
ROBERT G.
PATTERSON

Crossing Paths

for clarinet, cello, and piano
(2013)

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duration ca. 17 minutes

Great River Music
Memphis, TN

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Typeset and Printed in Memphis, TN
GRM-01043

Crossing Paths

for clarinet, cello, and piano

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1. Stalking Game

Clarinet in A
(sounding as written)

Cello

Piano

Moderate (♩=66)

p pensive but coy

p mimic clarinet

Moderate (♩=66)

6

p

p

8^{va} sempre

pp sempre legato

(use plenty of pedal)

13

8^{va}

20

p

mf

mf

8^{va}

mp

26 *fp* *mf* *f* *fz*

(8va) *fz*

31 *pizz.* *fz* *f* *arco* *p* *fz* *pp*

38 *loco* *p singing*

43 *Loc.* * *Loc.* * *Loc.* * *Loc.* *

48 *Loc.* * *Loc.* * *Loc.* *

pp

Loc. * *Loc.* * *Loc.* *

54

pp *p* *mf* singing

mf passionate

mf

Leo. * *Leo.* * *Leo.* *

61

f

f

f

Leo. * *Leo.* * *Leo.*

65

dim.

dim.

mf *dim.*

* *Leo.* * *Leo.* *

70

mp *p* *p* mimic cello

p *p* coy, as before

8va sempre

pp *legatissimo*

pp *staccatissimo*

Leo. *

82

88

96

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147

8^{va}

pp

sempre legato

Leg. sempre

155

(8^{va})

* *Leg.*

* *Leg.*

162

p dim.

p dim.

(8^{va})

mp

p

pp

* *Leg.*

* *Leg.*

*

169

pp

pp

The musical score consists of four systems, each with a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The piano part features complex textures with many beamed sixteenth and thirty-second notes, often in the right hand, while the left hand provides harmonic support with sustained chords and moving lines. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The vocal line is written in a single staff, often with a high register indicated by an 8^{va} (octave up) marking. The score includes various musical markings such as *sempre legato*, *Leg. sempre*, and *p dim.* (piano decrescendo).

176

pp *sempre legato*

p *pp*

Red. * *Red.* * *Red.* * *Red. sempre*

185

pp *ppp*

legato *ppp*

* *Red.*

2. Excursion

Clarinet in A
(sounding as written)

Cello

Piano

Agitated ($\text{♩}=126$)

pp cresc.

8vb

5

f *ff* *mf*

(8vb)

Red. * *Red.* *

10

16

20

24

29

Reo. * *Reo.* * *Reo.* * *Reo.* *

f *p cresc.* *8vb*

f *mf* *Reo.* * *Reo.* *

Reo. * *Reo.* * *Reo.* * *Reo.* *

ff ecstatic

ff declamatory

(no dim.)

ff^z *ff^z* *Reo.*

59

ff

8va

f

Ped.

63

f

8va

ff

68

f

ff

8va

f marc.

Ped.

73

mf

mf

Ped.

78

78

p

p

83

83

pp

p

mf

Leo. * *Leo.* * *Leo.* * *Leo.* * *Leo.*

87

87

fz

ff

fz

fz

fz

fz

mf

fz

Leo. * *Leo.* * *Leo.* *

93

93

fz

fz

fz

fz

fz

fz

Leo. *

99

Slightly Relaxed ($\text{♩}=104$)

99

Slightly Relaxed ($\text{♩}=104$)

mp

pp *pensive*

p *singing*

106

107

107

ff

f

113

114

114

pp

119

120

120

pp *sempre*

p *singing*

126

127

127

p

133

131

pizz.
pp

135

pp

139

7 11

142

pp
pp
pp

146

ritard.

ritard.

The musical score is written for piano and bass. Measures 131-134 show a complex melodic line in the piano staff with slurs and ties, and a bass staff with a pizzicato (pizz.) and piano (pp) marking. Measures 135-138 continue the melodic development with triplets (3) and a piano (pp) marking. Measures 139-141 feature a long melodic phrase in the piano staff with a slur and a 7-measure rest, and a bass staff with a 11-measure rest. Measures 142-145 show a piano (pp) marking and a 3-measure rest in the piano staff, and a bass staff with a piano (pp) marking. Measures 146-149 conclude the section with a ritardando (ritard.) marking and a final cadence in both staves.

152 Tempo Iº (♩=126)

mf arco p

Tempo Iº (♩=126)

pp mf

8vb

156

f fp fz fz fz fz

f fp fz fz fz fz

f

8vb

160

fz ff

fz ff

f

(8vb)

Rea. * Rea. *

163

ffz

ffz

ffz pp

Rea. * Rea. *

167

mf *f* *fz*

p *mf*

mf *fz* *fz*

172

fz *fz* *fz*

f

fz *fz*

Red. ** Red.* ** Red.* ** Red.*

176

ff *ff*

ff marc.

** Red.* ***

180

12

16

20

24

pp

p

espr.

mf

fz

Reo.

Measures 12-24 of a musical score. The score is written for voice and piano. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The piano part features complex rhythmic patterns and articulation. The vocal part includes lyrics and musical notation. The score is divided into systems, with measures 12-15, 16-19, 20-23, and 24. The piano part includes markings for *pp*, *p*, *espr.*, *mf*, and *fz*. The vocal part includes markings for *Reo.* and ***.

27

Reo. Reo. * Reo. *

29 **Suddenly Faster** (♩=80)

Suddenly Faster (♩=80)

31

33

35

marc.

fz

ffz

mf

fz

Reo.

37

fz

fz

mf

fz

f

Reo.

40

fz

fz

fz

f

fz

Reo.

42

ff

ff

fz

fz

8va

fz

ffz

Reo.

44

46

48

50

51

52

53

54

55

56

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472

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474

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488</

73 ritard.

mp *p*

75 - Tempo I^o (♩=60)

fz *p* *mf* *pp* *mf* *p*

pizz. *fz* *mf*

pp

- Tempo I^o (♩=60)

(continue to hold pedal until sound dies completely)

82 Tranquil (♩=50)

ppp *pp* *pp*

muted arco *pp* *pp*

pp *pp*

Ped. * *Ped.* * *Ped.*

86

pp *8va sempre*

pp mechanical and bell-like (as in a music box) *8va sempre*

* *Ped.* * *Ped.* * *Ped. sempre (to end of piece)*

90

(II) *p espr.*

(8va)

94

ppp expressionless
(“Oh Shenandoah”)

(I)

sempre tenuto

(8va)

(8va)

97

(8va)

(8va)

100

(II)

(I)

(8va)

(8va)

103

(II)

(8^{va})

106

(8^{va})

(8^{va})

loco

7

7

109

(I)

dying away

ppp

(8^{va})

8^{va} sempre

dying away

113

(8^{va})

7

ppp

