

Dan YUHAS

# FLASHES

for clarinet and string trio

# FLASHES

Dan YUHAS

*J=110*

Clarinet in B♭

Violin

Viola

Violoncello

==

5 5 5 5

2

Cl.

Vln.

Vla.

Vc.

s.v.  
pp

5 5 5 5 5 5 5 5

4

Cl.

Vln.

Vla.

Vc.

s.v.  
pp

5 5 5 5 5 5 5

6

Cl.      *poco* overpres.

Vln.      <*f*< *ff* overpres.

Vla.      <*f*< *ff*

Vc.      s.v. overpres. *pp* <*f*< *ff*

==

**A** **Poco meno mosso** *change*

9      *circ. breathing*

Cl.      pizz. arco

Vln.      *pp* *f* arco

Vla.      *pp* *f* pizz. arco

Vc.      *pp* *f* pizz. arco *f*

==

12      bend pitch with tension

Cl.      pizz. arco 5 *p* *f*

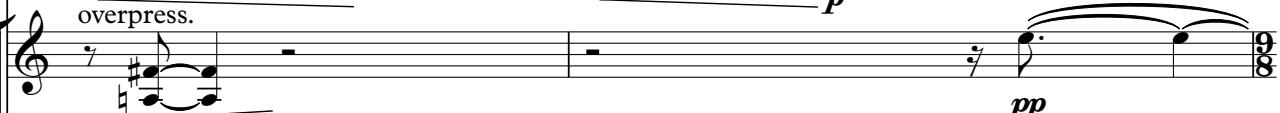
Vln.      pizz. arco *p* 5 *f*

Vla.      pizz. arco *p* 5 *f*

Vc.      pizz. arco *p* 5 *f*

15

Cl. 

Vln. 

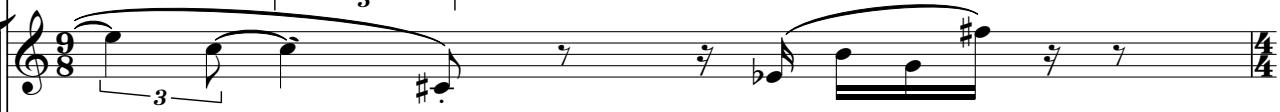
Vla. 

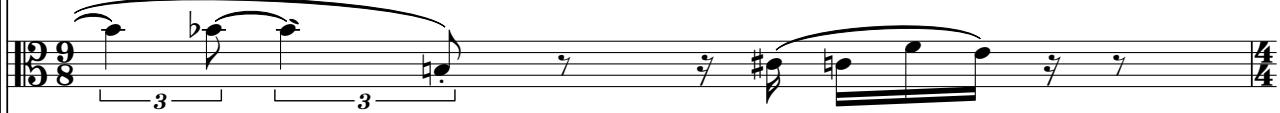
Vc. 

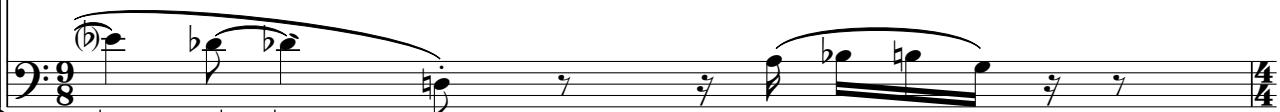


17

Cl. 

Vln. 

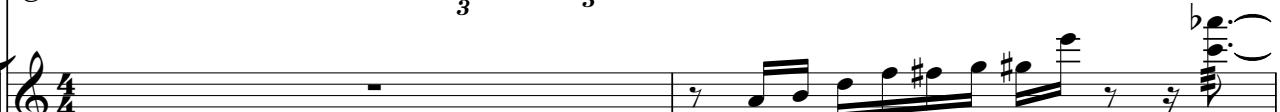
Vla. 

Vc. 

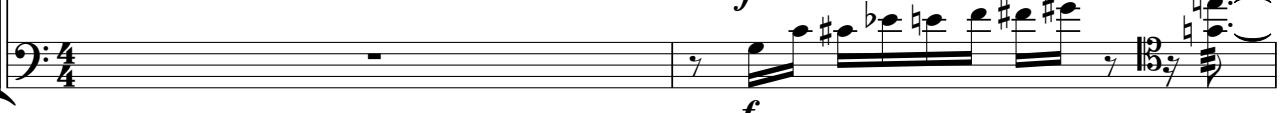


18

Cl. 

Vln. 

Vla. 

Vc. 



29

Cl. *pizz.* 3  
Vln. *f*  
Vla. *pizz.* 3  
Vc. *f*

arco *mf*

31

Cl. *mp* *p* *5* *5* *flutt.* *ord.* *5* *5* *p* *#*  
Vln. *p* *> pp* *mp* *pizz.* *mp*  
Vla. *p* *> pp* *mp* *pizz.*  
Vc. *p* *> pp* *mp*

33

Cl. *5* *5* *3* *6* *mf* *mp* *mf* *multi \**  
Vln. -  
Vla. *pp* *arco* *6* *arco*  
Vc. *pp* *arco* *p* *5* *p*

\* Since not all multiphonics work the same way for different instruments, no exact fingering and notes were written and the player may find the best and most convenient notes. The important thing is that the upper note of the multiphonics will be the same as written in the part.

37

Cl. *p* *pp*

Vln. *pizz.* *p* *f*<sup>3</sup>

Vla. *p*

Vc. *pp*

====

41 flutt. flutt. ,

Cl. *mf*

Vln. *pizz.* *arco* *6* *3* *mf*

arco vib. *mf*

Vla. *mp* *espress.* *pizz.* *arco* *6*

Vc. *mf* *pp* *gliss.*

====

44 , ord. **D**

Cl. *mp*

Vln. *mf*<sup>5</sup> *f* *pizz.* *5* *pp* arco sul pont.

Vla. *f* *pizz.* *5* *pp* arco sul pont.

Vc. *f* *sul. pont.* *3* *pp*

48

Cl.

Vln. norm. pizz.  
norm. pizz.

Vla.

Vc. pizz. arco norm.

*f* *pp* 3 3



51

Cl. *pp* leggiero

Vln. *p dolce* arco

Vla.

Vc. *p dolce* *pp* arco

*pp*

*p leggiero* 5 5 5 5 3 3



53

Cl.

Vln. 5 5 5 5 3 3

Vla.

Vc. 3 5 *mf*

A musical score page showing four staves for Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). The page number 55 is at the top left. Measure 1 starts with a rest for Cl. and Vln., followed by a melodic line for Vla. and Vc. Measure 2 begins with a melodic line for Vln. (with a 3 measure repeat sign) and Vla. Measure 3 continues the melodic line for Vln. and Vla. Measure 4 begins with a melodic line for Vla. Measure 5 begins with a melodic line for Vc. The score concludes with a dynamic marking 'overpr.' and a final melodic line for Vc. Various dynamics are indicated throughout, including *mf* and *p*.

Musical score for orchestra, page 58, section E. The score includes parts for Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). The Clarinet part features a melodic line with grace notes and dynamic markings like  $mp$ . The Violin, Viola, and Cello parts provide harmonic support with sustained notes and rhythmic patterns.

Musical score for orchestra, page 10, measures 60-61. The score includes parts for Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). Measure 60 starts with a dynamic of  $f$ . The Clarinet part features a melodic line with grace notes and slurs, marked 'flutt.' (flutissimo). Measures 61 begin with a dynamic of  $f$ , followed by a measure of rests. The strings (Violin, Viola, Cello) play eighth-note patterns with grace notes and slurs, marked '5' above the staff. The bassoon part (not shown) also plays eighth-note patterns with grace notes and slurs, marked '5' above the staff. Measure 61 ends with a dynamic of  $f$ .

Musical score for orchestra, page 10, section 63. The score includes parts for Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The Clarinet part features melodic lines with grace notes and slurs. The Violin, Viola, and Cello parts provide harmonic support with sustained notes and rhythmic patterns. Measure numbers 5 and 5 are marked under the strings' parts.



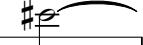
Musical score for strings and woodwind instruments. The score includes parts for Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). The tempo is marked as 66. The instrumentation consists of two violins, one viola, and one cello/bass. The violins play eighth-note patterns with grace notes, marked with a '5' above the staff. The viola and cello/bass provide harmonic support with sustained notes and eighth-note patterns. Dynamics include *p*, *mp*, and *f*. Measure numbers 3 and 5 are indicated at the end of the score.



Musical score for orchestra, page 10, system 1. The score includes parts for Clarinet (Cl.), Violin (Vln.), Cello (Vcl.), and Bassoon (Vla.). The key signature is A major (no sharps or flats). The time signature starts at 3/4. The first measure shows a rest followed by a fermata over a 3/4 time signature. The second measure begins with a dynamic *p*. The Vln. and Vla. parts play eighth-note patterns. The Vcl. part has a sustained note with a grace note. The third measure continues with the same patterns, with a dynamic *p* marking the beginning of the fourth measure. The Vln. and Vla. parts play eighth-note patterns. The Vcl. part has a sustained note with a grace note. The fourth measure ends with a fermata over a 3/4 time signature. The fifth measure begins with a dynamic *p*. The Vln. and Vla. parts play eighth-note patterns. The Vcl. part has a sustained note with a grace note. The sixth measure ends with a fermata over a 3/4 time signature. The seventh measure begins with a dynamic *p*. The Vln. and Vla. parts play eighth-note patterns. The Vcl. part has a sustained note with a grace note. The eighth measure ends with a fermata over a 3/4 time signature. The ninth measure begins with a dynamic *p*. The Vln. and Vla. parts play eighth-note patterns. The Vcl. part has a sustained note with a grace note. The tenth measure ends with a fermata over a 3/4 time signature.

**F**

71

Cl. flutt. #

Vln. overpress.

Vla. gliss. pizz. pp

Vc. pizz. gliss. f



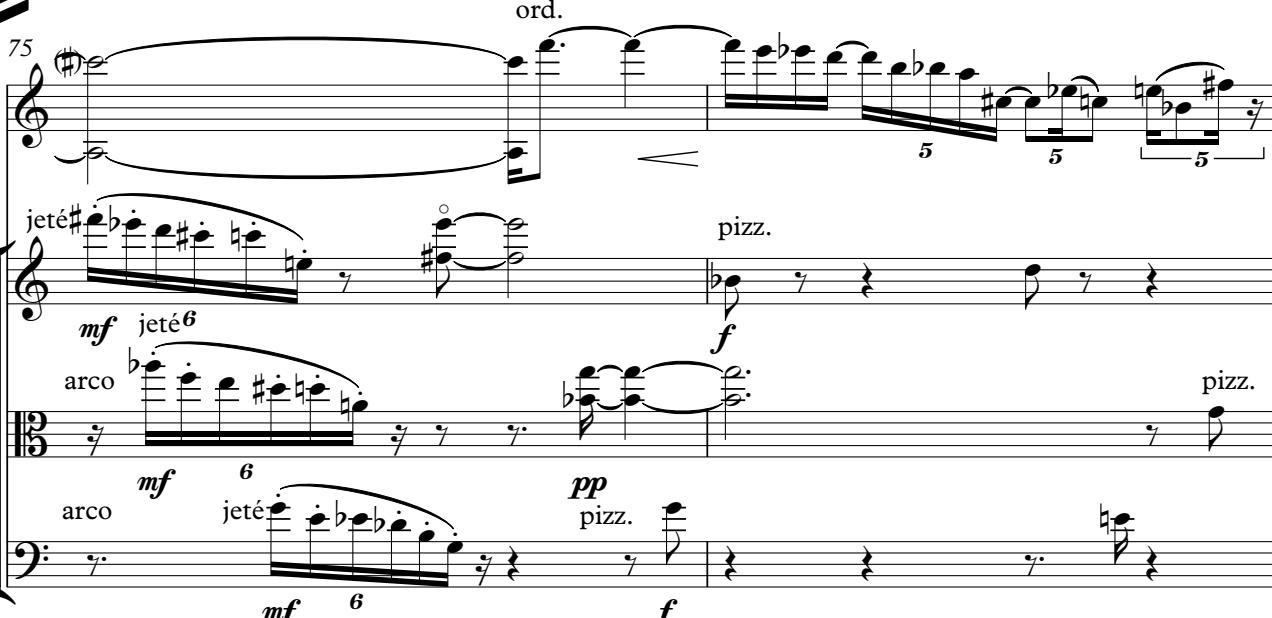
75

Cl. ord. #

Vln. jeté# pizz. mf jeté6 arco

Vla. pizz. arco mf jeté6 pp pizz. f

Vc. pizz. mf 6 f



77

Cl. sul pont. #

Vln. arco jeté. sul pont. mf 6 p pp

Vla. arco jeté. sul pont. mf 6 p pp

Vc. mf 6





Bass Clarinet

B. Cl.

Vln. pizz. arco

Vla. pizz. arco sul pont. ord. pizz. pizz.

Vcl. pizz. arco sul pont. fp f ord. pizz. arco

97

Musical score for strings (B. Cl., Vln., Vla., Vc.) showing measures 5-7. The score includes dynamic markings: **pp**, **arco**, **arco**, **pp**, **mf**, **espress.**, **pizz.**, and **p**. Measure 5 features sixteenth-note patterns and grace notes. Measure 6 includes a melodic line with slurs and grace notes. Measure 7 concludes with sustained notes and grace notes.

101

B. Cl.

Vln.

Vla.

Vc.

ff

pizz.

f

molto sul pont.  
arco

pp

molto sul pont.  
arco

pp

molto sul pont.

arco

B. Cl.

Vln. pizz. norm. arco molto sul pont. norm.

Vla. ff norm. arco pizz. arco ff molto sul pont. norm.

Vc. ff pizz. norm. arco molto sul pont. norm.

B. Cl.

Vln. mp 5 f

Vla. mp

Vc. mp 3 3 3 3

B. Cl.

Vln. pizz. arco 5 5

Vla. pizz. arco f 3 3

Vc. pizz. arco 3 3

**I**

15

114 bass cl

B. Cl. *pp* — *f risoluto* flutt. ord. *pp*

Vln.

Vla. *ff*

Vc. *mf* —

—

119

B. Cl. *f* flutt. ord. *pp* *ff*

Vln. *f* col leg. battuto

Vla. *f* col leg. battuto

Vc. *f* col leg. battuto

—

122

B. Cl. 5 multitrills

Vln. ord. agitato

Vla. ord.

Vc. ord.

—

**J**

B. Cl.

Vln.

Vla.

Vc.

*ff*

*molto vib.*

*molto vib.*

*ff*

*gliss.*

*gliss.*

*slap*

*sul pont.*

*pp*

*col leg. jett.*

*f*

126

B. Cl.

Vln.

Vla.

Vc.

*ff*

*mp*

*slap*

*sul pont.*

*pp*

*col leg. jett.*

*f*

128

B. Cl.

Vln.

Vla.

Vc.

*with a little air*

*norm.*

*ff*

*ppp*

*p*

*con sord.*

*pp*

*norm.*

*pp*

*con sord.*

*pp*

132

B. Cl.

Vln. *p*  
senza sord.

Vla. *p*  
senza sord.

Vc. *p*

5 *pp*

*pp*

*pp*

*pp*

136 Clarinet in B<sub>b</sub>**K**

Cl.

Vln. *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

*arco*

*p*

*arco*

*p*

*arco*

*p*

139

Cl.

Vln. *ord.* *pp*

Vla. *ord.* *pp*

Vc. *ord.* *pp*

molto sul pont.

5

molto sul pont.

molto sul pont.

142

Cl.

Vln. *p*

Vla. *pp*

Vc. *pp*

145

Cl. *f*

Vln. *norm.*

Vla. *pp* *norm.*

Vc. *pp* *norm.*

Vln. *overpress.*

Vla. *mf*

Vc. *mf*

148 L

Cl. *f*

Vln. *sul pont*

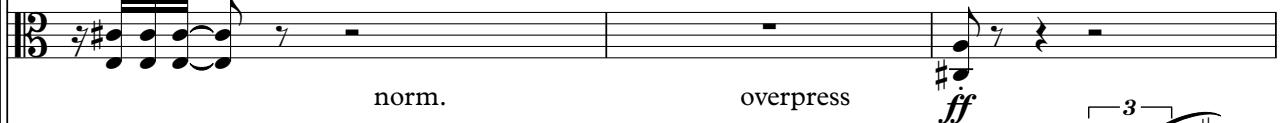
Vla. *f sul pont*

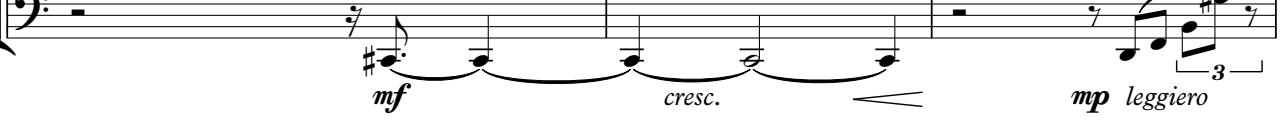
Vc. *f sul pont*

150

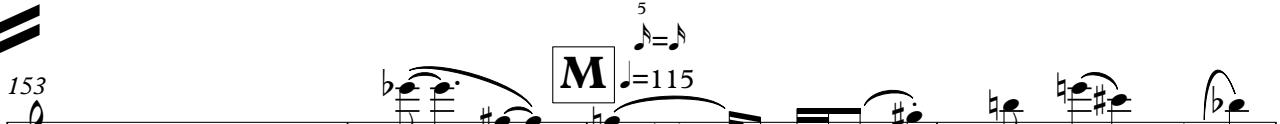
Cl. 

Vln. 

Vla. 

Vc. 

**M** 153 =115

Cl. 

Vln. 

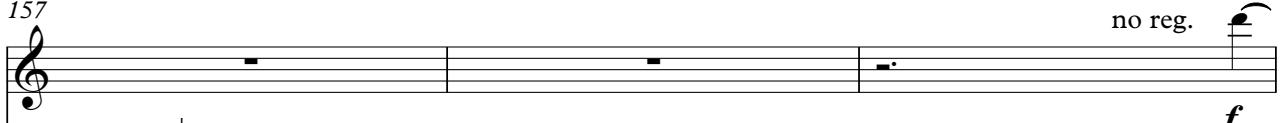
Vla. 

Vc. 

**M** 157

Cl. 

Vln. 

Vla. 

Vc. 

20

160

Cl.

Vln. *f*

Vla. *f*

Vc. *f*

multi  
no reg.

flutt.



162

Cl.

Vln.

Vla.

Vc.

ord.

*ff*



164

Cl.

Vln. *sul tasto*

Vla.

Vc.

*f*

N

166      =96

Cl. -

Vln. , sul tasto      *mf*

Vla. *p* sul tasto

Vc. *p* sul tasto

*p*

171

Cl. -

Vln. *p*      *ord.*

Vla. *pp*      *ord.*

Vc. *pp*      *ord.*

*pp*

175

O

Cl. -

Vln. *pizz.*      *arco*      5 5

Vla. *p*      *pizz.*      *pp*      pizz.

Vc. *pizz.*      *pizz.*      *ff*      *f arco*      *pp*

179

Cl. pizz. arco gliss. arco

Vln. ff pp pizz.

Vla. arco pp

Vc. 5 pp

183

Cl. ff solo pp

Vln. grad. vib. f con sord.

Vla. grad. vib. pp

Vc. grad. vib. pp mf

187

Cl. 5 p

Vln. pizz. arco gliss. arco

Vla. -

Vc. pizz. arco 5 5 pp

Musical score for orchestra, page 189. The score includes parts for Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The Clarinet part starts with a melodic line. The Violin part has dynamics pizz., arco, and senza sord. The Viola part has dynamics f and pp. The Cello part has dynamics mf.



Musical score for orchestra, page 191. The score includes parts for Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The measures show various rhythmic patterns and dynamics, including a forte dynamic (f) and a pizzicato instruction (pizz.). The instrumentation consists of woodwind, string, and brass sections.



193

Cl.

Vln. *pizz.*

Vla.

Vc. *pizz.* arco *mf* *pp*<sup>5</sup>

196

**P**

Cl.

Vln. *p* 3 pizz. arco 5 *mf*

Vla. *mf* pizz. arco *mf*

Vc. *mf* *f* p 3 pizz. *mf*

200

Cl.

Vln. pizz. arco 5 5 5 5

Vla. arco *p* 3 3 3 3

Vc. *f* p 3 3 3 3

203

Cl.

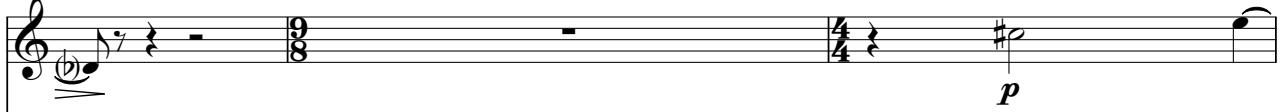
Vln. *pp* 6 6 6 6

Vla. *p* 5 5 *pp*

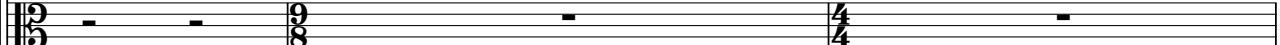
Vc. *p* 5 5 3 3

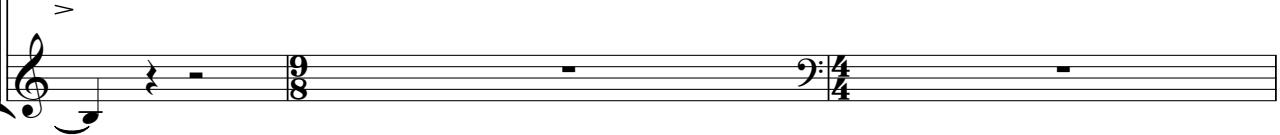
**Q** poco meno mosso

206

Cl. 

Vln. 

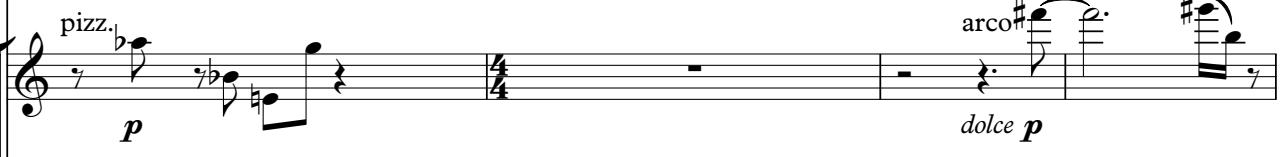
Vla. 

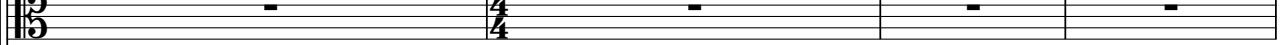
Vc. 

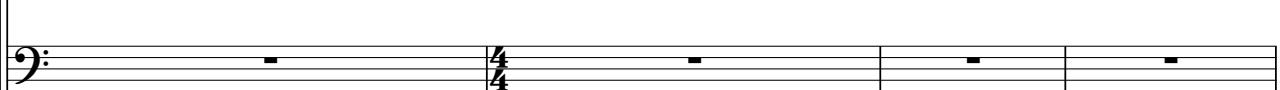


209

Cl. 

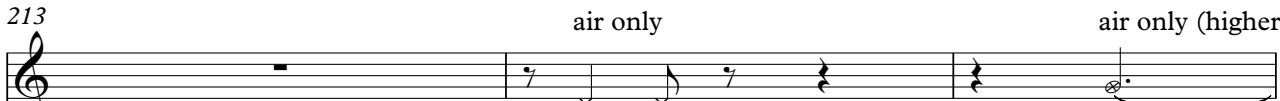
Vln. 

Vla. 

Vc. 



213

Cl. 

Vln. 

Vla. 

Vc. 

216

♩=115

5  
♩=♩

Cl.

Vln. 5

Vla. 9  
8 p

Vc. 9  
8 p

218 R

♩=96

Cl. 7

Vln. 5 3 5 9  
8

Vla. 7 3 5 9  
8 p 5

Vc. 7 - 9  
8 p

220

Cl. 9

Vln. 5 3 5 9  
8

Vla. 9 5 9  
8

Vc. 9 5 9  
8

27

**S**

222

Cl.  
Vln.  
Vla.  
Vc.

*p*      *ff p*      *f*      *ff*      *p*      *f*

distort. on high tone

224

Cl.  
Vln.  
Vla.  
Vc.

*f*      *mf*      *p*      *f*      *5*      *f*      *5*

distort. on high tone      distort. on high tone      distort. on high tone

226

Cl.  
Vln.  
Vla.  
Vc.

*f*      *5*      *f*      *mf*      *5*      *f*      *p*      *f*      *f*      *f*

228

distort. on high tone      distort. on high tone

Cl. 

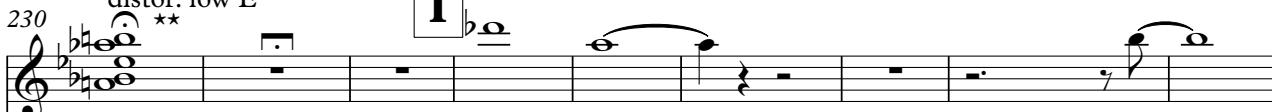
Vln. 

Vla. 

Vc. 

230

distor. low E      harm. on high E $\flat$

Cl. 

Vln. 

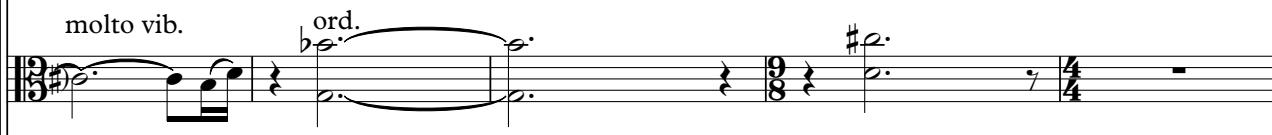
Vla. 

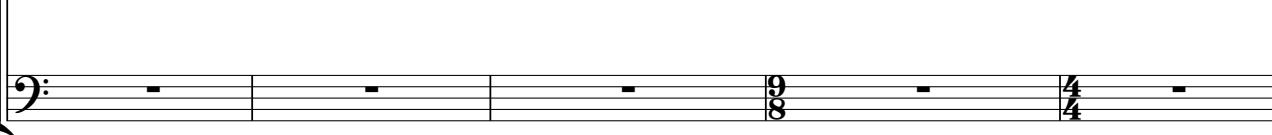
Vc. 

239

Cl. 

Vln. 

Vla. 

Vc. 

\*\* the loudest, richest and ugliest sound. (pitches are not so important).

29

244

Cl. *multi*

Vln. *pizz.*

Vla. *pizz. b*

Vc. *pizz. #*

**U**

248

Cl. *distor.*

Vln. *sul pont.....overpr.*

Vla. *molto s.p.*

Vc. *sul pont.....overpr.*

253

Cl. *A5*

Vln. *pp*

Vla. *pp*

Vc. *pp*

30

257

Cl. *p* **V**

Vln. *p* *gliss.*

Vla. *p* *jeté*

Vc. *p* *6* *mp* *jeté*

==

259

Cl. *9* *mp* *5* *arco*

Vln. *jeté* *5* *pizz.* *ord.* *b* *gliss.*

Vla. *p* *6* *5* *arco*

Vc. *5* *gloss.* *5* *pizz.* *arco*

==

261

Cl. *9* *3* - *9*

Vln. *9* *3* - *9*

Vla. *ord.* *p* *mp*

Vc. *9* *3* - *mp*

263

Cl. *p*

Vln.

Vla.

Vc.

*espress.*

267

Cl.

Vln. *p* *mp* sul tasto ————— sul pont

Vla. *pp* sul tasto ————— *3* ————— sul pont

Vc. *pp* sul tasto ————— sul pont

**W**

tasto

tasto

tasto

*pp*

271

Cl. *p* ————— *5* ————— *5* ————— *mp* ————— *5* ————— *p*

Vln. *pp* norm.

Vla. *pp* norm.

Vc. *pp* norm.

276

Cl. *p* *poco*

Vln.

Vla.

Vc.



278

Cl. *mf* pizz

Vln. *pp* gliss. gliss.

Vla.

Vc.



280

Cl. **X**

Vln. arco *p*

Vla.

Vc. *p*

282

Cl.      5      5      5      5      5

Vln. no cresc.      3      #  
no cresc.      3      #  
no cresc.      3      #  
Vla.      3      #  
no cresc.      3      #  
no cresc.      3      #  
Vc.      3      #  
no cresc.      3      #  
no cresc.



284

Cl.      5      5      5      5      multi  
poco

Vln.      3      #  
Vla.      3      #  
Vc.      3      #



286

Cl.      -      -      -

Vln.      3      3      3  
<

Vla.      3      3      3  
<

Vc.      3      3      3  
<

289

Cl.

Vln. 3 3 6 5 pizz. ff

Vla. 5 5

Vc. 5 5

291

Cl.

Vln. arco sul pont. p ord. pizz. arco

Vla. sul pont. p ord. pizz.

Vc. sul pont. p ord. pizz.

294

Y

Cl.

Vln. sul pont. arco pp

Vla. sul pont. mp

Vc. sul pont. arco pp mp

298

Cl.

Vln. *norm.* *mp* *pizz.* *arco* *mf*

Vla. *mp* *norm.* *pizz.* *arco*

Vc. *mp*

300

Cl.

Vln. *5*

Vla. *sul pont.* *pizz.* *sul pont.* *arco*

Vc. *sul pont.* *p* *pp* *pizz.* *sul pont.* *arco*

302

Cl.

Vln. *f* *5* *pizz.* *ord.* *mp* *mf*

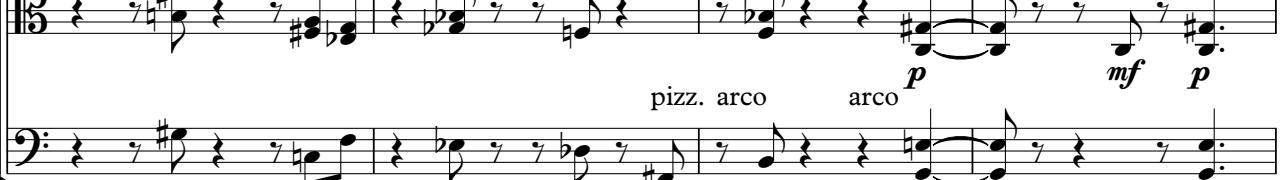
Vla. - *f* *pizz.* *ord.* *mp* *mf*

Vc. - *f* *pizz.* *ord.* *mp* *mf*

305

Cl.

Vln. 

Vla. 

Vc. 

**Poco meno mosso**

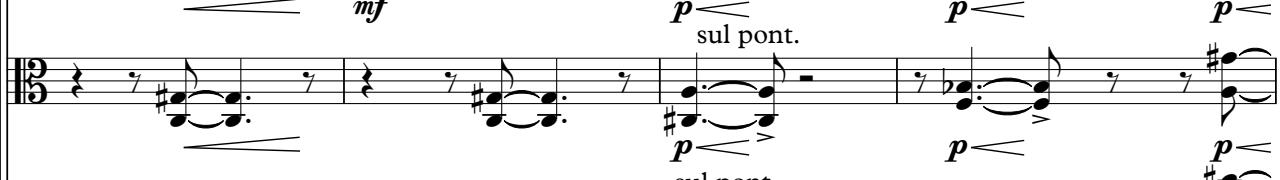
♩=90

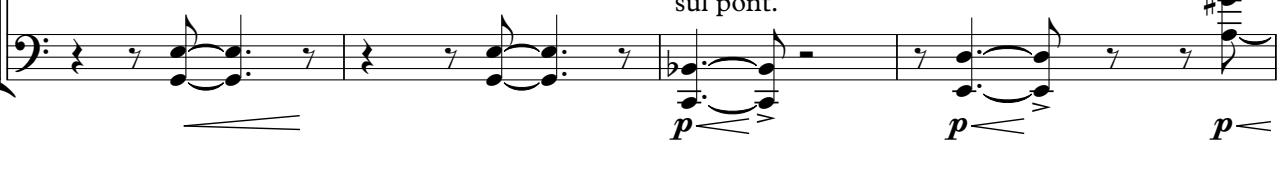
**Z**Bass Clarinet  
in B♭

309

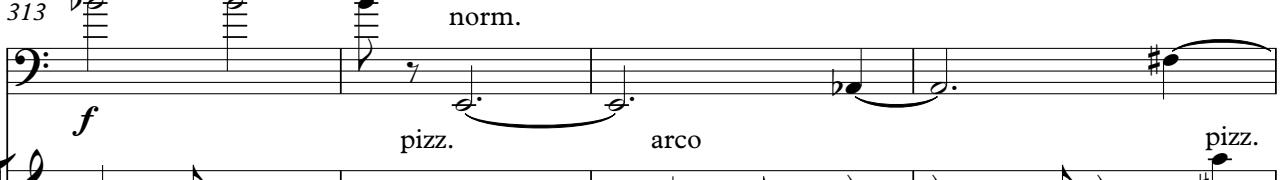
Cl.

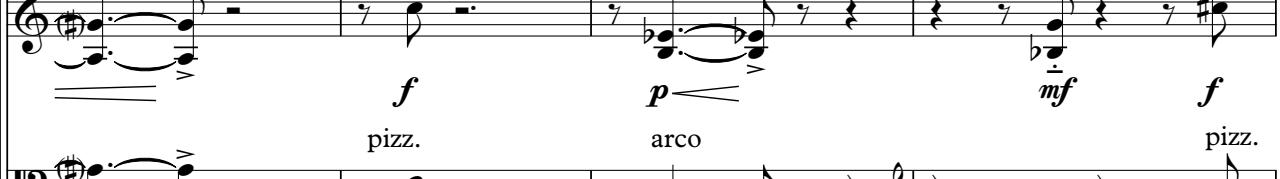
Vln. 

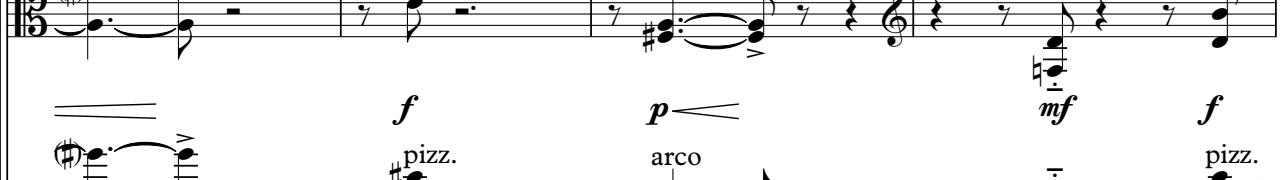
Vla. 

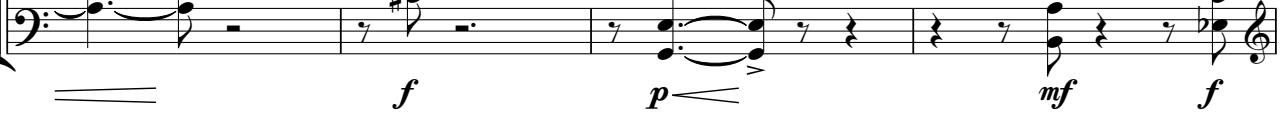
Vc. 

flutt.

B. Cl. 

Vln. 

Vla. 

Vc. 

317      *slap*

B. Cl.      *ff*  
arco      *pizz.* arco  
ord. *tr* pizz. arco  
Vln.      *p < f*      5      *mf*  
arco  
ord. *tr* pizz. arco  
Vla.      *p < f*      5      *sul pont.*  
arco  
ord. *tr* pizz. arco  
Vc.      *p < f*      5      *pp*  
arco  
ord. *tr* pizz. arco  
multi      *b* multi  
*sul pont.* *gliss.*

322

B. Cl.      *pp*      *ff*  
col leg. batt.

Vln.      *mf* *gliss. #*      *f* *h*  
col leg. batt.

Vla.      *mf* *gliss.*      *f*  
col leg. batt.

Vc.      *pp*      *mf* *gliss.*      *f*  
col leg. batt.

324

**Poco piu mosso**  
 $\text{♩} = 96$

B. Cl.      *ord.*      *multi*  
Vln.      *pp*  
Vla.      *ord.*  
Vc.      *ord.* *pp*

327

B. Cl.

Vln. solo  $p$

Vla.

Vc.

329

**AA**

B. Cl.

Vln.  $p$   $mf$

Vla.  $p$   $mf$

Vc.  $p$   $mf$

332

B. Cl.

Vln. 3

Vla. 3

Vc. 3

$f$

BB

334 Clarinet in B $\flat$

337

Musical score for orchestra:

- Cl.**: Treble clef, first system. Dynamics: norm., *pp*.
- Vln.**: Treble clef, second system. Dynamics: *pp*.
- Vla.**: Bass clef, third system. Dynamics: *sul pont.*
- Vc.**: Bass clef, fourth system. Dynamics: *pp*.

The score features various musical elements such as grace notes, trills, and dynamic markings like *pp* and *sul pont.*

339

Musical score for orchestra, measures 5-6:

- Cl.**: Measures 5-6. Dynamics: *mf*. Performance instruction: sixteenth-note patterns.
- Vln.**: Measures 5-6. Dynamics: *mf*. Performance instruction: sixteenth-note patterns.
- Vla.**: Measures 5-6. Dynamics: *mf*. Performance instruction: sixteenth-note patterns.
- Vc.**: Measures 5-6. Dynamics: *mf*. Performance instruction: sixteenth-note patterns.

Measure numbers: 5, 6.

40

341

Cl.

Vln.

Vla.

Vc.

multi

flutt.

ord.

p

5

mp

5

pp

mf

pp

pp

mf

Musical score for orchestra, page 10, measures 343-344. The score includes parts for Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). Measure 343 starts with a dynamic *ff*. Measure 344 begins with a dynamic *f*.

Musical score for orchestra, page 345. The score includes parts for Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The Clarinet part features sixteenth-note patterns with dynamics *f*, *mf*, and *mf*. The Violin part has eighth-note patterns with dynamics *f* and *mf*. The Viola part has eighth-note patterns with dynamics *mf* and *f*. The Cello part has eighth-note patterns with dynamics *f* and *mf*. Measure numbers 345-346 are indicated at the top.

347

Cl. 

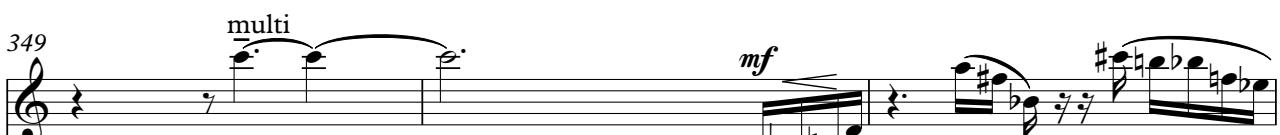
Vln. 

Vla. 

Vc. 



349

Cl. 

Vln. 

Vla. 

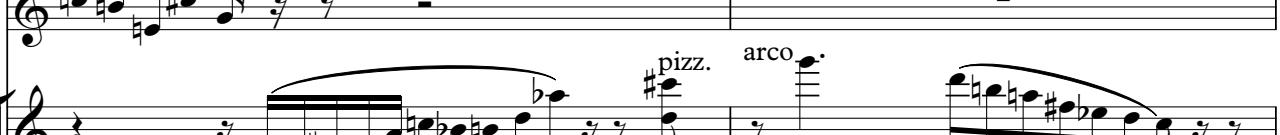
Vc. 

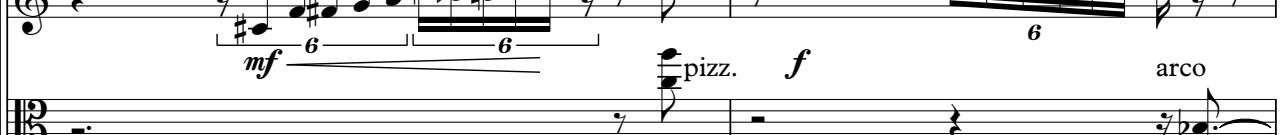


352

**DD**

Cl. 

Vln. 

Vla. 

Vc. 

354

Cl.

Vln.  $\gamma$  3 6 3 5 5

Vla.  $\gamma$  p 5

Vc.  $\gamma$  5  $\gamma$  mf p

==

356

Cl.  $\gamma$  5 5

Vln.  $\gamma$  mf 5 p

Vla.  $\gamma$  5  $\gamma$  mf 5 mp

Vc. -  $\gamma$  mf mp

==

357

Cl.  $\gamma$  5 5

Vln.  $\gamma$  mf f ff

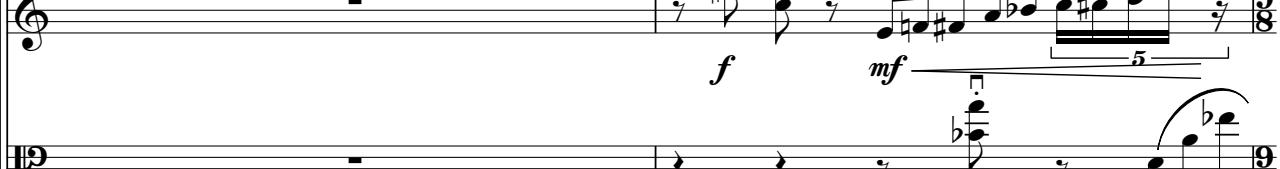
Vla.  $\gamma$  mf mp f mf 5 ff

Vc.  $\gamma$  5 5 f mf ff mf

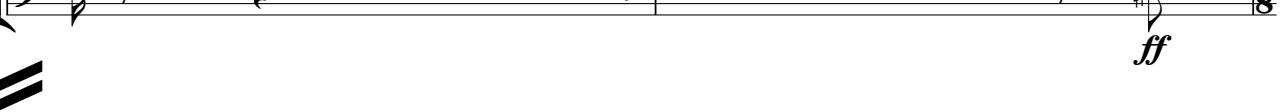
359

**EE**

Cl. 

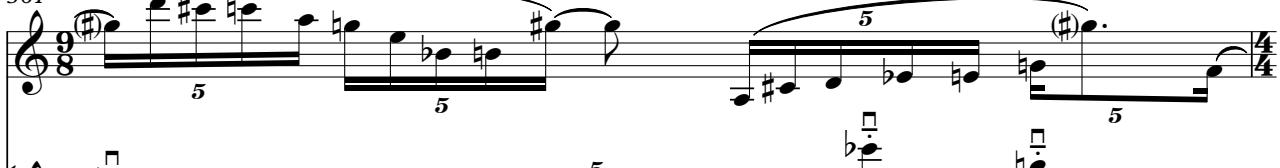
Vln. 

Vla. 

Vc. 

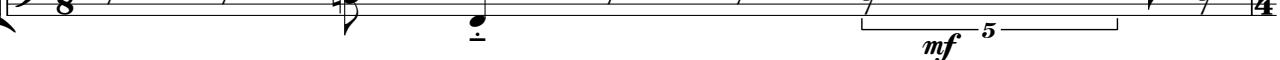
**==**

361

Cl. 

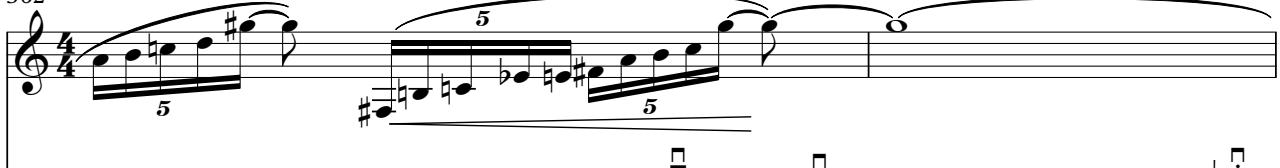
Vln. 

Vla. 

Vc. 

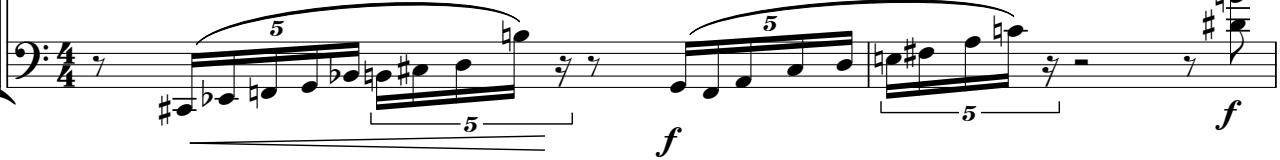
**==**

362

Cl. 

Vln. 

Vla. 

Vc. 

364

A musical score for string instruments. The page number 44 is at the top left. Measure 364 starts with a melodic line in the Clarinet (Cl.) part, consisting of three open circles connected by a single horizontal brace. This is followed by a sixteenth-note pattern in the Violin (Vln.) part. The Cello (Vc.) and Double Bass (Vla.) parts provide harmonic support with sustained notes. The dynamic is *p*. Measure 365 begins with a sixteenth-note pattern in the Clarinet, followed by a sixteenth-note pattern in the Violin. The Cello and Double Bass continue their harmonic function. The dynamic is *p*.

Cl.

Vln.

Vla.

Vc.

*pp*

5

5

pizz.

#  
p

pizz.

#  
p

pizz.

#  
p