

NO EXIT

CLARINET IN B^b / BASS CLARINET



ZACHARY M. WATKINS



Watford Press

No Exit

an Opera in One Act with Libretto by the Composer

for
SOPRANO,
MEZZO SOPRANO,
TENOR,
and BARITONE

scored for PIERROT ENSEMBLE
with PERCUSSION

based on the play Huis Clos by Jean-Paul Sartre

ZACHARY M. WATKINS




—Clarinet in B^b / Bass Clarinet—


Watford Press
SACRAMENTO, CALIFORNIA


NOTATIONS




keep 8th constant



dim. al niente
fade to nothing



cresc. da niente
grow from nothing



a shorter *fermata* that
maintains tension

Zachary M. Watkins is from Sacramento, California. In addition to composing, he is a music lecturer, collaborates with popular music artists, and provides digital music engraving services. The composer currently resides in Sacramento with his partner, Erin.

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This work contains the following excerpts which were collected under ISMN 979-0-800116-28-5:

“The Fight” ISMN 979-0-800116-24-7
“Let Me Be Your Mirror” ISMN 979-0-800116-25-4
“Beloved And Damned” ISMN 979-0-800116-26-1
“My Lover Wasn’t Poor” ISMN 979-0-800116-27-8

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No Exit

An opera in one act with libretto by the composer
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Overture

Foreboding $\text{♩} = 72$

Clarinet in B \flat

10

17

19 20

mf *p* *mf* *mp* *p*

rall.

Scene 1.

Freely ($\text{♩} = 72$) (A) In Tempo $\text{♩} = 72$
10 to Bass Clarinet

23-32

Mar. 8^{va}

Bass Clarinet

39

47

55

63

69-71

p *mp* *mf* *f*

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72 Fl., Vln. 15^{ma}

Musical staff 72-78. Treble clef, 4/4 time signature. The music consists of eighth and sixteenth notes with rests. A dynamic marking of *mp* is present at the end of the staff.

Musical staff 79-85. Treble clef, 3/8 time signature. The music consists of eighth notes and rests. A dynamic marking of *mf* is present at the end of the staff.

Musical staff 86-94. Treble clef, 4/4 time signature. The music consists of eighth notes and rests. A dynamic marking of *mp* is present. A *rall.* marking is above the staff. A fermata is over the final note, with a '2' above it. The text '93-94 attacca' is at the bottom right.

Scene 2.

Crisp and light $\text{♩} = 132$
4 to Clarinet in B \flat

Musical staff 95-98. Treble clef, 4/4 time signature. The music consists of quarter notes. A dynamic marking of *ve.* is present.

Musical staff 107-115. Treble clef, 4/4 time signature. The music consists of eighth notes. A dynamic marking of *f* is present. A *fff* marking is present. A dynamic marking of *f* is present. A circled 'C' is above the staff. The text 'Mournful $\text{♩} = 72$ ' is present. The text '8 Fl., Vln.' is present. The text '108-115' is present.

Musical staff 120-125. Treble clef, 4/4 time signature. The music consists of eighth notes and rests. A dynamic marking of *mf > mp* is present.

Musical staff 126-131. Treble clef, 4/4 time signature. The music consists of eighth notes and rests. A dynamic marking of *fp < mf* is present. A dynamic marking of *p* is present. A dynamic marking of *< mf*³ is present. A circled 'D' is above the staff. The text 'a tempo' is present. The text 'rit.' is present.

Musical staff 132-136. Treble clef, 4/4 time signature. The music consists of eighth notes and rests. A dynamic marking of *> mp* is present. A dynamic marking of *mp* is present. A dynamic marking of *mf* is present.

Musical staff 137-142. Treble clef, 4/4 time signature. The music consists of eighth notes and rests. A dynamic marking of *mp < mf* is present.

142

f *p* **attacca**

Scene 3.

Crisp and light ♩ = 132

f > *p* *mf* *mp*

155

161

166

(E) *mf*

171

176

(F)

f

187

to Bass Clarinet

190-192 193-194 195 196

197

rit. a tempo

197-215 217-223 224 225-237

(H)

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238 Vc. 8va bassa *feel 8th note pulse strongly* Fl., Vln. Bass Clarinet **Tempo**

mf

246 **I** *f*

252 *ff*

257 *fff*

261 265

266 1 1 5 1 6 1 to Cl. *fff*

267 268-272 273 274-279 280

GAR.: In that case, good-bye.

Scene 4.

Innocently ♩ = 63 Clarinet in Bb *rit.*

p *mp* *mf* *p*

J *a tempo* *pp* *mp*

298 *rall.* **K** *a tempo* *mf* *p*

305 *rit.* *f* *mf* *p*

311 **a tempo** **L** *con moto* **1**

311-313 *mf* *> mp*

324 **rall.** **M** **a tempo**

f *< ff* *> f*

331 **rit.** **2** **2** **a tempo** **1** **rit.**

333-334 335-336 337 *p* *<* *>* *mp* *>* *p*

Scene 5.

Hesitant ♩ = 76

pp *>* *ppp* *<* *mp* *>* *p*

349 *p* *mf* *>* *mp* *fp*

356 *p* *<* *mf* *>* *f* *>* *mp* **rall.**

N **Faster, Fuming** ♩ = 84

f *>* *p*

369 *<* *f* *>* *p*

376 *mp* *<* *mf* *<* *f*

O **Slower** ♩ = 76 **3**

ff *p* 388-390

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rit. **(P)** Subdued $\text{♩} = 66$

391 392-396 397 398-402 403 404

attacca

Scene 6.

Somber $\text{♩} = 48$ Unmetered recit. **(Q)** In Tempo $\text{♩} = 48$ ($\text{♩} = \text{♩}$ throughout)

405-412 416-417 418 419 420-426

accel. **(R)** A little faster $\text{♩} = 54$ ($\text{♩} = \text{♩}$)

427 428 429-434 435 436 437 438 439 440

(S) Fl.

441 442 443 444

(T) *ff*

450

More Slowly $\text{♩} = 48$ accel. **(U)** Faster $\text{♩} = 60$ ($\text{♩} = \text{♩}$)
legato, with deep feeling

456 458-464 465

469

474

(V) *mp* *mf*

484

489

p *f*

496

(W)

rall. In Tempo ♩ = 54 (♩ = ♩)

fff *f* *ff*

503

510

rit.

fff

Scene 7.

Apprehensive ♩ = 69

mp *p* *pp*

GAR.: Oh, so now you're quiet?

526

mf *f*

533

(X)

mp

542

mf

548

f *sfz* *f*

553

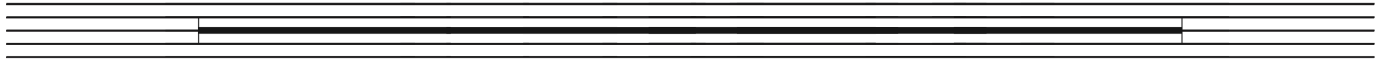
f *f*

557-558

attacca

Scene 8.

TACET



559-654

Scene 9.

Darkly (♩ = 92) Unmetered recit.

Bass Clarinet

to Cl.



EE In Tempo, faster ♩ = 72

EST.: Hold me, love me, or at least try to. And in re - turn I'll love you.



GAR.: You think I want that from you?



Scene 10.

Angrily ♩. = 92 (♩ = ♩)

741

746

JJ

755

760

765

771

778

785

10 No Exit

(NN) Faster $\text{♩} = 92$ ($\text{♩} = \text{♩}$)

793-799 INS.: and any man will do. *mf sfz ff* (OO)

(PP) Grandly $\text{♩} = 92$ ($\text{♩} = \text{♩}$)

809 *fff f* (PP)

818 *ff* Freely 9 825-833 *attacca*

Scene 11.

Resolute $\text{♩} = 60$ rall.

834-836 837 *mf* (QQ)

848 *f mp*

(RR) Unmetered recit. ($\text{♩} = 72$) accompaniment should move more quickly than voices ($\text{♩} = 108$)

pp

ad lib. timing and repetition of each A/B pair for length indicated

858 861 862 *mf ff* (SS) In Tempo $\text{♩} = 66$

863 *p* 3

867 *mp*

873 *rall.* **(TT)** More intense $\text{♩} = 72$ *rall.*

f *ff* *attacca*

Scene 12.

Anxious about the inevitable $\text{♩} = 60$ ($\text{♩} = \text{♪}$)

INS.: none of us will ev-er be without the oth-er **(UU)**

9 *sfz* 882-890 *p*

897 *mp* *p* *mf*

909 *p* *mp* **(VV)**

918 *mf* *f*

927 *rall.* **(WW)** Grandiose $\text{♩} = 76$ *rit.*

mf

934 Climactic $\text{♩} = 66$ *rit.* *f* *ff* *Freely*

(XX) In Tempo $\text{♩} = 54$

EST.: Then I'll just have to stop her from watching!

6 940-945 *f* *fp < fff*

(YY) EST.: So here we are. To - gether. EST.: Forever. Very Slowly, deathlike $\text{♩} = 40$ *Freely*

9 953-961 *p* *rit.* 2 969-970

INS.: Together forever.





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