

Jason V. Barabba

# Three Meditations

for Clarinet and Piano

(2007)

## Three Meditations for Clarinet and Piano

1. All you grasp will be thrown away...
2. ...and here I sit unmoved.
3. I'm the clumsy one, out of place.

Duration is approximately 13 minutes

Metronome markings are included as a guide, but are not absolute. It is perfectly acceptable to, within reason, vary a couple of notches in either direction.

The piano part in the third movement requires a functional *sostenuto* pedal to be performed correctly. Lacking this, the pianist is encouraged to respect the staccato indications where present.

*Three Meditations* was written for Richard Stoltzman. The titles (and inspiration) for each movement are taken from Ursula K. Le Guin's singular version of Lao Tzu's Tao Te Ching, published by Shambhala Press in 1997. It was recorded by Richard Stoltzman, and has been released on the *Perspectives II* CD from MMC Recordings.

### Performance Note

In the third-movement piano part, a "►" mark indicates a chord that should be held with the sostenuto pedal. So this notation:



should be interpreted as follows



In the clarinet part:



◄ = a quartertone, flat

► = a quartertone sharp

*Three Meditations* is registered with ASCAP.

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for Richard Stoltzman

# Three Meditations for Clarinet and Piano

Jason V. Barabba  
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## 1. All you grasp will be thrown away...

Moderato (Approx. ♩=96)  
Unrelenting

Clarinet in B $\flat$

Piano

8<sup>va</sup>

10

18

26

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

34

*ffp* *f* *mf* *fp* *f*

8<sup>va</sup>

8<sup>va</sup>

41

*mp* *mf* *fp* *f* *mp* *mf* *f*

8<sup>va</sup>

*mp* *p* 8<sup>va</sup>

50

*mf* *mp* *pp* *ff* *f*

8<sup>va</sup>

no pedal----- 8<sup>va</sup>

58

*ff* *mp* *mf*

8<sup>va</sup>

8<sup>va</sup>

66

*f* *mf* *f* *mf* *f* *mf* *f* *ff*

*mf* *f* *mf* *f*

*mp*

72

*mf* *f*

*mp*

*mp*

2. ...and here I sit unmoved.

At Sea (Approx. ♩=126)

*ppp*

*mf* etc.

At Sea (Approx. ♩=126)

89

*mf* *f* *p* *mf* *pp*

98

*f* *mp* *f* *mp* *f* *ff* *f*

*mf*

107

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

*mf* *f*

114

Lento, Isolated (Approx. ♩=60)

*ppp* *mp* *mf* *ppp* *p* *mp*

*mf* *mp* *f* *p* *mp*

122

*mf* *f* *mp*

*mp* *p* *mp*

3. I'm the clumsy one, out of place.

Allegro (Approx. ♩=80)

Musical notation for the first system, measures 1-164. The score is in 8/8 time and features a complex, rhythmic melody with many slurs and accents. A dynamic marking of *f* is present at the beginning.

Musical notation for the second system, measures 165-171. This system includes piano accompaniment for the first time, with a dynamic marking of *f*. The piano part features sustained chords and moving bass lines. A *s.p.* (sotto piano) marking is at the end of the system.

Musical notation for the third system, measures 172-178. The piano accompaniment continues with a dynamic marking of *f*. The melody has some slurs and accents. A *s.p.* marking is also present.

Musical notation for the fourth system, measures 179-185. The piano accompaniment features a dynamic marking of *mp* and *mf*. The melody includes slurs and accents. There are some numerical markings (4 and 3) under the piano part.

186

*mf*

*f*

*mp*

193

*mp*

*mf*

*mp*

199

Andante (Approx. ♩=80)

*p*

*mf*

*p*

8<sup>va</sup>

8<sup>va</sup>..1

210

Allegro (Approx. ♩=80)

*p*

*mp*

*p*

*mp*

*mf*

Allegro (Approx. ♩=80)

*mf*