
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

(sempre *And.*)

4

(A)

(E)

ppp
distant, sorrowful

8

(A)

(E)

echo (half-stopped)

ppp

pp

11 (A) *ppp*

(E)

14 (A) *ppp* *pp* *ppp* *red.*

(E) *ppp* *pp*

18 (A) *mp* *ppp* *red.*

(E) *red.* *red.* *red.*

23 (A) *pp* *ppp*

(E) *poco* *red.*

27

(A) *ppp* *whispered*

(E) *open* *ppp*

pp (*whispered*)

Red.

30

(A) *ppp* *whispered*

(E) *ppp*

pp (*whispered*)

** Red.*

33

(A) *ppp* *whispered*

(E) *ppp*

pp (*whispered*)

** Red.*

36

(A) *ppp* *whispered*

(E) *mp*

pp (*whispered*)

** Red.*

Red.

39

(A)

(E)

pp *ppp*

And. *And.* *And.* *And.*

44

(A)

(E)

pp *poco accel.*

(♩=♩, but freely)

fz *poco* *poco accel.*

50

(A)

(E)

molto accel. *(pp)*

fz *(poco)* *fz* *molto accel.*

56

(A)

(E)

Very fast (♩=152) *fp* *ppp* *p*

Very fast (♩=152) *pp*

64

(A) *pp sub.*

(E) *pp* *muted*

pp

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

70

(A) *p* *pp* *f* *p* *mf*

(E) *pp* *f* *p*

p

* *p*

77

(A) *p* *ppp* *mp* *fp*

(E) *open* *p* *ppp* *mp* *fp*

fpz

84

(A) *pp sub. stopped* *(pp)* *open* *mp* *fz*

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

pp

Red. *Red.* *

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* *ff*

(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)

154

(A)

(E)

160

(A)

(E)

165

(A)

(E)

170

(A)

(E)

p light

p

176

(A)

(E)

pp

pp

p

184

(A)

(E)

pp

mp

pp

mp

195

(A)

(E)

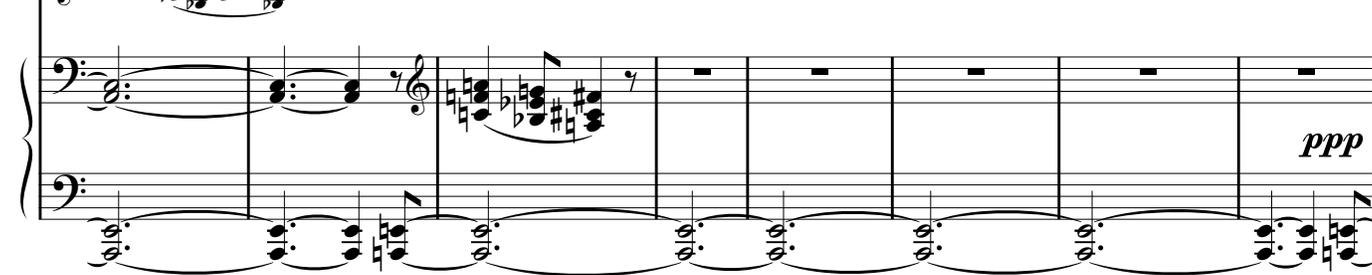
pp

pp

204

(A) 

(E) 


pp
ppp

212

(A) 

(E) 


mf
pp

217

(A) 

(E) 


pp
muted
pp
f
open
f

225

(A) 

(E) 


mf
Red.

230

(A)

(E)

f

235

(A)

(E)

ff

ffz

ff sempre

240

(A)

(E)

Moderately (♩=72)

ffz

ppp (whispered)
una corda

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.*

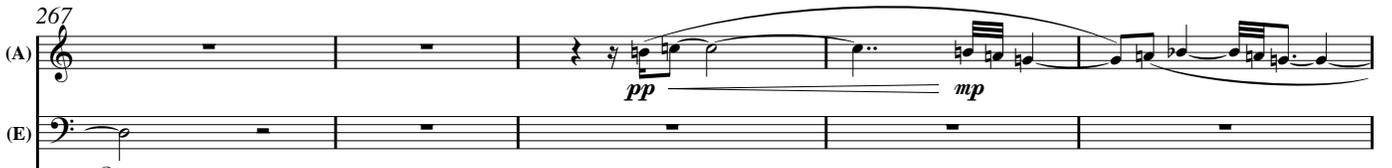
260

(A) 

(E) 



267

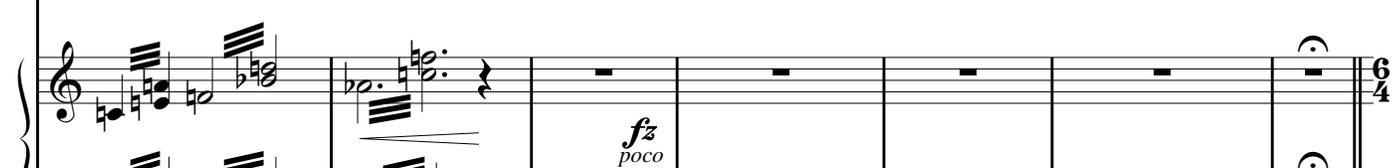
(A) 

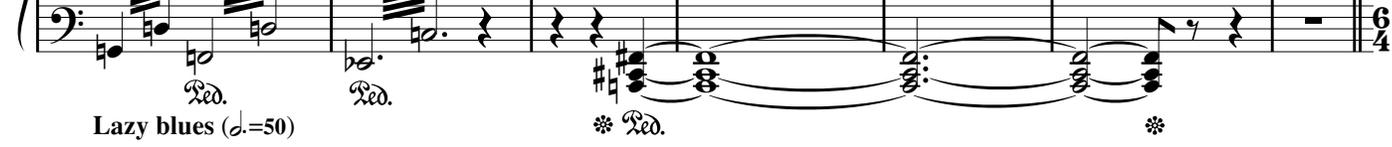
(E) 

Sva. 

272

(A) 

(E) 

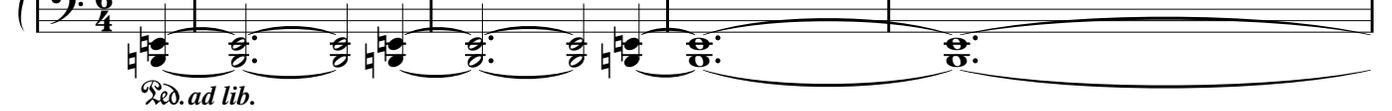


Lazy blues (♩.=50) * Red. *

279

(A) 

(E) 



Lazy blues (♩.=50)

Red. ad lib.

283

(A)

(E)

pp *mp*

288

(A)

(E)

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)

(E) *stopped* *open*

Red. * *Red.* *

325

(A)
f

(E)
f

f *Red. ad lib.* (♩=♩)

328

(A)

(E)

331

(A)
ff

(E)
ff

ff

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

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 *fzp*

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)

397

(A)

(E)

402

(A)

(E)

410

(A) *fff*

(E) *fff*

ffz

415

(A) *mp*

(E) *ffp*

p

Red.

tr.

420

(A)

(E)

7

423

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

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

fff *ffz*

Red. *

