

# Passing Through

(2026)

*Duration: 11 minutes*

*Cole Reyes*

*for clarinet in b-flat, violin, and piano*

PERUSAL

## SCORE IS TRANSPOSED

Commissioned by Jingbo Zong

### Orchestration:

1 Clarinet in B-flat

1 Violin

1 Piano

### Instructions:

#### Strings

Natural harmonics are noted with either the string listed above or in parentheses below. Artificial harmonics will all sound two octaves above the fingered pitch.

### Program Note:

“Passing Through” was inspired by the artwork of the same title by artist Al Held in the Lexington/53rd Street Subway Station in New York City. I have become increasingly fascinated by the idea of public artwork in spaces of intense, often chaotic motion, such as in a subway station. These artworks serve many purposes in this case. First, they beautify an otherwise utilitarian environment for passive enjoyment by commuters. Secondly, they can offer a response to this environment itself. And thirdly, they may also allow those commuters to take a minute, breathe, and enjoy the artwork that they pass through, causing a disruption to their unidirectional energy to create space to have a meaningful experience. The abstract geometric shapes of “Passing Through” offer a wide array of possible interpretations. My own interpretation of the work is a world of two energies, closed and open. There are many closed geometric shapes such as circles and squares, but they are fixed with lines that transport you from one locale to the next. To me, this parallels the purpose of transit itself, taking you from one place to another, allowing you to migrate from world to world.

For more info: <https://www.mta.info/agency/arts-design/collection/passing-through>

# PASSING THROUGH

for clarinet in b-flat, violin, and piano

COLE REYES

**Fast, with Energy** ♩=120

Clarinet in B $\flat$

Violin

Piano

4

Cl.

Vln.

Pno.

6

Cl. *f p f p*

Vln. *fp fp f p* pizz.

Pno. *f p fp* 6

9

Cl. *p f p f p*

Vln. arco *p f*

Pno. *p fp f* 7

12

Cl.

Vln.

Pno.

Dynamic markings: *f*, *p*, *f*, *p*, *fp*, *fp*, *f*, *p*, *f*, *p*. Fingerings: 3, 6, 7.

Measures 12-14. Clarinet (Cl.) and Violin (Vln.) parts feature melodic lines with dynamic markings *f*, *p*, and *fp*. The Piano (Pno.) part includes a triplet of eighth notes in measure 12 and a seven-note chord in measure 14.

14

Cl.

Vln.

Pno.

Dynamic markings: *fp*, *f*, *p*, *fp*, *f*, *p*, *f*, *p*. Fingerings: 7.

Measures 14-16. Clarinet (Cl.) and Violin (Vln.) parts continue with melodic lines. The Piano (Pno.) part features a seven-note chord in measure 16. A large red watermark 'PERUSSA' is visible across the page.

16

Cl.

Vln.

Pno.

Dynamic markings: *fp*, *f*, *p*, *pizz.*, *arco*, *f*, *p*, *f*, *p*. Fingerings: 7.

Measures 16-18. Clarinet (Cl.) and Violin (Vln.) parts include dynamic markings *f*, *p*, *pizz.*, and *arco*. The Piano (Pno.) part features a seven-note chord in measure 18.

19

Cl.

Vln.

Pno.

*f* *p* *f* *p* *f* *p*

*f* *fp*

arco

pizz.

22

Cl.

Vln.

Pno.

*f* *p* *fp*

arco

pizz.

*f* *sub.p* *f* *p*

25

Cl.

Vln.

Pno.

*f* *p*

arco

*f* *sub.p* *(p)*

6

28

Cl. *f* *p*

Vln. *f* *p*

Pno. *f* *p*

31

Cl. *ppp* *p* *ppp* *p*

Vln. *ppp* *p* *ppp* *p*

Pno. *ppp* *p* *ppp* *p*

36

Cl. *ppp* *f* *p* *sub.f*

Vln. *ppp* *f* *p* *sub.f*

Pno. *ppp* *f* *p* *sub.f*

A

40

Cl. *p* *f* *p* pizz. *p* arco

Vln. *p* *fp* *f* *p*

Pno. *p* *f* *p* *f* *p*

43

Cl. pizz. *p* *f* *p* *f*

Vln. *f* *p* *f* *p* *f* *p* *f*

Pno. *f* *p* *f* *p* *f* *p* *f* *p*

45

Cl. pizz. *p* *f* *p* *f* *p* *fp*

Vln. *f* *p* *f* *p* *f* *p* *sempre*

Pno. *f* *p* *f* *p* *f* *p* *f* *p*

47

Cl.

Vln.

Pno.

arco *fp* *f* *p* arco

*p* *f* *p* *f* *p*

*f* *p* *f* *p*

50

Cl.

Vln.

Pno.

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

53

Cl.

Vln.

Pno.

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

56

Cl. *f* *p* *f* *p* *f* *p* *f* *pizz.* *p* *arco*

Vln. *f* *p* *f* *p* *f* *p* *f* *p*

Pno. *f* *p* *f* *p* *f* *p* *f* *p*

Detailed description: This system contains measures 56, 57, and 58. The Clarinet part features a melodic line with slurs and dynamic markings of *f* and *p*. In measure 58, it includes a five-fingered scale marked with a '5' and changes to *f* pizzicato and *p* arco. The Violin part mirrors the Clarinet's dynamics. The Piano accompaniment consists of a complex rhythmic pattern in the right hand and a simpler bass line in the left hand, with dynamic markings of *f* and *p*.

59

Cl. *f* *p* *f* *p* *f* *p* *f* *p*

Vln. *f* *p* *f* *p* *f* *p* *f* *p*

Pno. *f* *p* *f* *p* *f* *p* *f* *p*

Detailed description: This system contains measures 59 and 60. The Clarinet and Violin parts continue with the melodic motif, alternating between *f* and *p*. The Piano accompaniment maintains its complex rhythmic texture with alternating *f* and *p* dynamics.

61

Cl. *f* *p* *f* *p* *fp*

Vln. *f* *p* *f* *p* *p* *f* *p*

Pno. *f* *p* *f* *p* *f* *p*

Detailed description: This system contains measures 61 and 62. In measure 61, the Clarinet part has a dynamic marking of *fp*. The Violin part has a long note in measure 61. The Piano accompaniment continues with its characteristic rhythmic pattern and dynamic markings of *f* and *p*.

63 **B**

Cl. *f* *p* *f* *p*

Vln. *f* *fp* *f* *p* pizz. arco

Pno. *f* *p* *f* *p*

65

Cl. *f* *p* *f* *p* *f* *sub.p*

Vln. *fp* *f* *p* *f* *sub.p* pizz. arco

Pno. *f* *p* *f* *p* *f* *sub.p*

68

Cl. *f* *p* *f* *p* *f* *sub.p*

Vln. *fp* *f* *p* *f* *sub.p* pizz. arco

Pno. *f* *p* *f* *p* *f* *sub.p*

71

Cl. *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vln. *f* *p* *f* *p* *f* *p* *f* *p* *f*

Pno. *f* *p* *f* *p* *f* *p* *f* *p* *f*

75

Cl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *lightly*

Vln. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *lightly*

Pno. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *lightly*

78

Cl.

Vln.

Pno.

7

81

Cl. *f p f fp pizz. arco f p*

Vln. *f p f p f p*

Pno. *f fp f fp*

84

Cl. *f fp pizz. f sub.p f sub.p f sub.p*

Vln. *f p f p f p f p*

Pno. *f f p f p f p*

88

Cl. *f sub.p f sub.p arco f p f fp pizz. arco*

Vln. *f p f p f p f p*

Pno. *f p f p f fp f p*

91

Cl. *f* *f* *fp* *f* *p*  
pizz. arco

Vln. *f* *p* *f* *p* *f*

Pno. *f* *p* *f* *p* *f* *p*  
3 7

94

Cl. *pp* *f* *p* *pp*

Vln. *p* *p* *f* *p*

Pno. *pp* *f* *p* *pp*

*D*

98

Cl.

Vln.

Pno. 3 3 3

101

Cl.

Vln.

*mp*

Pno.

104

Cl.

Vln.

Pno.

107

Cl.

Vln.

*p*

Pno.

110

Cl.

Vln.

Pno.

E

pizz.

113

Cl.

Vln.

Pno.

115

Cl.

Vln.

Pno.

arco

*f* *fp* *f > p* *f > p*

*f* *p* *f* *sub.p* *f* *sub.p*

*f* *p* *f* *sub.p* *f* *sub.p*

118

Cl. *fp* *f > p* *f > p*

Vln. *f* *p* *f* *sub.p* *f* *sub.p*

Pno. *f* *p* *f* *sub.p* *f* *sub.p*

121

Cl. *f > p* *f > p* *f* *pizz.* *p* *arco*

Vln. *f* *sub.p* *f* *sub.p* *f* *p* *7*

Pno. *f* *sub.p* *f* *sub.p* *f* *fp*

123

Cl. *f* *p* *f* *pizz.* *arco* *pizz.*

Vln. *f* *p* *p* *7* *f* *p*

Pno. *f* *p* *f* *p*

126

Cl. *f* *fp* **F**

Vln. *f p f p f p f* *p* arco

Pno. *f > p f > p* *f* *p f > p* *f* *p*

129

Cl. *pp* *fp* arco *pp*

Vln. *f* *p*

Pno. *f* *p*

132

Cl. *p* *pp*

Vln. *p* *pp*

Pno. *p* *pp*

135

Cl.

Vln.

Pno.

**G**

*f*

*pizz.*

*arco, ric.*

*p*

*f*

*p*

138

Cl.

Vln.

Pno.

*f*

*(pizz.)*

*arco, ric.*

*pizz.*

*arco*

*p*

*f*

*p*

*f*

*p*

141

Cl.

Vln.

Pno.

*f*

*p*

*f*

*arco*

*p*

*f*

*p*

*f*

*p*

144

Cl.

Vln.

Pno.

148

Cl.

Vln.

Pno.

151

Cl.

Vln.

Pno.

153

Cl. *fp* *f* (*pizz.*) *fp* *f* *fp* *f* *fp*

Vln. *f* *f*

Pno. *f* *p* *f* *p* *f* *p*

155

Cl. *f*

Vln. *arco* *mp*

Pno. *f*

157

Cl. *p* *f* *p*

Vln. *p* *f* *mp* *p*

Pno. *p* *p* *p*

160 H

Cl. *f* *sub.f* *p*

Vln. *f* *p* *sub.f* *p*

Pno. *f* *p* *f* *p*

Detailed description: This system covers measures 160 and 161. Measure 160 is in 3/4 time, and measure 161 is in 4/4 time. The key signature has one sharp (F#). The Clarinet part starts with a forte (f) dynamic, followed by a half rest, then a half note in 4/4 with a *sub.f* dynamic, and ends with a piano (p) dynamic. The Violin part starts with a forte (f) dynamic, followed by a half rest, then a half note in 4/4 with a piano (p) dynamic, then a half note in 4/4 with a *sub.f* dynamic, and ends with a piano (p) dynamic. The Piano part features a melodic line in the right hand starting with a forte (f) dynamic, moving to piano (p) in the second measure, and then a series of chords in the left hand with a forte (f) dynamic in the second measure and piano (p) in the third. A rehearsal mark 'H' is placed above the first measure of the 4/4 section.

162

Cl. *f* *p* *f* *p*

Vln. *f* *p* *f* *p*

Pno. *f* *p* *f* *p*

Detailed description: This system covers measures 162, 163, and 164. Measure 162 is in 3/4 time, and measures 163 and 164 are in 4/4 time. The Clarinet part has a melodic line with dynamics *f*, *p*, *f*, and *p*. The Violin part has a similar melodic line with dynamics *f*, *p*, *f*, and *p*. The Piano part continues with chords in the left hand and a melodic line in the right hand, with dynamics *f*, *p*, *f*, and *p*. A large red watermark 'PREVIEW' is overlaid diagonally across the page.

165

Cl. *f* *p*

Vln. *f* *p*

Pno. *f* *p*

Detailed description: This system covers measures 165, 166, and 167. Measure 165 is in 3/4 time, and measures 166 and 167 are in 4/4 time. The Clarinet part has a melodic line with dynamics *f* and *p*. The Violin part has a similar melodic line with dynamics *f* and *p*. The Piano part continues with chords in the left hand and a melodic line in the right hand, with dynamics *f* and *p*.

167

Cl. *subf* *p* *f* *p* *f* *p*

Vln. *subf* *p* *f* *p* *f* *p*

Pno. *f* *p* *f* *p* *f* *p*

171 **I** *follow piano*

Cl. *f*

Vln. *follow piano*

Pno. **I** *follow piano* *f*

174

Cl.

Vln.

Pno.

177

Cl. *pp* **J**

Vln. *pp* pizz. arco

Pno. *pp*

180

Cl.

Vln. pizz. arco pizz. arco

Pno.

183

Cl. *f* *p*

Vln. pizz. arco *f* *p*

Pno. *f* *p*

188

Cl.

Vln.

Pno.

*f* *p*

*f* *p* *f* *p*

*f* *p*

191

Cl.

Vln.

Pno.

*f* *p* *f*

*f* *p* *f* *p* *f* *sub.p* *f*

*f* *p* *f* *sub.p* *f*

194

Cl.

Vln.

Pno.

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

196

Cl.

Vln.

Pno.

Dynamic markings: *f*, *p*, *f*, *p*, *f*, *pp*, *pp*

Measure 196: Clarinet has a whole rest. Violin and Piano play a rhythmic pattern of eighth notes. Dynamics are *f* for violin and piano, and *pp* for piano.

Measure 197: Similar to 196, with dynamic changes to *p* and *f* for violin and piano, and *pp* for piano.

Measure 198: Clarinet has a whole rest. Violin and Piano play a rhythmic pattern. Dynamics are *f* for violin and piano, and *pp* for piano.

199

Cl.

Vln.

Pno.

Dynamic markings: *f*, *p*, *f*, *f*, *pp*, *pp*

Measure 199: Clarinet has a whole rest. Violin and Piano play a rhythmic pattern. Dynamics are *f* for violin and piano, and *pp* for piano.

Measure 200: Similar to 199, with dynamic changes to *p* and *f* for violin and piano, and *pp* for piano.

Measure 201: Similar to 199, with dynamic changes to *f* for violin and piano, and *pp* for piano.

Measure 202: Clarinet has a whole rest. Violin and Piano play a rhythmic pattern. Dynamics are *f* for violin and piano, and *pp* for piano.

203

Cl.

Vln.

Pno.

Dynamic markings: *fp*, *f*, *pizz.*, *p*, *arco*, *f*, *pp*, *f*, *p*

Measure 203: Clarinet has a whole rest. Violin and Piano play a rhythmic pattern. Dynamics are *fp* for violin and piano, and *f* for piano.

Measure 204: Similar to 203, with dynamic changes to *f* for violin and piano, and *pizz.* for piano.

Measure 205: Similar to 203, with dynamic changes to *p* for violin and piano, and *arco* for piano.

Measure 206: Clarinet has a whole rest. Violin and Piano play a rhythmic pattern. Dynamics are *f* for violin and piano, and *pp* for piano.

206

Cl. *fp* *fp*

Vln. *f* pizz. arco *p* *f* *p* pizz.

Pno. *f* *p* *f* *p*

208

Cl. *f* *pp*

Vln. arco *f* *pp*

Pno. *f* *pp*

212

Cl. *f* *pp*

Vln. pizz. arco *f* *pp*

Pno. *f* *pp*

215

Cl. *sub.f*

Vln. *pizz.* *arco* *sub.f*

Pno. *sub.f*

**K**

218

Cl. *sub.p* *sub.f*

Vln. *pizz.* *p* *arco* *sub.f*

Pno. *sub.p* *sub.f*

221

Cl. *sub.f* *sub.p*

Vln. *sub.f* *pizz.* *sub.p*

Pno. *sub.p* *sub.f* *sub.p*

224

Cl.

Vln.

Pno.

*sub.f*  
arco

*sub.f*

*p*

226

Cl.

Vln.

Pno.

pizz.

228

Cl.

Vln.

Pno.

231

Cl. *pp* *f*

Vln. arco *f* pizz.

Pno. *f*

235

Cl. *pp sempre*

Vln. *pp sempre* arco

Pno. *pp sempre*

238

Cl.

Vln.

Pno.

242

Cl.

Vln.

Pno.

246

Cl.

Vln.

Pno.

249

Cl.

Vln.

Pno.

252

Cl.

Vln.

Pno.

Musical score for measures 252-254. The Clarinet part features triplets of eighth notes and a dynamic marking of *f*. The Violin part has triplets and a dynamic marking of *p*. The Piano part consists of complex chordal textures with triplets and dynamic markings of *f* and *p*. The time signature changes from 4/4 to 2/4 and back to 4/4.

255

Cl.

Vln.

Pno.

M

Musical score for measures 255-258. The Clarinet part starts with a dynamic marking of *f* and includes a measure with a circled 'M'. The Violin part has a dynamic marking of *f* and triplets. The Piano part features complex textures with triplets and dynamic markings of *f* and *p*. The time signature changes from 4/4 to 3/4 and back to 4/4.

259

Cl.

Vln.

Pno.

Musical score for measures 259-261. The Clarinet part has a dynamic marking of *p* and a triplet. The Violin part also has a dynamic marking of *p* and a triplet. The Piano part continues with complex textures and triplets. The time signature changes from 4/4 to 3/4 and back to 4/4.

262

Cl. *pp*

Vln. *pp*

Pno. *pp*

265

Cl. *f* *p* *fp* *f* *p*

Vln. *f* *fp* *f* *p* *f* *fp*

Pno. *f* *p* *f* *p* *f*

*pizz.* *arco*

268

Cl. *f* *f* *smearly*

Vln. *f* *p* *f*

Pno. *f* *p* *f*

270

Cl. *p* **N**

Vln. *p* **N**

Pno. *p*

274

Cl. *sub.f*

Vln. *sub.f*

Pno. *sub.f*

277

Cl. *sub.p* *f*

Vln. *sub.p* *f*

Pno. *sub.p* *f*

280

Cl.

Vln.

Pno.

284

Cl.

Vln.

Pno.

*fp*

*p*

287

Cl.

Vln.

Pno.

*f*

*fp*

*f*

*fp*

289

Cl. *fp* *pizz.* *arco* *fp* *pizz.*

Vln. *f* *p* *f* *p*

Pno. *f* *p* *f* *p*

291

Cl. *fp* *f* *fp* *f* *fp* *f* *fp*

Vln. *f* *pizz.*

Pno. *f* *p* *f* *fp* *f* *fp* *f* *fp*

293

Cl. *f* *ff* *follow piano* *arco*

Vln. *f* *ff* *follow piano*

Pno. *f* *ff* *follow piano* *3*

296

Cl.

Vln.

Pno.

Musical score for measures 296-297. The Clarinet (Cl.) and Violin (Vln.) parts consist of sustained notes. The Piano (Pno.) part features a complex rhythmic pattern with triplets and slurs in both the right and left hands.

298

Cl.

Vln.

Pno.

Musical score for measures 298-300. The Clarinet (Cl.) and Violin (Vln.) parts consist of sustained notes. The Piano (Pno.) part continues with complex rhythmic patterns and triplets in both the right and left hands.

301

Cl.

Vln.

Pno.

*mp*

Musical score for measures 301-303. The Clarinet (Cl.) and Violin (Vln.) parts consist of sustained notes. The Piano (Pno.) part continues with complex rhythmic patterns and triplets in both the right and left hands, marked with *mp*.

304

Cl.

Vln.

Pno.

307

Cl.

Vln.

Pno.

309

Cl.

Vln.

Pno.

**P**

*f*

*arco, sul E*

*pp*

313

Cl. *frail, matching string harmonic*  
**pp**

Vln. *pizz.*  
**f** *arco, sul E*  
**pp**

Pno. **f** **pp**

318

Cl.

Vln.

Pno. **ppp distant**

323

Cl.

Vln.

Pno.

328

Cl.

Vln.

Pno.

334

Cl.

Vln.

Pno.

339

Cl.

Vln.

Pno.

343

Cl.

*f* *p* *f* *fp*

Vln.

*f* *fp* *f* *p*

pizz. arco

Pno.

*f* *p* *f* *p* *f*

3 3 7

345

Cl.

*f* *p* *f* *fp* *f*

Vln.

*f* *fp* *f* *pizz.* *f*

Pno.

*f* *p* *f* *p* *f*

3 3 7