

*magnificat 2: still* is the second in a series of reflections on the unison, in music and in life. This piece, composed for the Tanosaki-Richards Duo, establishes a continuum of relationships between the clarinet and the piano, from the most distant to the closest, as the players ultimately take over one another's instruments. As such the piece becomes a metaphor for the long-term relationship, one in which we desire the simple perfection, the stillness, of union while struggling with the repetitions and tensions of daily life.

LINDA DUSMAN

**magnificat 2: still**  
for Bb clarinet and piano

dedicated to the Tanosaki/Richards Duo  
c. 2003

# magnificat 2: still

dedicated to the Tanosaki-Richards Duo

Linda Dusman

Vicious/still

Clarinet in B $\flat$

Piano

5"

20"

$\text{♩} = 40$

*f* (hold as long as possible)

*mp*

*mp* (almost as long as possible)

Look at each other,  
expressionless

*p*

*sfz*

*pp*

6

*f* > > *ff* > > > >

*a tempo*

as fast as possible

*rit.*

magnificat 2: still

B $\flat$  Cl. *p* 9 9 *dim.*

Pno. *p* 5 13 13 *dim.*

[A] Free tempo

B $\flat$  Cl. *mp* *p*

[A] Free tempo

Pno. *mp* 3 5 7

magnificat 2: still

B $\flat$  Cl. *legato*

Pno.

8

8

B

B $\flat$  Cl.  $\text{♩} = 60$

*p* *mp* *pp* *mf* *dim.* *p*

accidentals carry through the bar

Pno.  $\text{♩} = 60$

*p* *ff* *p*

5 3 5 *8va* 15<sup>ma</sup> 7 5

magnificat 2: still

B♭ Cl. *11*

15 *p* *sing* *sing* *p*

Pno. *f* *7*

15

2

rapid random flutter

R	R	R
•	•	•
R	R	R
•	•	•
F	F#	•
•	•	•

B♭ Cl. *with new energy* *5* *6* *3* *5* *5* *6* *3*

24 *f* *5* *6* *5* *5* *8va*

Pno. *p* *5* *6* *5* *5*

24

magnificat 2: still

B♭ Cl. 29 *aggressively* *f* 5 5 3

Pno. 29 *f* *mp* *f*

B♭ Cl. 35 3" C ♪ = 108

Pno. 35 *mf*

Look at each other,  
expressionless

Like a barcarolle  
♪ = 108

magnificat 2: still

B♭ Cl. 41 *ff* *sfp* *pp* 5 (slow trill)

Pno. 41

B♭ Cl. 45 hum *f* *mf* *legato* 3 3

Pno. 45



magnificat 2: still

B♭ Cl. 50

hum

rapid flutter; repeat to

*pp*

Pno. 50

*mp*

B♭ Cl. 56

*sfp* < *sfp* < *ff*

*ff* more lyrically

*mp*

*p*

Pno. 56

magnificat 2: still

B♭ Cl. *sfp*, *sfp*

64

Pno.

64

sing

Detailed description: This system shows measures 64 to 72. The B♭ Clarinet part begins with a *sfp* dynamic and an accent on measure 64. A long note with a breath mark spans measures 64 and 65. The word 'sing' is written above the staff in measure 66. The piano accompaniment consists of two staves. The upper staff has a treble clef and a key signature of two flats, with time signatures of 8/8, 4/8, and 7/8. The lower staff has a bass clef and the same key signature. The piano part provides harmonic support with rhythmic patterns and chords.

B♭ Cl. *sfp*, *sfp*, *sfp* ;

73

look at each other.

Look away.

long breath

10"

Pno.

73

look at each other.

long breath

Look at each other,  
expressionless

Detailed description: This system shows measures 73 to 75. The B♭ Clarinet part starts with three notes, each marked *sfp*. A semicolon follows in measure 73. The instruction 'Look away.' spans measures 74 and 75. A 'long breath' mark with a dashed line is shown above the staff in measure 75. A 10-second rest box is present at the end of the system. The piano accompaniment starts with a metronome marking 'E ♩ = 80' and a semicolon in measure 73. The instruction 'look at each other.' is written below the piano staff in measure 73. 'long breath' is also written below the piano staff in measure 75. The piano part continues with rhythmic accompaniment. A box containing the text 'Look at each other, expressionless' is positioned at the end of the piano part.

magnificat 2: still

B $\flat$  Cl. 78 *fff* *p* *sfp* gently 20" *sub. p*

Pno. 78 Look away, upstage.

B $\flat$  Cl. 79 Look away, downstage left. 22" *ff* *p* *mf* *mp* *pp*

Pno. 79 *pp* *legato* *ff* *p* *mf* *mp* *pp* 22"

magnificat 2: still

B $\flat$  Cl. **Walk behind piano and sit next to pianist on the piano bench.**

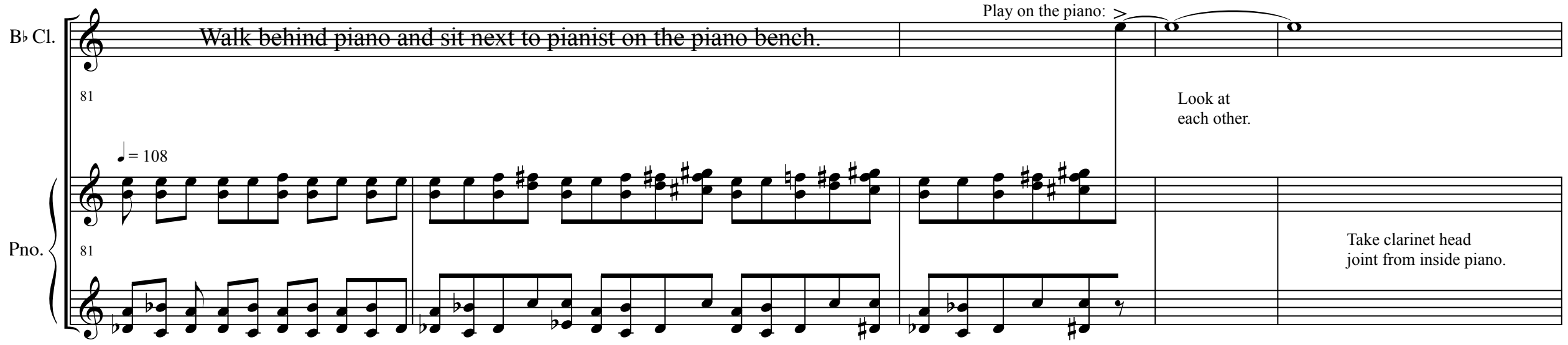
81

Play on the piano: >

Look at each other.

Pno. 81

$\text{♩} = 108$



B $\flat$  Cl. **Count to 7** > > > **Count to 3** > > **Count to 6** **Count to 2**

***ff-pp*** Select random diads within the E<sup>5</sup>-B $\flat$ <sup>4</sup> range to play on the piano.  
Change diads on each attack.

**Stand up and return to music stand.**

Pno. **Play on clarinet head joint. Repeat at  $\text{♩} = 108$  with a variety of pitches.**

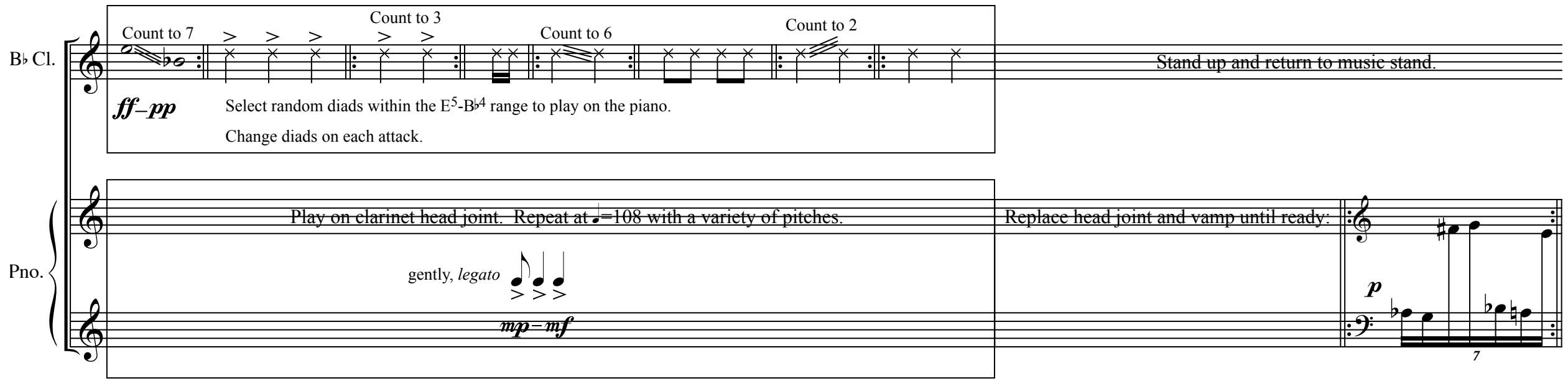
gently, *legato* > > >

***mp-mf***

**Replace head joint and vamp until ready:**

***p***

7



Numbers indicate groupings of notes, not rhythms. Accidentals do not carry through the bar. ♩ = ♩ throughout.

B♭ Cl. *p* *legato*

Pno. *p*

B♭ Cl. *sub. f* *p*

Pno. *sub. f* *r.h.* *p*

as fast as possible  
Do not attempt to synchronize.

as fast as possible  
Do not attempt to synchronize.

magnificat 2: still

This musical score is for the second movement of a Magnificat, titled "still". It is written for a B♭ Clarinet and Piano. The score is divided into two systems, with measures 90-91 in the first system and measures 92-95 in the second. The key signature is one flat (B♭), and the time signature is 4/4. The first system (measures 90-91) features a B♭ Clarinet part with a melodic line of eighth and sixteenth notes, including triplets and septuplets. The Piano part consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. A dynamic marking of *f* (forte) is present in measure 91. The second system (measures 92-95) shows the B♭ Clarinet playing a sustained chord with a *φ* (sustained) marking. The Piano part continues with a melodic line in the right hand and a bass line in the left hand, featuring triplets and a *p* (piano) dynamic marking. The score concludes with a 6/4 time signature change in the final measure of each system.

magnificat 2: still

B♭ Cl. 97 *f*

Pno. 97

Look at each other,  
expressionless

*p*

B♭ Cl. 100 *mp*

Pno. 100 *mp*

*una corda*

$\text{♩} = 168$

magnificat 2: still

The image shows a musical score for two instruments: Bb Clarinet (Bb Cl.) and Piano (Pno.). The Bb Cl. part is on a single staff with a treble clef, starting at measure 107. It features a melodic line with a slur over measures 108-110, a trill marked with a 'tr' and a flat sign, and another slur over measures 111-112. A '6' is written below the staff in measure 108. The Pno. part consists of two staves (treble and bass clefs) with a 7/8 time signature. It includes chords and melodic lines in both hands, with a '6' written below the bass staff in measure 108. A dashed vertical line connects the end of the Bb Cl. slur to the start of the Pno. slur in measure 111. The score ends with a double bar line.

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