

MICHAEL BLAZEK

PERUSAL SCORE - ANSICHTSPARTITUR  
not to performances - nicht für Aufführungen

# The Fallout

(2021)

for Clarinet in B, Violin & Cello  
5 minutes

**Program Notes:**

This piece was composed for the competition of the Konvergencie Chamber Music Festival.

It is a short story of two quarreling phenomena: the Clarinet and the siblings Violin and Cello. They begin on two rhythmically opposing themes, but over time, as the irregular beats of their lives flow, they come closer until they eventually find their convergence.

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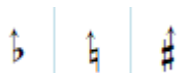
*Táto skladba je skomponovaná pre skladateľskú súťaž festivalu komornej hudby Konvergencie.*

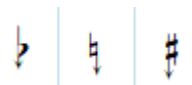
*Je to krátky príbeh dvoch hádajúcich sa javov: Klarinetu a súrodencov Husle a Cello. Začínajú na dvoch rytmicky protichodných témach, ale počase, ako plynú ich nepravidelné takty života, sa zblížujú, až nakoniec nájdu svoje konvergencie.*

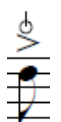
**Instruments:**


Clarinet in B  
Violin  
Cello

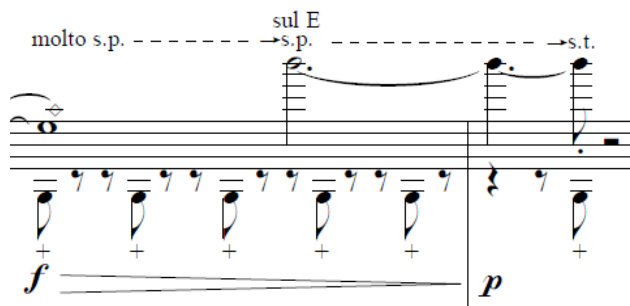
**Notation:**

 a quarter tone up / štvrttón vyššie

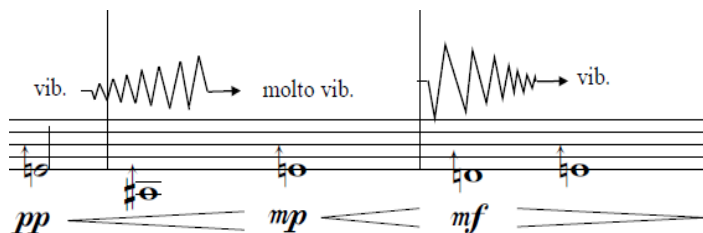
 a quarter tone down / štvrttón nižšie

 bartok pizzicato

 + left hand pizzicato (notes above play arco)  
/  
+ pizzicato ľavou rukou (noty vyššie hrajú arco)

 molto s.p. ----- sul E ----- s.p. ----- s.t.  
*f* ----- *p*

moving/gliding bow from tasto to ponticello (or molto s.p.) and vice versa  
/  
ťahanie/kízanie sláčikom z tasta do ponticella (alebo molto s.p.) a vice versa

 vib. ----- molto vib. ----- vib.  
*pp* ----- *mp* ----- *mf*

the vibrato is continuously graduating to molto vibrato and vice versa  
/  
vibrato postupne graduje do molto vibrata a vice versa

ft.



flutter tonguing (clarinet)

**Multiphonics:**

Clarinet plays several multiphonics. Every multiphonics has number also in score/part. For notation I used this website:

*Klarinet hrá viacero „multiphonics“. Každé má pridelené svoje číslo aj v partiture/parte. Zapís som použil z tejto web stránky:*

<https://www.gregoryoakes.com/multiphonics/>

1.

2.


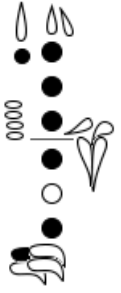
3.

4.



5.

6.



7.

	
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8.

	
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9.

	
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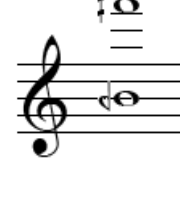

10.

	
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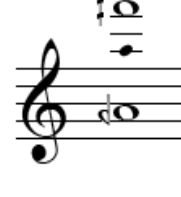

11.

	
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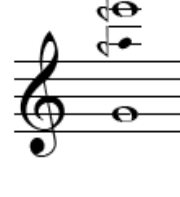

12.

	
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13.

	
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14.

	
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15.

A musical staff with a treble clef and a key signature of one flat (B-flat). The notation includes a whole note on the first line (F), a half note on the second space (G), a quarter note on the second space (G), and a quarter note on the first line (F). There are also some small symbols above the staff.	A vertical diagram representing a pitch contour. It features a vertical line with various symbols: a teardrop shape at the top, followed by a solid black dot, a vertical wavy line, another solid black dot, a teardrop shape, a solid black dot, a solid black dot, a solid black dot, a solid black dot, a solid black dot, a solid black dot, and a teardrop shape at the bottom.
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# The Fallout

Michael Blazek

**Allegro Moderato** ♩ = 116-120

1. 

Clarinet in B $\flat$

*pppp* ————— *f* ————— *pppp* < *mf*

pizz.

Violin

Cello

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2. 

B $\flat$  Cl.

*f* ————— *ff*

ft.

Vln.

*f*

Vc.

*f*

1. 

B $\flat$  Cl.

*pppp* ————— *f*

arco

s.t. ——— s.p. ——— molto s.p.

Vln.

*fff* *fp* ————— *fp* ————— *fp* ————— *fp* ————— *f* ————— *pp*

Vc.

*fff* *f*

The Fallout

B♭ Cl. *ff* *pppp* *mp* *pppp* *mf*

3. 4.

Vln. *f* *p* *ppp* *arco* *s.t.* *molto s.p.* *s.t.*

Vc. *pppp* *p* *pppp*

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B♭ Cl. *pppp* *mf* *pppp* *mf* *pppp* *ff*

5. 6. f.t.

Vln. *mp* *pppp* *pppp*

Vc. *mp* *pppp* *pppp*

(s.t.) → molto s.p. → s.t. simile molto s.p. → s.t.

B♭ Cl. *mp* *ff* *mp* *ff* *sfz* *mp* *ff* *p* *ff* *mf*

7. 7. 8. 7.

Vln. *ff* *espress.* *mf* *ff*

Vc. *ff* *fff* *ff*

→ s.p. 3 3 (s.t.) → m.s.p. ord.



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20

B♭ Cl.

Vln.

Vc.

*espress.*

*fff*  
*espress.*

*fff*  
*espress.*

non vib. (s.t.)

non vib. (s.t.) → s.p.

*pppp*

*pppp* < *f* >

22

B♭ Cl.

Vln.

Vc.

*ff* < *p* > < *ff* > *mp* < *ff* >

non vib. (s.t.) → molto s.p. → s.t.

arco non vib. s.p.

*f* < *pppp* > *f* < *pppp* > *mf* < *pppp* >

non vib. (s.t.) → molto s.p. → s.t.

pizz.

arco non vib. s.p.

*pppp* < *f* > *pppp* < *mf* > *pppp* < *f* >

24

B♭ Cl.

Vln.

Vc.

*mp* < *f* > *mf* < *ff* > *mf*

→ molto s.p. → s.t. (s.t.) → molto s.p. → s.p.

non vib. (s.p.) → molto s.p.

*f* < *pppp* > < *f* > *pppp* < *ff* > *pppp*

→ molto s.p. → s.t. (s.t.) → molto s.p. → s.p. → molto s.p.

non vib.

*pppp* < *f* > *pppp* < *ff* > *pppp*

26

B♭ Cl. *f* *ff*

Vln. *s.t.* *molto s.p.* *simile* *s.t.*  
*ff* *pp* *ff* *p* *ff* *mp* *ff* *mf* *ff* *f* *ff*

Vc. *ord.*  
*ff* *pppp* *ff* *ppp* *ff* *p* *ff* *mp* *ff*

==

29

B♭ Cl.

Vln. *molto s.p.* *s.t.* *ord.*  
*f* *ff*

Vc. *mf* *ff* *mf* *ff*

==

31

B♭ Cl. *p*

Vln. *fff* *p*

Vc. *fff* *s.t.* *molto s.p.* *s.t.*  
*sul D* *espress.*

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B $\flat$  Cl. *fff* *ft.* *p*

Vln. *fff* *p*

Vc. *fff* *p*

B $\flat$  Cl. *fff* *espress.* *ft.*

Vln. *fff* *espress.*

Vc. *fff*

B $\flat$  Cl. *fffz* *pp* (9.)

Vln. *fffz* *pizz.*

Vc. *fffz* *pizz.* *arco* *pppp* *p* *legato*

10. 11. 10. 12.

B♭ Cl. 42

Vln. 42 arco pp legato p mf s.p. ppp

Vc. 3- vib. ppp mp ppp

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13. 14. rit. Adagio ♩ = 72

B♭ Cl. 47 mp ppp mp ppp mp

Vln. 47 mp pp mp pp mp

Vc. vib. molto vib. vib. molto vib. vib. molto vib. pp mp mf pp

52

B♭ Cl. 52 ppp mp mf

Vln. 52 non vib. ppp mp ppp

Vc. non vib. mf ppp p mp p

55

B♭ Cl. *f* *ft.* *ft.*

Vln. *mp* *pp* *mf* *ord.*

Vc. *mp* *pp* *mf* *p* (s.t.)

57

B♭ Cl. *ff* *fffz* *rit.*

Vln. *molto s.p.*

Vc. *mf* *ff* *fffz* *s.p.* *s.t.*

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59

B♭ Cl. *mf* *pppp* *pp* *pppp*

Vln. *mf* *p* *pppp* *pp* *pppp*

Vc. *mf* *mp* *pp* *pppp* *pizz.*

15.