

Child's Play

*For Clarinet (in Bb)
with piano accompaniment*



by
Vanessa McClintock

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From the original in 1986 comes this *quirky* and *whimsical* work for clarinet (in Bb) and piano—as stated in the opening metronome marking.

Its origins sprang from that “in-between time” ‘twixt a sleepy dream and awokeness. When I passed through the corridor I imagined the chiming of an eternal timepiece, followed by a nagging temporal alarm clock. The “eternal” clock was residual during the transition into the waking world and the latter the springboard into the awaiting day to be filled with the chores and playful activities of youth.

The ending is the sometimes-sudden awareness of having spent much energy for a full day and easy acceptance of the pending next night's sleep—perhaps filled with more adventurous dreams as that “eternal” clock begins again to chime.

This edition is modified from the original. I cut a few redundancies/bars here and there and revised the original main theme which had sounded (unintentionally) derived from a famous duet by a French composer of the 19th century. I also tweaked sundry areas, especially transitions from sections to sections.

The harmonies are basically very tonal, but often use fourths-based chords in addition to traditional thirds, clusters, a splash or two of bi-tonality, harmonic “shifts” rather than transpositions, and “contrasting time signatures,” i.e., clarinet in 3/4 and piano in 6/8. This is one of the rare instances that I use key signatures.

Vanessa McClintock, Composer
July 2024

CLARINET in Bb

TIME: ~8'00"

Child's Play

Vanessa McClintock

[Clarinet shown in concert pitch]

Quirky with whimsy ♩ = 66

Clarinet in Bb

Piano *mp*

5

10

p *f*

6

5

5

5

5

3

13

$\text{♩} = 88$
mf

17

21

25

The musical score is written for piano. It begins at measure 13 with a tempo of 88 bpm and a dynamic of *mf*. The key signature is B-flat major. The score is divided into systems. The first system (measures 13-16) features a right-hand melody with sixteenth-note runs and a left-hand accompaniment of chords and eighth notes. The second system (measures 17-20) continues the melody and accompaniment. The third system (measures 21-24) shows a key change to D major, indicated by four sharps in the key signature. The fourth system (measures 25-28) continues in D major. Fingerings are indicated for the right hand: 6 and 5 for the first system, and 5 and 3 for the second system. The dynamic *mf* is marked at the beginning of the first system.

29

3

mp

33

37

mf

41

45

50

54

57

$\text{♩} = 120$

mp

mf-f

3

3

Detailed description: This page contains measures 45 through 57 of the musical score for 'Child's Play' by Vanessa McClintock. The score is written for a piano with a treble and bass staff. The key signature is B-flat major (two flats). The tempo is marked as quarter note = 120. Measure 45 begins with a treble staff melodic line and a bass staff accompaniment. Measure 50 features a change to 4/4 time and includes a mezzo-piano (*mp*) dynamic marking. Measure 54 shows a change to 2/4 time. Measure 57 begins with a mezzo-forte to fortissimo (*mf-f*) dynamic marking and includes triplet markings (3) in both staves. The score concludes with a double bar line at the end of measure 57.

63

68

73

78

83

Measures 83-87 of the piece. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand features eighth and sixteenth notes, with triplets marked '3' in measures 83, 84, and 85. The left hand provides a steady accompaniment of eighth notes, also featuring triplets in measures 84 and 85. Measure 87 ends with a whole rest in the right hand and a half note in the left hand.

88

Measures 88-92. The melody continues with eighth and sixteenth notes. Measure 88 has a triplet in the left hand. Measures 89 and 90 have dotted half notes in the right hand. Measure 91 has a triplet in the right hand. Measure 92 ends with a whole rest in the right hand and a half note in the left hand.

93

Measures 93-97. The melody features a triplet in measure 93. Measures 94 and 95 have dotted half notes in the right hand. Measure 96 has a triplet in the right hand. Measure 97 ends with a whole rest in the right hand and a half note in the left hand.

98

Measures 98-102. The melody continues with eighth and sixteenth notes. Measure 98 has a triplet in the left hand. Measures 99 and 100 have dotted half notes in the right hand. Measure 101 has a triplet in the right hand. Measure 102 ends with a whole rest in the right hand and a half note in the left hand.

103

mp

mf

108

113

119

125

130

135

140

145

$\text{♩} = 88$

151

mp

p

mp

156

mf

mf

162

168

174

178

183

This musical score is for the piece 'Child's Play' by Vanessa McClintock, specifically measures 168 through 183. The score is written for a piano and features a complex rhythmic structure with multiple time signature changes. The key signature is B-flat major (two flats). The score is divided into four systems, each with a measure number on the left. The first system (measures 168-173) includes a tempo marking of quarter note = 72 and a key signature change to D-flat major (three flats) at measure 174. The second system (measures 174-179) includes a tempo marking of quarter note = 80 and a key signature change to B-flat major (two flats) at measure 178. The third system (measures 178-183) includes a key signature change to D-flat major (three flats) at measure 183. The score features a variety of musical notations, including triplets, slurs, and dynamic markings. The piano part is particularly active, with many sixteenth and thirty-second notes. The right hand part is more melodic, often featuring slurs and ties. The score ends with a final measure in measure 183.

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$\text{♩} = 88$

mf

188

193

198

$\text{♩} = 72$

accel.

203

2+3+4

2+3+4

2+3+4

207

209

212

215

This musical score is for the piece 'Child's Play' by Vanessa McClintock, measures 207 through 215. The music is written for a piano in a key of B-flat major (two flats) and a 4/4 time signature. The tempo is marked as ♩ = 88. The score is divided into four systems, each with a measure number (207, 209, 212, 215) at the beginning of the first staff. Each system consists of a single treble staff and a grand staff (treble and bass staves joined by a brace). The notation includes various musical symbols such as notes, rests, beams, slurs, and articulation marks like accents and staccato. Measure 207 features a complex melodic line in the treble with many beamed sixteenth notes and a steady eighth-note accompaniment in the bass. Measure 209 shows a more rhythmic pattern with eighth-note runs in both hands. Measure 212 contains several triplets and a sixteenth-note triplet in the treble, while the bass has a steady eighth-note accompaniment. Measure 215 is characterized by a series of sixteenth-note triplets in the treble and a steady eighth-note accompaniment in the bass. The score concludes with a double bar line at the end of measure 215.

220

Measures 220-224 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand features eighth and sixteenth notes, with triplets in measures 223 and 224. The left hand provides a steady accompaniment of eighth notes in the bass and chords in the treble.

225

Measures 225-229 of the musical score. The melody continues with eighth and sixteenth notes, including a triplet in measure 225. The left hand accompaniment consists of eighth notes in the bass and chords in the treble.

230

Measures 230-234 of the musical score. The melody in the right hand includes eighth and sixteenth notes, with a half note in measure 232. The left hand accompaniment continues with eighth notes in the bass and chords in the treble.

235

The image shows a musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is a single melodic line in G major, featuring a series of eighth and sixteenth notes with various ornaments (trills, grace notes) and slurs. The bottom staff is a piano accompaniment in G major, with a treble clef and a bass clef. The treble clef part consists of a series of chords, mostly triads and dyads, with some accidentals (flats) and a key signature change to F major (one flat) in the final measure. The bass clef part consists of a series of eighth and sixteenth notes, often beamed together, with some slurs and a key signature change to F major in the final measure. The score is numbered 235 in the bottom left corner.

243

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717

718

719

720

721

722

723

724

72

♩. = 56 ♩. = 48

248

254

257

259