

*for Pam Choinski*

# Quick-takes

Two short pieces  
for B $\flat$  Clarinet and Piano

Michael Shun

## About *Quick-takes*:

Near the end of the Fall 2018 semester, Pam approached me about writing a piece for her clarinet recital. The deal was simple: I have a month to write the piece, and she has a month to learn it.

I of course wanted to write something that could show off all that Pam had to offer as a musician. The opening movement, as the title suggests, is improvisatory in character and uses the octatonic scale to give a sense of wandering. In reality, because of the recurring emphasis on C# and E, it is a large-scale preparation for the second movement in D major. "Improvisation" plays with the different articulations possible on a clarinet, often asking the player either to gradually slur or separate the notes more as a line progresses.

"Merriments" is a nod to Pam's appreciation for the classical style, featuring relatively square phrasing, but with lots of opportunities to play expressively as the melody is developed. The latter half of the movement recalls the opening movement through a cadenza with material taken directly from "Improvisation" and with the return of nuanced articulation, leading to a virtuosic sprint to the finish.

for Pam Choinski  
**Quick-takes**

**I. Improvisation**

Michael Shun

**Adagio** (♩ = c.60)  
(somewhat long),

Clarinet in B♭

*fp*

(grad. more separated)

**Adagio** (♩ = c.60)

Piano

*mp*

2

Cl.

*mf*

5

niente

Pno.

3

4 **poco rit.** <sup>3</sup>

Cl. *p* *mf* *(molto)* *sub. mp* **poco rit.**

Pno. <sup>3</sup>

**6** **a tempo**

Cl. *p* *(take your time)* <sup>3</sup>

Pno. **6** **a tempo** *p*

8 *(in time)* <sup>6</sup> <sup>3</sup> <sup>3</sup>

Cl. *mf*

Pno. *mp*

4

10

Cl. *f* *n* *mf*

Pno. *mf* *f* *mp*

13

Cl. *p* (grad. slurred) *mf* *p*

Pno. *p*

15

Cl. *mf* *f*

Pno. *mf* *mp*

Cl. **17**

*mp* *freely*

Pno. **17**

*mf* *p*

Cl. **20**

*pp* *sotto voce* *rall.* (long)

Pno. *pp*

## II. Merriments

**Vivace**  
(♩ = 78)

Cl. 

Pno. **Vivace**  
(♩ = 78)  
*f* 

Cl. <sup>5</sup>  
*mf* 

Pno. *p* 

Cl. <sup>8</sup>  
*poco cresc.* 

Pno. 

11 13

Cl. *poco f* *mf*

Pno.

15

Cl.

Pno.

18

Cl. *f*

Pno.



21

Cl.

Pno. *f*

24

Cl.

Pno. *f*

25

*f*

25

*mp*

27

Cl.

Pno. *f*

32

32

Cl. *n*

Pno. *mp*

Cl. *fp* *mf*

Pno. *mp*

37

37

Cl. *f*

Pno. *mf*

10

38

Cl.

Pno.

40

Cl.

Pno.

*subito mp*

*mp*

43

Cl.

Pno.

*mf*

*mf*

46 **47**

Cl.

*p*

**47**

Pno. *p dolce*

51 **54**

Cl.

*n*

**54**

Pno. *mp*

55

Cl.

*mp*

*3*

Pno.

12 58 **rit.**

Cl. *mf*

Pno. *p* **rit.**

61 **Adagio** (♩ = 60)

Cl. *p* **very freely**

Pno. **Adagio** (♩ = 60)

63 **Vivace.** **66**

Cl. *mf* *f* *f*

Pno. **Vivace.** *f* *mf* *f*

67 13

Cl.

Pno.

70

Cl.

*mp* *mp* *f* *mp f*

Pno.

73

Cl.

74

*mp*

Pno.

74

*p*

*mp*

14 76

Cl. *f* *p* *crescendo poco a*

Pno. *mf* *pp* *crescendo poco a*

*f* *p*

79

Cl. *poco* *(mf)* *ff*

Pno. *poco* *(mp)* *f*

82

Cl. *f*

Pno. *f*

85

Cl.

Pno.

*subito mp* *cresc.*

88

Cl.

Pno.

*ff*

*f*

91

Cl.

Pno.

*fp* *fff*

*ff* *fff*