

# Sweet-Spots

♩ = 72, very soft with subtle dynamic waves

for contrabass clarinet, pipa, and chamber group

Bar lines do not indicate bars in the traditional sense, that is, they do not suggest a particular disposition of strong and weak beats. (Bars 96 - 118 are an exception.)

Thomas Reiner (2006)

Flute

Oboe

Clarinet in B $\flat$   
(sounds as written)

Contrabass Clarinet in B $\flat$   
(sounds as written)

Tenor Trombone

Percussion

Pipa

Violin

Viola

Violoncello

Contrabass

blend in with the contrabass clarinet, aim for the sweet spot, that is, the just-intonation interval (5th and 4th overtones above the fundamental D)

pp mp p poss mp p poss mp

8 $\flat$  p poss mp p poss mp p poss mp

Harmon mute (no stem) blend in with the contrabass clarinet, aim for the sweet spot, that is, the just-intonation interval (4th overtone above the fundamental D)

pp mp pp mp p 3 3 3 6 6 f

bass drum, unmeasured tremolo high-pitched bell bass drum, unmeasured tremolo bass drum

p mp p

f unmeasured tremolo f

unmeasured tremolo p poss mp pp mp

p poss mp pp pp mp

p unmeasured tremolo p

unmeasured tremolo mp p poss mp

