

Score

Marc Sabat
Modernes Kaufhaus

*for Clarinet/Bass Clarinet, Tenorbass Trombone,
Violoncello and Piano*

PLAIN SOUND MUSIC EDITION

Modernes Kaufhaus (1998/2010)

for Clarinet/Bass Clarinet, Tenorbass Trombone, Violoncello and Piano

*composed for Quartett Avance and premiered by them on 27 July 1998
in the Orangerie at the Internationale Ferienkurse für Neue Musik Darmstadt*

The piano is dampened throughout by stuffing a moderately heavy cloth across the entire range of the instrument (under the struts and near the dampers). Alternately, plasticine or “blue-tack” may be applied to the strings. The resulting sound should decay quickly when the keys are left depressed. Low notes should have pronounced harmonics in the decay, and the highest register should have an almost pitchless chalky timbre.

In the last movement, the clarinetist should rotate the mouthpiece so that the reed is played with the upper lip, in the old folk manner.

The music was slightly revised in 2010, adding some articulation marks, and modifying the piano part in the third movement (some passages were eliminated, and replaced by rests, allowing the rhythmic profile of the melody to better emerge). Accordingly, the original title “Ein modernes Kaufhaus” was also shortened.

The character of the music should remain naive and direct throughout, without irony. It might be imagined as three snapshots of Western Germany (or more precisely, the city of Stuttgart) as seen for the first time through the eyes of a Canadian country boy.

Berlin, 21 April 2010

“... I never turned my gaze from them. If they are my hands, I must referee fairly; otherwise I shall bring down on myself the agonies of a wrong decision. But my function is not easy, in the darkness between the palms of the hands various holds are brought into play that I must not let pass unnoticed, and so I press my chin on the table and now nothing escapes me.”

— Franz Kafka

Modernes Kaufhaus

I. Swabian Queen

Cool and precise, elegant

Marc Sabat

$\text{♩} = 112$

Clarinet
in Bb

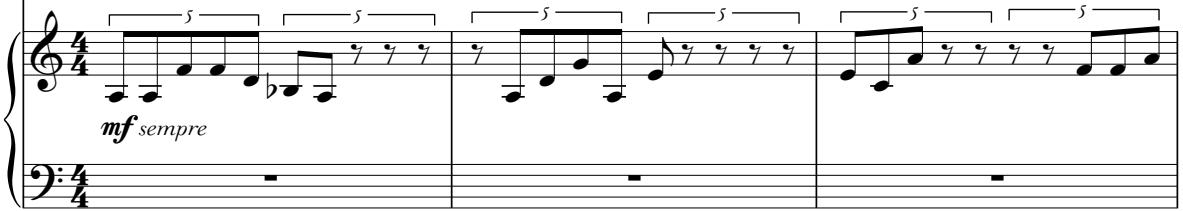


Tenor bass
Trombone

Violoncello

Damped
Piano

mf sempre



Cl.



Pf.

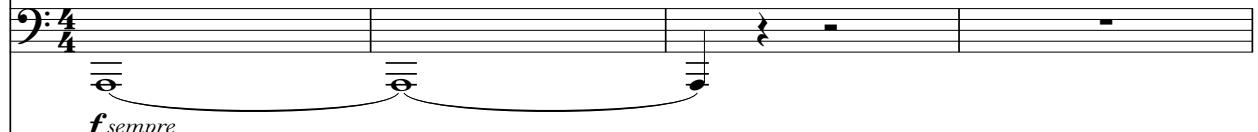


Cl.



(always end and begin tones with rhythmic exactness!)

Tbn.



Pf.



12

Cl.

Tbn.

Pf.

16

Cl.

Tbn.

Pf.

20

Cl.

Tbn.

Pf.

24

Cl.

Tbn.

Pf.

28

Cl.

Tbn.

Pf.

32

Cl.

Pf.

36

Cl.

Tbn.

Pf.

40

Cl.

Pf.

44

Cl.

Tbn.

Pf.

48

Cl. Pf.

52

Cl. Tbn. Pf.

56

Cl. Tbn. Pf.

60

Cl.

Tbn.

Pf.

64

Cl.

Pf.

68

Cl.

Vlc.

Pf.

(always end and begin tones
with rhythmic exactness!)

mp sempre

72

Cl.

Vlc.

Pf.

76

Cl.

Tbn.

(f)

Pf.

80

Cl.

Tbn.

Vlc.

(mp)

Pf.

8

84

Cl.

Tbn.

Pf.

Measure 84: Clarinet plays eighth-note pairs (sustained), Bassoon rests, Piano plays eighth-note pairs. Measure 85: Clarinet plays eighth-note pairs, Bassoon rests, Piano plays eighth-note pairs. Measure 86: Bassoon plays eighth-note pairs, Clarinet rests, Piano plays eighth-note pairs. Measure 87: Clarinet plays eighth-note pairs, Bassoon rests, Piano plays eighth-note pairs. Measure 88: Clarinet plays eighth-note pairs, Bassoon rests, Piano plays eighth-note pairs.

88

Cl.

Tbn.

Pf.

Measure 88: Clarinet plays eighth-note pairs, Bassoon rests, Piano plays eighth-note pairs. Measure 89: Clarinet plays eighth-note pairs, Bassoon rests, Piano plays eighth-note pairs. Measure 90: Bassoon plays eighth-note pairs, Clarinet rests, Piano plays eighth-note pairs. Measure 91: Bassoon plays eighth-note pairs, Clarinet rests, Piano plays eighth-note pairs. Measure 92: Bassoon plays eighth-note pairs, Clarinet rests, Piano plays eighth-note pairs.

92

Tbn.

Bassoon plays eighth-note pairs, with some notes connected by slurs. Measures 93-96 show similar patterns.

102

Tbn.

Vlc.

Pf.

Measure 102: Bassoon plays eighth-note pairs, Viola/Cello rests, Piano plays eighth-note pairs. Measure 103: Bassoon rests, Viola/Cello plays eighth-note pairs, Piano plays eighth-note pairs. Measure 104: Bassoon rests, Viola/Cello plays eighth-note pairs, Piano plays eighth-note pairs. Measure 105: Bassoon rests, Viola/Cello plays eighth-note pairs, Piano plays eighth-note pairs. Measure 106: Bassoon rests, Viola/Cello plays eighth-note pairs, Piano plays eighth-note pairs.

(continue playing as before, without accents)

(mp)

(poco f) (mp)

(>)

(>)

mp sempre

simile

8vb

(mp sempre)

106

Vlc. Bass_8 $\text{b} \text{o}..$

Pf. G_4 (>) F_4 (>) E_4 (>) D_4 (>) C_4 (>) B_4 (>) A_4

112

Vlc. Bass_3 o pizz. Bass_5 arco Bass_4 $\text{b} \text{o}$

Pf. G_4 (>) F_4 (>) E_4 (>) D_4 (>) C_4 (>) B_4 (>) A_4

116

Vlc. Bass_3 o Bass_4 $\text{b} \text{o}$ Bass_2 o

Pf. G_3 (>) F_4 (>) E_4 (>) D_4 (>) C_4 (>) B_4 (>) A_4

119

Cl. G_4 - F_4 - E_4 $\text{o}..$ D_4 - C_4 (without accent, balance Cello dynamic)

Vlc. Bass_6 o F_4 o E_4 $\text{b} \text{o}..$ D_4 - C_4

Pf. G_4 (>) F_4 (>) E_4 $\text{o}..$ D_4 (>) C_4 B_4 o A_4

mp sempre, cantando

122

Cl.

Vlc.

Pf.

125

Cl.

Vlc.

pizz.

Pf.

127

Cl.

Vlc.

arco

Pf.

II. Rathaus

Well balanced, finely tuned

$\text{♩} = 112$

play triads as justly as possible (in comparison to piano: relatively low major thirds, high minor thirds)

Bass Clarinet in Bb

Tenor bass Trombone

Violoncello

Damped Piano

f *sempre*

B. Cl.

Tbn.

Vlc.

Pf.

4

f *sempre*

7

B. Cl.

Tbn.

Vlc.

Pf.

8va

8vb

10

B. Cl.

Tbn.

Vlc.

Pf.

8vb

13

B. Cl.

Tbn.

Vlc.

Pf.

8va

8vb

16

B. Cl. 

Tbn. 

Vlc. 

Pf. 

20

B. Cl. 

Tbn. 

Vlc. 

Pf. 

23

B. Cl. 

Tbn. 

Vlc. 

Pf. 

26

B. Cl.

Tbn.

Vlc.

Pf.

29

B. Cl.

Tbn.

Vlc.

Pf.

32

B. Cl.

Tbn.

Vlc.

Pf.

35

B. Cl. Tbn. Vlc. Pf.

Pf. 8^{vb} 8^{vb}

38

B. Cl. Tbn. Vlc. Pf.

Pf. 8^{va}-1

41

B. Cl. Tbn. Vlc. Pf.

Pf. 8^{va}-1 8^{va}-1

III. König X

Majestic, strict, moving on

$\text{♩} = 144$

play with reversed mouthpiece
(reed upward), in the folk manner

Clarinet in B \flat

Tenor bass
Trombone

Violoncello

Damped Piano

15
15ma

Cl.

Tbn.

Vlc.

Pf.

5

(15)

10

Cl.

Tbn.

Vlc.

Pf.

(15)

15

Cl.

Tbn.

Vlc.

Pf.

(15)

(>)

(>)

(>)

(>)

19

Cl.

Tbn.

Vlc.

Pf.

(15)

(>)

(>)

(>)

(>)

23

Cl.

Tbn.

Vlc.

Pf.

(15)

27

Cl.

Tbn.

Vlc.

Pf.

(15)

31

Cl.

Tbn.

Vlc.

Pf.

(15)

35

Cl.

Tbn.

Vlc.

Pf.

(15)

39

Cl.

Tbn.

Vlc.

Pf.

(15)

43

Cl.

Tbn.

Vlc.

Pf.

(15)

47

Cl.

Tbn.

Vlc.

Pf.

(15)

51

Cl.

Tbn.

Vlc.

Pf.

(15)

55

Cl.

Tbn.

Vlc.

(=)

60

Cl. Tbn. Vlc.

65

Cl. Tbn. Vlc.

69

Cl. Tbn. Vlc.

73

Cl. Tbn. Vlc.

Pf.

15ma-

77

Cl.

Tbn.

Vlc.

Pf.

(15)

82

Cl.

Tbn.

Vlc.

Pf.

(15)

86

Cl.

Tbn.

Vlc.

Pf.

(15)

90

Cl.

Tbn.

Vlc.

Pf.

(15)

93

Cl.

Tbn.

Vlc.

Pf.

(15)

97

Cl.

Tbn.

Vlc.

Pf.

(15)

101

Cl. Tbn. Vlc. Pf.

(15)

This section consists of four staves. The top three staves (Clarinet, Trombone, Violoncello) play eighth-note patterns with grace notes. The piano staff (Pf.) contains chords in measures 101-104, followed by rests in measures 105-115. Measure 105 includes dynamic markings (>) and measure numbers (101-104).

105

Cl. Tbn. Vlc. Pf.

(15)

This section continues with the same instrumentation and style as the previous section, maintaining the eighth-note patterns and piano chords.

110

Cl. Tbn. Vlc. Pf.

(15)

This section concludes with the same instrumentation and style as the previous sections, ending with piano chords in measure 115.

115

Cl.

Tbn.

Vlc.

Pf.

(15)

120

Cl.

Tbn.

Vlc.

Pf.

(15)

124

Cl.

Tbn.

Vlc.

Pf.

(15)