

Jānis Petraškevičs

et la nuit illumina la nuit

recitativi ad ariosi per clarinetto in La, viola e piano
op. 2

*Dao
Roland
Barthes*

Not Being and Being, coming from the same entrails have different names only.
The entrails are Darkness. To darken the darkness - this is the key to miracles.
Ergo, Darkness enlightens Blackness, the night darkens and lightens the night.
I do not seek for a chance to escape from desperate love through Judgment,
Ambition, Departure, Sacrifice, etc., in other words, through making a move.
I just replace one night by another.

(Translated from Latvian by the composer)


NOTES


General:


♭ - 1/4♯, † - 1/4♯, ♭ - 3/4♯, # - 3/4♯

~ - poco a poco

→ - (gradually) towards

 - it is important to adhere to the principle of glissando, so the brackets indicate that the gliss. should be started at once, played as smoothly as possible


 - grace note(s) to be executed right at the beginning of the note value they precede

 - grace note(s) to be executed just before the note value they precede

q.n. - *quasi niente*

a n. - *al niente*

rit. . . .

 - the note has two values of duration - the first is fermata, which is counted in seconds, the second is duration of the note itself, modified by ritardando


The indication "**independently**" (canceled by "together") points to the fact that the relevant part is subjected to a different tempo (and often also meter) than the other parts, thus it should strictly follow its own tempo regardless of the other parts, with no attempt for co-ordination.


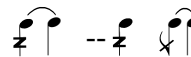
NB. In the score there is no correspondence to the actual vertical relationship between the instruments playing in differing tempos.

For the viola:

It is crucial that the bowing is executed and articulated exactly as noted. This is vitally important for the musical gestures of the piece.

∇∇ - imperceptible bow changes which should not occur at beats, changes of pitch as well as during glissandi


 - gliss. with vibrato,  - gliss. senza vibrato



 - tremolo (always very fast and tight) 

 - Bartok pizz.

m.s.t. - molto sul tasto, *s.t.* - sul tasto, *s.p.* - sul ponticello, *esp.* - estremamente ponticello


For the piano:

 - always as short and pointed as possible (considering the dynamic nuances)

 - read an octave higher,  - read an octave lower

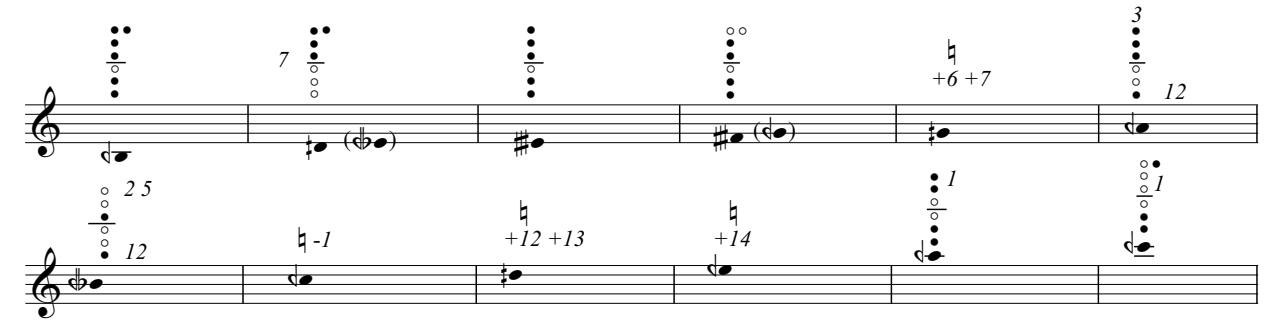
(NB. Take note of the *8va* clefs used in place of *8va* lines!)

PI - right pedal, PII - middle pedal (*sostenuto*), PIII - left pedal (*una corda*) (in most cases the pedal markings are specific for harmonic reasons)

 - press the key(s) without sound

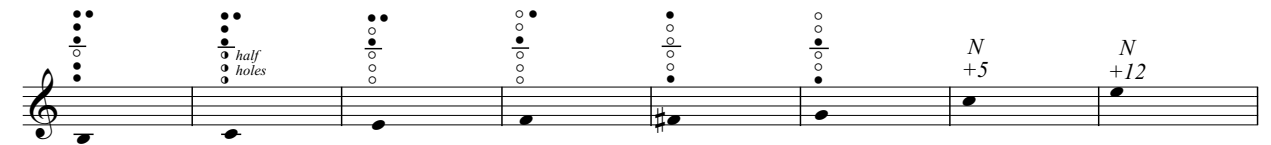
For the clarinet:

The part of the clarinet is written in A Suggested fingerings for the quarter-tones:



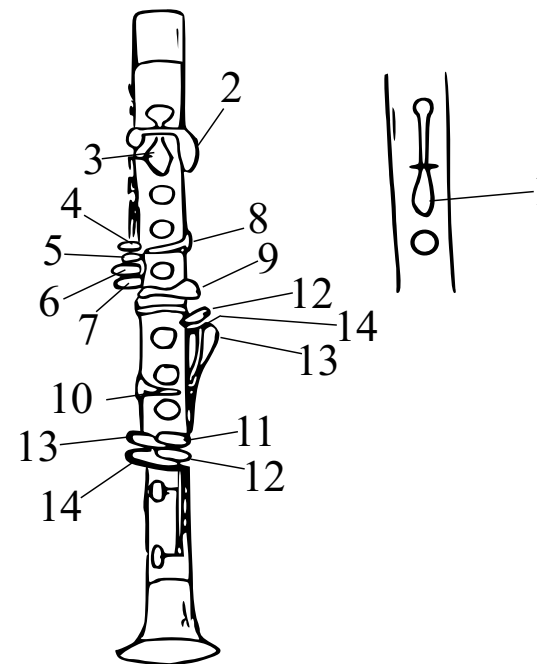
Two staves of musical notation showing quarter-tones with various fingerings. The first staff shows notes with fingerings like 7, 3, 12, and +6 +7. The second staff shows notes with fingerings like 2 5, 12, +1, +12 +13, +14, 1, and 1.

E - alternate fingering for the same pitch; suggestions:



Two staves of musical notation showing alternate fingerings for the same pitch. The first staff shows notes with fingerings like half holes, 12, and 1. The second staff shows notes with fingerings like N +5 and N +12.

N - normal fingering



- U - breath accent
- ◆ - squeezed reed
- ◇ - modo ordinario
- tr ≡ - double trill

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Jānis Petraškevičs
(*1978)

Lontano, funebre disperato e misterioso, molto calmato
(The unanswered question)

A

con sord.
*poco sonore ma
doleiss., legatiss. e
molto tenuto sempre;
senza espr.;
con poco portamenti*

*senza vibr.
sul IV*

*poco pesante,
molto tenuto;
quasi campane
profondo*

colla di viola

PI
PIII

Tempo markings: ♩ = 40 poco a poco rit. accel. ♩ = 40 poco a poco rit. accel.

Dynamic markings: *p*, *pp*, *ppp*, *p*, *pp*, *ppp*, *ppp*

Performance instructions: *gliss.*, *3*, *3*, *3*

Tempo markings: ♩ = 40 rit. accel. ♩ = 40 poco a poco rit. accel. poco rit. poco vibr. un poco espr.

Dynamic markings: *pp*, *p*, *pp*, *mp*, *p*, *pp*, *p*, *mp*, *(p)*, *(ppp)*, *a n.*, *p*

Performance instructions: *gliss.*, *3*, *3*, *3*, *ca 3"*, *a n.*

Tempo markings: ♩ = 40 rit. accel. ♩ = 40 poco a poco rit. accel. poco rit.

Dynamic markings: *ppp*, *pp*

Performance instructions: *(PI)*, *(PIII)*

sub. ♩ = 40

rit. poco a poco

gliss.

mp *pp*

3

p *mp* *pp*

accel. poco

cresc.

gliss.

rit.

al mp *pp* *p* *mp dim.*

espr. legatiss.

rit. poco a poco

3 *5*

p *p*

accel. poco

sim.

3 *5*

p *p*

rit.

pp *mp* *mp*

(PI) (PIII)

Breath

accel.

♩ = 40 (or slower)

q.n. *a.n.*

dolciss. legatiss. e molto tenuto, senza espr.

senza vibr. sempre

q.n. cresc. poco a poco

un poco espr.

3 *3* *5*

al p *mp* *pp* *mp* *p ten.*

q.n. *pp*

3 *3* *5*

(dim.) *al pp* *mp* *p* *dim. poco a poco*

(arm nat.) *p ten.*

3 *a.n.* *3* *5* *5* *3* *3*

mp *pp* *p* *pp* *mp* *pp* *p* *mp* *a.n.*

via sord.

3 *5*

5 *3* *2*

3 *5*

pp *mp* *p* *mp*

m.s. *pp* *ppp* *pp* *pp* *mp*

p *p* *mp*

(PI) (PIII)

B un poco mosso, misterioso fantastico, quasi irreale ma con passione
accel. - - - - -

(sin al $\text{♩} \approx 120$) rit. - - - - -

Cl. *pp* *ppp* (non cresc.) *p* (non dim.) *pppp* *mp* *q.n.* *poco a poco marc. e ten., espr.* *mf* - *q.n.*

Vla. *ppp* (non cresc.) *pp* (non dim.) *pppp* *p* *q.n.* *poco a poco marc. e ten., espr.* *mf* - *q.n.* < *ppp* - *q.n.* *pp* - *q.n.*

Pno. *pp* *p* *ppp* *mf* *pp* *mp* *mf* *p*

leggiere secco e molto sotto voce, senza espr., s.p., senza vibr.

senza sord.

ord. vibr.

accel. - - - - - (sin al $\text{♩} \approx 120$) rit. - - - - -

leggiere secco e molto sotto voce, senza espr.

espr. legatiss.

III - - - - - * PIII - - - - - *



Cl. $\text{♩} = 40$ *f* (sempre) *ppp* *p* *f*

Vla. *p* - *q.n.* *mp* - *q.n.* *mf* - *q.n.* *f* *col legno* *batt. ric.* *sf* *tratto* *pizz.* *sf* *sff* *arco nat.* (s.p.) *senza vibr.* *ppp* *pp* *q.n.* *poco a poco espr., marc. e ten.*

Pno. *mp* *mf* *mp* *mf* *p* *pp* *mp* *mf* *p* *molto*

dolciss. tenuto *leggiere secco* *pesante tenuto, espr.* *rit. independently - - - - -* *al $\text{♩} = 40$*

II - - - - - * PI - - - - - *