
ROBERT G.
PATTERSON

Quest for Blue

for clarinet, horn, and piano
(1999)

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Quest for Blue seeks its goal both stylistically and tonally. Its tonal centers climb the circle of fifths from B through G \sharp before plunging into the blue waters of e minor. Like all interesting quests, the journey is as important as the goal, and indeed the blues—once achieved—quickly transform into something quite different.

The composer has written the horn part for “Horn in E.” The part is nevertheless intended for a valved horn, just as were the E horn parts of Strauss, Rachmaninoff, and others. Many contemporary double horns can easily and inexpensively be pitched in E/A simply by replacing the main tuning slide with a specially-constructed slide that is longer by the length of the B \flat second valve loop. (The valve slides and F tuning slide must then be adjusted proportionately.) The composer believes this to be an intriguing possible way to perform the piece, however he recognizes that most players will play the part on their unaltered F/B \flat horns. A transposed part for Horn in F is provided as a practical aid.

The horn’s bass clef notation is “New Notation.” Thus, in the score and E horn part, all notes sound a minor sixth lower, regardless of clef. In the F horn part, all notes sound a perfect fifth lower regardless of clef.

duration ca. 13 minutes

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Moderately (♩=72)

Clarinet in A

Horn in E

Piano

pp whispered

gentle

Red.

(sempre Red.)

4

(A)

(E)

ppp
distant, sorrowful

8

(A)

(E)

echo (half-stopped)

ppp

(pp)

Red.

Musical score for piano and voice, measures 11-23. The score is arranged in three systems, each with three staves: (A) for the voice, (E) for the right hand of the piano, and a grand staff for the left hand. Measure numbers 11, 14, 18, and 23 are indicated at the start of their respective systems. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *ppp*, *mp*, and *pp*. Performance markings include *Red.* (ritardando) and *poco* (poco ritardando). The left hand features complex rhythmic patterns, including triplets and sixteenth-note runs. The right hand has a more melodic line with some triplets. The voice part consists of a single melodic line with some grace notes.

27

(A) *ppp* *whispered*

(E) *open* *ppp*

pp (*whispered*)

Red.

30

(A) *ppp*

(E) *ppp*

Red.

33

(A) *ppp*

(E) *ppp*

Red.

36

(A) *mp*

(E) *mp*

Red.

39

(A)

(E)

44

(A)

(E)

50

(A)

(E)

56

Very fast (♩=152)

(A)

(E)

91

(A) *pp*

(E) *muted pp*

mf fz *pp* *mf*

96

(A) *pp* *f*

(E) *pp* *open f*

fz *(pp)*

101

(A) *f* *fz* *fz*

(E) *f* *fz* *fz*

f *fz* *mp* *f*

Red. *

106

(A) *f bravura*

(E) *f*

mp *f*

Red. *

110

(A) *fz* *ff*

(E) *fz* *ff*

ff

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

115

(A) *mp* *f*

(E) *p* *f*

f *fz*

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

120

(A) *mp* *ff*

(E) *mp* *ff*

fz

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

124

(A) *fz* *mp* *fz*

(E) *fz* *mp* *fz*

fz *fz* *mp*

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

129

(A) *f* *ffz*

(E) *f* *ffz*

f *ffz*

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

134

(A) *mf*

(E) *mf*

ff *mf*

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

138

(A) *ff feverish*

(E) *ff feverish*

ff

Red. *Red.* *Red.*

144


(A) *ffz*


(E) *ffz*

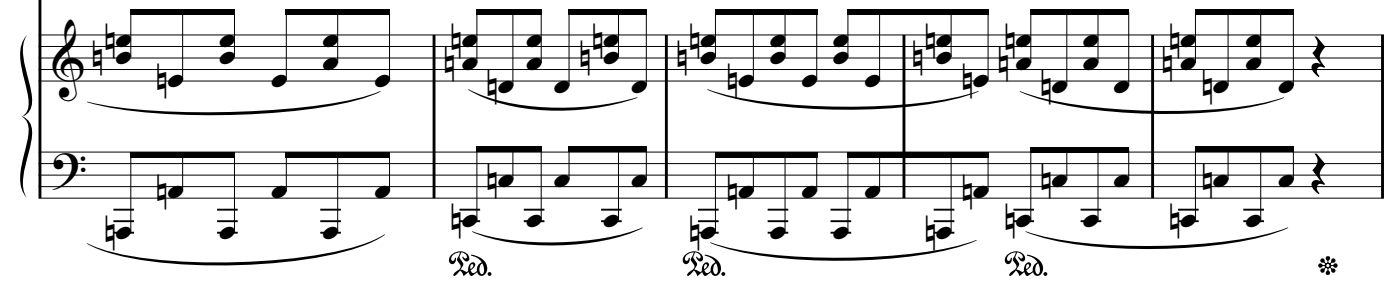
ffz

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

149

(A) 

(E) 



Red. *Red.* *Red.* *

154


(A) 

(E) 




ff *f*

160


(A) 


(E) 

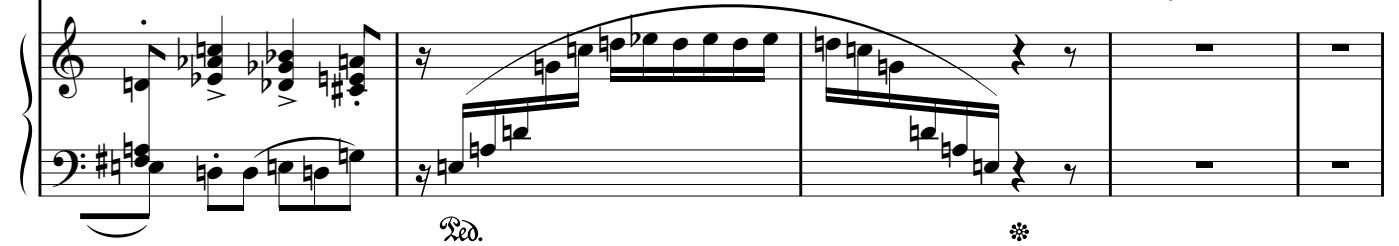


f *f* *ff*

165

(A) 

(E) 



f *p* *f* *p*

Red. *

170

(A)

(E)

p light

p

176

(A)

(E)

pp

pp

p

p

184

(A)

(E)

pp

pp

mp

mp

195

(A)

(E)

pp

pp


204


(A) 

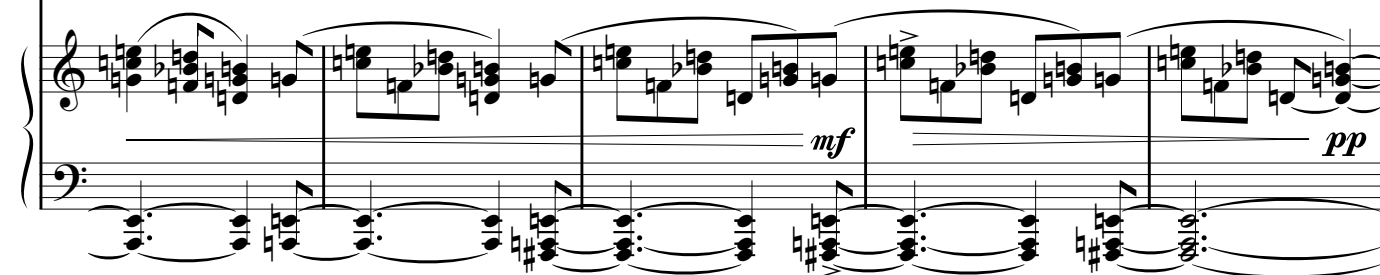
(E) 



212

(A) 

(E) 




217

(A) 

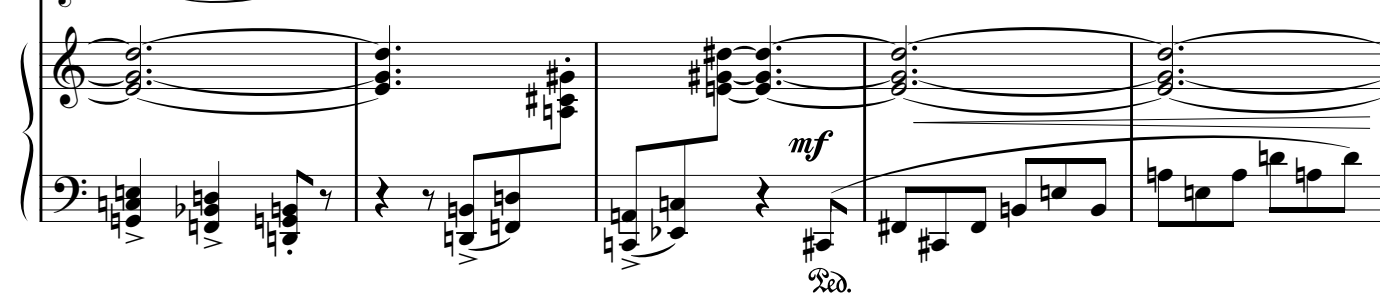
(E) 



225

(A) 

(E) 



230

(A)

(E)

f

f

235

(A)

(E)

ff

ff sempre

ffz

ffz

240

(A)

(E)

Moderately (♩=72)

Moderately (♩=72)

8va sempre

ppp (whispered)
una corda

ffz (long)

Red. sempre

244

(A) *ppp* whispered

(E) *distant, sorrowful ppp*

(8va)

continue holding pedal through rests

247

(A)

(E)

(8va)

ppp — *mp* — *ppp*

(hold ped.)

* *Red. sempre*

251

(A)

(E)

(8va)

ppp

continue holding pedal through rests

(hold ped.)

Red.

255

(A) *poco cresc.*

(E)

(8va)

mp — *ppp*

ppp — *p*

loco

poco cresc.

(hold ped.) *Red.*

260

(A)

(E)

pp

fz poco

Red. *Red.* (hold ped.) * *Red.*

267

(A)

(E)

pp *mp*

Sva.

ppp *poco cresc.*

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

272

(A)

(E)

ppp *pp*

fz poco

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

Lazy blues (*d.=50*)

279

(A)

(E)

pp *pp*

mp

Lazy blues (*d.=50*)

Red. ad lib.

283

(A)

(E)

pp *mp*

288

(A)

(E)

pp *pp*

pp

291

(A)

(E)

mf *mf*

mf

295

(A)

(E)

mf *mf*

mf

299

(A) *f* *p*

(E)

p *poco cresc.*

304

(A) *pp*

(E)

pp

309

(A) *pp*

(E) *pp*

mp

313

(A) *(pp sempre)*

(E) *(pp sempre)* (*♩=♩*)

319

(A) *stopped* *open*

Red. * Red. *

325

(A) *f*

(E) *f*

f

Red. ad lib.

328

331

(A) *ff*

(E) *ff*

fz

334

(A)

(E)

fz

fz

fz

336

(A)

(E)

fz

fz

fz

338

(A)

(E)

fz

fz

fz

fz

340

(A)

(E)

ffz

ffz

ffz

ffz

342

(A) *ffz*

(E) *ffz*

ffz *f*

ffz *ffz*

345

(A) *ffp*

(E) *ffp*

fz *f*

ffp *tr*

348

(A) *fp*

(E) *fp*

p

fp *tr*

351

(A) *fzp*

(E) *fzp*

mf *p* *pp*

fzp *tr*

355

(A) *fzp*

(E) *fzp*

mf *p* *pp*

358

(A) *pp* *ppp*

(E) *muted pp* *ppp*

p *ppp*

363

(A) *pp*

(E) *pp*

368

(A) *ppp* *(pp sempre)*

(E) *ppp* *(pp sempre)*

pp *8va*

372

(A)

(E)

(8va)

pp

376

(A)

(E)

pp

tr

pp

381

(A)

(E)

f

f

f

387

(A)

(E)

f

open

f

mf

Red.

392

(A)

(E)

f

397

(A)

(E)

ff

ff

8va

402

(A)

(E)

ff

tr.

ff

ffz *ffz* *ffz* *ffz* *ffz* *ffz* *ffz*

410

(A) *fff*

(E) *fff*

ffz

415

(A) *tr* *mp*

(E) *ffp*

p

Red.

420

(A)

(E)

7

423

(A) *rip* *fff* *ffz*

(E) *fff* *fff* *ffz* *rip*

fff *ffz*

Red. *

