

Duration:

c kaczor

# rigid | fluid

*for violin, clarinet and piano*

2016

# rigid | fluid

Energetic and brash

c kaczor  
2016

♩ = 112

Violin

Clarinet in B♭

Piano

6

Vln.

Cl.

Pno.

10

Vln.

Cl.

Pno.

*col legno battuto*

14

Vln.

Cl.

Pno.

19 *arco*

Vln.

Cl.

Pno.

23

Vln.

Cl.

Pno.

27

Vln.

Cl.

Pno.

30

Vln.

Cl.

Pno.

33

Vln.

Cl.

Pno.

Slower and stickier

♩ = 92

Musical score for measures 38-42. The Vln. part has a rest in measure 38, then enters in measure 39 with a half note G4, followed by a half note A4 in measure 40, and a half note B4 in measure 41. In measure 42, it plays a half note C5 with a *p* dynamic, followed by a half note D5 with a *mp* dynamic and a 5th finger glissando. The Cl. part has a rest in measure 38, then enters in measure 39 with a half note G4, followed by a half note A4 in measure 40, and a half note B4 in measure 41. In measure 42, it plays a half note C5 with a *p* dynamic, followed by a half note D5 with a *mp* dynamic and a 3rd finger glissando. The Pno. part has a *f* dynamic in measure 38, playing a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. In measure 39, it continues with a *f* dynamic. In measure 40, it changes to a *mp* dynamic, playing a half note G4 in the right hand and a half note G4 in the left hand. In measure 41, it continues with a *mp* dynamic, playing a half note A4 in the right hand and a half note A4 in the left hand. In measure 42, it continues with a *mp* dynamic, playing a half note B4 in the right hand and a half note B4 in the left hand.

Introspective

♩ = 86

Musical score for measures 43-47. The Vln. part has a half note G4 in measure 43, followed by a half note A4 in measure 44, and a half note B4 in measure 45. In measure 46, it plays a half note C5 with a *mf* dynamic, followed by a half note D5 with a *p* dynamic. In measure 47, it plays a half note E5 with a *p* dynamic. The Cl. part has a half note G4 in measure 43, followed by a half note A4 in measure 44, and a half note B4 in measure 45. In measure 46, it plays a half note C5 with a *p* dynamic, followed by a half note D5 with a *p* dynamic. In measure 47, it plays a half note E5 with a *p* dynamic. The Pno. part has a *crystalline* texture in measure 43, playing a half note G4 in the right hand and a half note G4 in the left hand. In measure 44, it continues with a *crystalline* texture, playing a half note A4 in the right hand and a half note A4 in the left hand. In measure 45, it continues with a *crystalline* texture, playing a half note B4 in the right hand and a half note B4 in the left hand. In measure 46, it continues with a *crystalline* texture, playing a half note C5 with a *crystalline* texture in the right hand and a half note C5 with a *crystalline* texture in the left hand. In measure 47, it continues with a *crystalline* texture, playing a half note D5 with a *crystalline* texture in the right hand and a half note D5 with a *crystalline* texture in the left hand.

cadenza

♩ = 80

Musical score for measures 48-52. The Vln. part has a half note G4 in measure 48, followed by a half note A4 in measure 49, and a half note B4 in measure 50. In measure 51, it plays a half note C5 with a *mp* dynamic, followed by a half note D5 with a *p* dynamic. In measure 52, it plays a half note E5 with a *p* dynamic. The Cl. part has a half note G4 in measure 48, followed by a half note A4 in measure 49, and a half note B4 in measure 50. In measure 51, it plays a half note C5 with a *mp* dynamic, followed by a half note D5 with a *p* dynamic. In measure 52, it plays a half note E5 with a *p* dynamic. The Pno. part has a *3* in measure 48, playing a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. In measure 49, it continues with a *3* in the right hand and a triplet of eighth notes in the left hand. In measure 50, it continues with a *3* in the right hand and a triplet of eighth notes in the left hand. In measure 51, it continues with a *3* in the right hand and a triplet of eighth notes in the left hand. In measure 52, it continues with a *3* in the right hand and a triplet of eighth notes in the left hand.

55

Vln. *jete*

Cl. *mf* *5*

Pno. *very free* *5* *mf* *3* *3* *p*

61

Vln. *stomp*

Cl. *stomp* *mf* *flutter*

Pno. *b* *b* *b* *b*

66

Vln. *arco* *f* *5* *5* *5* *5* *molto accel.*

Cl. *ord. 3* *3* *3* *3* *3* *f*

Pno.

69 arco  $\text{♩} = 112$

Vln. *f*

Cl.

Pno. *f*

71

Vln.

Cl. *ff*

Pno.

74

Vln.

Cl. *ff*

Pno.

77

Vln. *ff*

Cl. *ff*

Pno. *ff*

81

Vln.

Cl. *mf*

Pno. *mf*

84

Vln. *rit.*

Cl. *p*

Pno.

87  $\text{♩} = 60$

The musical score consists of three staves: Violin (Vln.), Clarinet (Cl.), and Piano (Pno.).

- Vln.:** Starts with a *p* dynamic. The first measure has a whole note chord with a *v* (vibrato) marking. The second measure is a whole rest. The third measure has a half note chord with a *v* marking. The fourth measure has a half note chord with a *v* marking. The fifth measure has a half note chord with a *v* marking. The sixth measure has a half note chord with a *v* marking. The seventh measure has a half note chord with a *v* marking. The eighth measure has a half note chord with a *v* marking. The ninth measure has a half note chord with a *v* marking. The tenth measure has a half note chord with a *v* marking. The eleventh measure has a half note chord with a *v* marking. The twelfth measure has a half note chord with a *v* marking. The thirteenth measure has a half note chord with a *v* marking. The fourteenth measure has a half note chord with a *v* marking. The fifteenth measure has a half note chord with a *v* marking. The sixteenth measure has a half note chord with a *v* marking. The seventeenth measure has a half note chord with a *v* marking. The eighteenth measure has a half note chord with a *v* marking. The nineteenth measure has a half note chord with a *v* marking. The twentieth measure has a half note chord with a *v* marking. The dynamic changes from *p* to *f* between measures 10 and 11. There are *stomp* markings above measures 11, 12, and 13.
- Cl.:** Starts with a whole rest. The first measure has a quarter note chord with a *3* (triple) marking. The second measure has a quarter note chord with a *3* marking. The third measure has a quarter note chord with a *3* marking. The fourth measure has a quarter note chord with a *3* marking. The fifth measure has a quarter note chord with a *3* marking. The sixth measure has a quarter note chord with a *3* marking. The seventh measure has a quarter note chord with a *3* marking. The eighth measure has a quarter note chord with a *3* marking. The ninth measure has a quarter note chord with a *3* marking. The tenth measure has a quarter note chord with a *3* marking. The eleventh measure has a quarter note chord with a *3* marking. The twelfth measure has a quarter note chord with a *3* marking. The thirteenth measure has a quarter note chord with a *3* marking. The fourteenth measure has a quarter note chord with a *3* marking. The fifteenth measure has a quarter note chord with a *3* marking. The sixteenth measure has a quarter note chord with a *3* marking. The seventeenth measure has a quarter note chord with a *3* marking. The eighteenth measure has a quarter note chord with a *3* marking. The nineteenth measure has a quarter note chord with a *3* marking. The twentieth measure has a quarter note chord with a *3* marking. The dynamic changes from *p* to *f* between measures 10 and 11. There are *stomp* markings above measures 11, 12, and 13.
- Pno.:** The left hand has a series of triplets (marked *3*) in the first four measures. The right hand has a series of triplets (marked *3*) in the first four measures. The dynamic is *p*. The fifth measure has a quarter note chord with a *3* marking. The sixth measure has a quarter note chord with a *3* marking. The seventh measure has a quarter note chord with a *3* marking. The eighth measure has a quarter note chord with a *3* marking. The ninth measure has a quarter note chord with a *3* marking. The tenth measure has a quarter note chord with a *3* marking. The eleventh measure has a quarter note chord with a *3* marking. The twelfth measure has a quarter note chord with a *3* marking. The thirteenth measure has a quarter note chord with a *3* marking. The fourteenth measure has a quarter note chord with a *3* marking. The fifteenth measure has a quarter note chord with a *3* marking. The sixteenth measure has a quarter note chord with a *3* marking. The seventeenth measure has a quarter note chord with a *3* marking. The eighteenth measure has a quarter note chord with a *3* marking. The nineteenth measure has a quarter note chord with a *3* marking. The twentieth measure has a quarter note chord with a *3* marking. The dynamic changes from *p* to *f* between measures 10 and 11. There are *stomp* markings above measures 11, 12, and 13. The dynamic changes from *f* to *ppp* between measures 13 and 14.