overblow* instruction with a dashed arrow points to the final note of the B. Cl. part.

115

B. Cl. *ppp* *ppp* *3*

Mar. *ppp* *ppp*

Detailed description: This system covers measures 114, 115, and 116. The B. Cl. part consists of a melodic line starting at *ppp*, moving to a higher register, and ending with a triplet of eighth notes. The Mar. part has a similar melodic line, also starting at *ppp*.

119

B. Cl. *pp* *3* *p* *5* *5* *5* *5* *ppp*

Mar. *pp* *5* *5* *5* *5* *ppp*

Detailed description: This system covers measures 118, 119, and 120. The B. Cl. part starts with a triplet of eighth notes marked *pp*, followed by a melodic line with quintuplets marked *p* and *ppp*. The Mar. part has a similar melodic line with quintuplets marked *pp* and *ppp*.

Variation 4

♩=86 celebratory, spiraling

10

120

B. Cl. *p*

Mar. *p*

122

B. Cl. *f*

Mar. *f*

125

B. Cl.

Mar.

127

B. Cl. $\text{♩}=102$

Mar.

129

B. Cl.

Mar.

132

B. Cl.

Mar.

134

B. Cl.

Mar.

137

B. Cl.

Mar.

140

B. Cl. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{5}{16}$ $\frac{9}{16}$

Mar. $\frac{6}{16}$ $\frac{9}{16}$ $\frac{5}{16}$ $\frac{9}{16}$

fmp *fmp* *fmp* *fmp* *f* *fmp*

5:3 *5:3* *3* *3* *3* *3*

145

B. Cl. $\frac{2}{4}$ $\frac{9}{16}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{7}{16}$

Mar. $\frac{2}{4}$ $\frac{9}{16}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{7}{16}$

mp *mf* *f* *mp*

3 *3* *3* *3*

150

B. Cl. $\frac{7}{16}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{7}{16}$

Mar. $\frac{7}{16}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{7}{16}$

mp *f* *mp*

3 *3*

155

B. Cl. $\frac{7}{16}$ $\frac{2}{4}$ $\frac{11}{16}$ $\frac{2}{4}$ $\frac{7}{16}$ $\frac{2}{4}$

Mar. $\frac{7}{16}$ $\frac{2}{4}$ $\frac{11}{16}$ $\frac{2}{4}$ $\frac{7}{16}$ $\frac{2}{4}$

fmp *fmp*

3 *3*

160

B. Cl. $\frac{2}{4}$ $\frac{4}{4}$

Mar. $\frac{2}{4}$ $\frac{4}{4}$

162

B. Cl. $\frac{4}{4}$ $\frac{8}{16}$

Mar. $\frac{4}{4}$ $\frac{8}{16}$

f *p*

Variation 5

12

♩=72 light, playful

164

B. Cl. *p* *pp* *p*

Mar. *p*

170

B. Cl. *pp*

Mar. *pp*

175

B. Cl.

Mar.

180

B. Cl.

Mar.

attacca

Variation 6
♩=69 airy, light, delicate

183

B. Cl. *ppp*

Mar. *ppp*

9 5 5 5 9 5

185

B. Cl. *ppp*

Mar. *ppp*

9 5 5

187

B. Cl.

Mar.

9 5 5 5 5

189

B. Cl.

Mar.

ripple roll

9 9 9 9 9 5 5 5 5

192 **accel.**

B. Cl. *< p > pp < mp > p*

Mar. *< p > pp < mp > p*

< p > pp < mp > p

197

B. Cl. *< mf > mp < f > mf*

Mar. *< mf > mp < f > mf*

♩=92

< mf > mp < f > mf

202

B. Cl.

Mar.

9 9

203

B. Cl. *f*

Mar. *f*

9 9 *f* *f*

Variation 7

♩=88 hard-edged, lyrical, driving

14
204

B. Cl. *fp fp fp fp fp mf mp*

Mar. *f*

209

B. Cl. *f mp*

Mar. *mp³ f mp f mp f*

213

B. Cl. *f <ff mp f*

Mar. *mp f mp f mp mf ff*

216

B. Cl. *mp f*

Mar. *mp f mp f mp f*

220

B. Cl. *mp f mp*

Mar. *mp f mp f mp*

224 B. Cl. *f* *mp* *fp* *fp* *fp*

Mar. *f* *mp* *f* *mp* *f* *mf* *f*

229 B. Cl. *fp* *fp* *mf* *mp* *f*

Mar. *f*

♩ = ♩. ♩ = 110

233 B. Cl. *fp* *fp* *fp*

Mar. *mf* *mp* *f* *mp* *f* *f*

239 B. Cl. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Mar. *f*

248 B. Cl. *fp* *fp* *fp* *fp* *f*

Mar. *f*

254 B. Cl. *f*

Mar. *f*

260 B. Cl. *p* *ff*

Mar. *ff*

Variation 8

16

♩=50 mournful, inward-looking

266

B. Cl. *ppp* *pp* *pp* *ppp*

no attack, halos of sound
ripple roll
5-8 seconds

Mar. *ppp*

273

B. Cl. *pp* *p* *p* *pp* *p* *mp* *mp* *pp*

Mar. *p* *mp*

277

B. Cl. *p* *mp* *mf* *p* *mf*

Mar. *f pp*

280

B. Cl. *p* *mp* *p* *mp* *pp*

Mar. continue to improvise on similar patterns as the harmony changes
mp *p*

284

B. Cl. *mp* *mf* *mp* *p* *mp* *p*

Mar. *mp* *mf* *p*

287

B. Cl. *mp* *mf* *mf*

Mar. *mf*

289

B. Cl. *mp* *mf*

Mar. *mp* *mf* *ff*

Variation 9

♩=56 light, fluid, ethereal

294 *flz.* 17

B. Cl. *pp* 11 11 11 11

Mar. *pp* 7 7 7 7

296

B. Cl. 11 11 11 *ppp* 10 10

Mar. *ppp* 7 7

298

B. Cl. 10 10 *pp* 10 10

Mar. 7 7 *pp* 7 7

300

B. Cl. 10 10 *ppp* 10 10

Mar. 7 7 *ppp* 7 7

302

B. Cl. 10 10

Mar. 7 7

B. Cl. 314 *ord.* *flz.* *ord.* *flz.* *ord.* *flz.* *ord.*

Mar. *p* 10 7

B. Cl. 316 *ord.* *flz.* *ord.* *flz.* *ord.* *flz.* *ord.*

Mar. *pp* 10 7

B. Cl. 318 *ord.* *flz.* *ord.* *flz.* *ord.* *flz.* *ord.*

Mar. *p* 10 7

B. Cl. 320 *ord.* *flz.* *ord.* *flz.* *ord.* *flz.* *ord.*

Mar. *pp* 10 7

B. Cl. 322 *ord.* *flz.* *ord.* *flz.* *ord.* *flz.* *ord.*

Mar. *p* 10 7

20

B. Cl. 324 *pp* 10 *ord.* *flz.* *ord.* *flz.* *ord.* *flz.* *ord.*

Mar. *pp* 7

B. Cl. 326 *mp* 10 *ord.* *flz.* *ord.* *flz.* *ord.* *flz.* *ord.*

Mar. *mp* 7

B. Cl. 328 *pp* 10 *ord.* *flz.* *ord.* *flz.* *ord.* *flz.* *ord.*

Mar. *pp* 7

B. Cl. 330 *mp* 10 *ord.* *flz.* *ord.* *flz.* *ord.* *flz.* *ord.*

Mar. *mp* 7

B. Cl. 332 *mf* 10 *ord.* *flz.* *ord.* *flz.* *ord.* *flz.* *ord.*

Mar. *mf* 7

352

B. Cl. *f* *mp*

Mar. *f* *mf* *f* *mf* *f* *mf* *f*

356

B. Cl. *f* *mp* *f*

Mar. *mf* *f* *p* *f* *mf* *mp* *f*

360

B. Cl. *mf* *mp* *f* overblow (multiphonic)

Mar. *f*

363

B. Cl. *p* *f* *mp* *f*

Mar. *f* *mf* *f*

368

B. Cl. *mp* *f* *mp* *f* *mp* *f* *p* *f* *mf* *mp*

Mar. *mf* *f* *mf* *f* *mf* *f* *p* *f* *mf* *mp*

373

B. Cl. *f* *mf* *f*

Mar. *f* *mf* *f*

378

B. Cl. *mf* *f* *mf*

Mar. *mf* *f*

384 -----> overblow (m.p.) -----> overblow

B. Cl. *ff* *mp* *p* *mf*

Mar. *f* *mp* *f*

390

B. Cl. *mp* *mf* *p* *mf*

Mar. *mp* *mf* *p* *mp*

396

B. Cl. *p* *mp* *p* *mp* *p*

Mar. *p*

401

B. Cl. *mp* *p*

Mar.

404

B. Cl. *pp*

Mar. *pp*

409

B. Cl. *f* 5 5 5 5 5 5 5 5

Mar. *f* 5 5 5 5 5 5 5 5

411

B. Cl. 5 5 5 5 *ff*

Mar. 5 5 5 5 *ff*

413

B. Cl. *fp* 9 *f* *fp* 9 *f*

Mar. *fmp* *f* *fmp* *f*

416

B. Cl. *fp* 9 *f* *fp* 9 *f*

Mar. *fmp* *f* *fmp* *f*

420

B. Cl. *fp* 9 *f* *f* *tr*

Mar. *fmp* *f* *f*

422

B. Cl. 3 3 5 5 6 *ff*

Mar. 3 5 6 *ff*

Variation 11

♩=66 spacious, delicate

note: aim for audible key clicks during timbre trills

424

B. Cl. *ppp* timbre trill *tr* timbre trill *tr* *pp* *ppp*

Mar. arco *ppp* *pp* *ppp*

427

B. Cl. *ppp* *pp* *ppp* timbre trill *tr*

Mar. *pp* *ppp*

430 (tr)

B. Cl. *pp* *ppp* timbre trill *tr* *ppp*

Mar. *pp* *ppp* *ppp*

433

B. Cl. *ppp* *p* timbre trill *tr* *pp* timbre trill *tr* *ppp*

Mar. *pp*

436

B. Cl. *ppp* *pp* *ppp*

Mar. *pp*

439

B. Cl.

Mar.

p

pppp

pppp

timbre trill

Tema

♩=46 semplice

442

B. Cl.

Mar.

ppp

arco

pp *p* *pp*

pp *p* *pp*

447

B. Cl.

Mar.

pp *ppp* *pp* *ppp* *pp*

pp *p* *pp*

pp