

Rubato amoroso /  $\text{♩} \approx 48/$

Section A (Measures 1-9):

- Clarinet I in B $\flat$** : Measure 1 (A), Measure 2 (1,5" *mp*), Measure 4 (3), Measure 5 (4, *mp*), Measure 6 (6, *sfz mf*), Measure 7 (7, 3,5"), Measure 8 (8, *mp*), Measure 9 (9).
- Clarinet II in B $\flat$** : Measure 2 (1,5" *mp*), Measure 4 (4, *If...*), Measure 5 (5, *mp*), Measure 6 (6, *sfz mf*), Measure 7 (7, 3,5"), Measure 9 (9, *mf*).
- Bass Clarinet I in B $\flat$** : Measure 1 (1, *gliss. sfz mp*,  $\approx 3,5''$ ), Measure 2 (2, *gliss. sfz mp*,  $\approx 3,5''$ ), Measure 3 (3, 2"), Measure 4 (4, 2"), Measure 5 (5, 2"), Measure 6 (6, *mf*), Measure 7 (7, *cresc. sfz*), Measure 8 (8, *Fltz.*, 3"), Measure 9 (9, *p*).
- Bass Clarinet II in B $\flat$** : Measure 2 (2, *mp*), Measure 3 (3, *mp*), Measure 4 (4, *mp*), Measure 5 (5, *sfz mp*), Measure 6 (6, *sfz mp*), Measure 7 (7, *p*).

Section B (Measures 10-17):

- Cl. I in B $\flat$** : Measure 10 (10, *gliss. sfz mp*), Measure 11 (11, *p*), Measure 12 (12,  $\wedge$ ), Measure 13 (13,  $\wedge$ ), Measure 14 (14, *mp*), Measure 15 (15, *mp*), Measure 16 (16,  $\wedge$ ), Measure 17 (17,  $\wedge$ ).
- Cl. II in B $\flat$** : Measure 10 (10, *gliss. sfz mp*), Measure 11 (11, *p*), Measure 12 (12,  $\wedge$ ), Measure 13 (13,  $\wedge$ ), Measure 14 (14, *mp*), Measure 15 (15, *mp*), Measure 16 (16, *Or...*), Measure 17 (17, *Just try...*).
- B.Cl. I in B $\flat$** : Measure 10 (10, *p*), Measure 11 (11, *p*), Measure 12 (12,  $\wedge$ ), Measure 13 (13,  $\wedge$ ), Measure 14 (14, *sfz mp*,  $\approx 3,5''$ ), Measure 15 (15, *sfz mp*,  $\approx 3,5''$ ), Measure 16 (16, 2"), Measure 17 (17, 2").
- B. Cl. II in B $\flat$** : Measure 10 (10, *mf*), Measure 11 (11, *p*), Measure 12 (12,  $\wedge$ ), Measure 13 (13,  $\wedge$ ), Measure 14 (14, *mp*), Measure 15 (15, *mp*), Measure 16 (16, *mp*, 3,5", *gliss. sfz p*), Measure 17 (17, *f*, *molto accel.*).

Cl. I in B♭  $\approx 120$  *f* *gliss.*

Cl. II in B♭ *f*

B.Cl. I in B♭ *f*

B. Cl. II in B♭ *f* *decresc. e ritard.* *mf*  $\approx 60$  **C** *f* *mf* *p* *f* *mf* *p* *cresc.* *sfz* *Fltz.* 1,5"

Cl. I in B♭ 1,5" ② *sfz* *mf*

Cl. II in B♭ *mf* *cresc.* *decresc.* *sfz* *mf* ③ ④ *ff*

B.Cl. I in B♭ *mf* ③ ④ *ff*

B. Cl. II in B♭ *f* 3,5" *ff* ⑤

**D** Agitato / ♩ ≈ 208/

Cl. I in B♭

Cl. II in B♭

B.Cl. I in B♭

B. Cl. II in B♭

①

②

③

*f*

*f*

*f*

5x

*p-f-p-f-p*

*p-f-p-f-p*

5x

*p-f-p-f-p*

5x

*p-f-p-f-p*

Cl. I in B♭

Cl. II in B♭

B.Cl. I in B♭

B. Cl. II in B♭

4x

*p-f-p-f*

*p-f-p-f-p*

*mf*

*cresc.*

*f*

*mf cresc.*

*f*

*mf cresc.*

*f*

⑤ ♩ ≈ 60

Cl. I in B♭

Cl. II in B♭

B.Cl. I in B♭

B. Cl. II in B♭

*rit.*

*cresc.*

*f* *gliss.* *gliss.* *gliss.*

*f*

Detailed description: This system contains measures 1 through 5. The first two staves (Cl. I and Cl. II) play a melodic line with slurs and accents. The third staff (B.Cl. I) has a rhythmic pattern of eighth notes with accents. The fourth staff (B. Cl. II) has a similar rhythmic pattern. A 'rit.' marking is placed above the fourth staff at measure 4, and a 'cresc.' marking is placed below it. The fifth measure features a 'f' dynamic and 'gliss.' markings for the B.Cl. I staff.

Cl. I in B♭

Cl. II in B♭

B.Cl. I in B♭

B. Cl. II in B♭

*f* *gliss.* *gliss.* *gliss.*

*f* *gliss.* *gliss.* *gliss.*

**E**

①

3 3 5

6 7

Detailed description: This system contains measures 6 through 9. The first two staves (Cl. I and Cl. II) play a melodic line with slurs and accents. The third staff (B.Cl. I) has a rhythmic pattern of eighth notes with accents. The fourth staff (B. Cl. II) has a similar rhythmic pattern. A 'f' dynamic and 'gliss.' markings are present in measures 6 and 7. A boxed 'E' marking is above the Cl. I staff at measure 8. A circled '1' marking is above the Cl. I staff at measure 9. A first ending bracket spans measures 8 and 9, with a '3' marking below it. A second ending bracket spans measures 6 and 7, with '6' and '7' markings below it.