

Sweet-Spots, Version 2

for flute, clarinet, and guitar

♩ = 72, very soft with subtle dynamic waves

Thomas Reiner (2006/2007)

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

Flute: *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*. Includes *flz* markings.

Clarinet in B \flat (sounds as written): *pp*, *mp*, *pp*, *mp*, *p*. Includes triplets (3) and sextuplets (6).

Guitar *): $\textcircled{6} = D$. *mf p* unmeasured tremolo. Includes *let vibrato* and *l.v.* markings.

Fl. (11): *mp*, *p poss*, *p poss*, *f poss*. Includes *blend in with the clarinet* and *transient harmonic gliss. upwards, end abruptly* markings.

Cl.: *f*, *p poss*, *f poss*, *mp*, *p poss*, *f*. Includes *transient harmonic gliss. upwards, quasi Rhapsody in Blue, end abruptly* and *gliss.* markings.

Gtr.: *f*, *p*, *f*, *mf*, *p*. Includes *ord.*, *pont.*, *l.v.*, and *gliss.* markings. Ends with *mf* and *ff* dynamics over strings 7, 6, 5.

Note: While accurate quartertones are desirable, approximate deviations from the nearest chromatic pitch are acceptable.

Note: quartertone bends, successive ups and downs, roughly coinciding with the crotchet pulse

*) I am very thankful to Gisbert Watty for his expert help in arranging the original pipa part for guitar and for editing the guitar part.