

Performance Time ca 8:00

multiple voices

for solo Bb Clarinet

Orlando Jacinto García (2002)

$\text{♩} = 60$
sempre senza vib. (to end)

Staff 1: Treble clef, 5/4, 2/4, 6/4, 5/8. Fingerings: G# (top), F (bottom). Dynamics: *ppp* < *p* > *pppp* and *ppp* < *p* > *pppp*.

Staff 2: Treble clef, 3/8, 7/4, 3/4, 6/4, 2/4. Fingerings: (R.H. thumb) B \flat (top), E (bottom). Dynamics: *ppp* < *p* > *pppp* and *ppp* < *p* > *pppp*.

Staff 3: Treble clef, 2/4, 8/4, 6/4, 3/4, 4/4. Fingerings: R C# (top), G# (bottom). Dynamics: *ppp* < *p* > *pppp* and *pp*.

Staff 4: Treble clef, 4/4, 7/4, 3/4, 2/4, 4/4. Dynamics: *p* < *pppp* and *pp*.

Accidentals only apply to the note which they precede.

Dynamics are relative and depend on the size and acoustics of the performance space.

Fingerings are from the book *New Directions for Clarinet* by Phillip Rehfeldt.

16 *p* *pppp* *ppp*

20 *pp* *p* *ppp* *pppp*

as connected as possible (circular breathing preferred)

24 *pppp* *p*

31 *pp* *< mp >* *ppp* *pp* *< mp >* *ppp*

35

R
E

(R.H. thumb)
B_b

pp *mp* *ppp* *pp* *mp* *ppp*

38

R
C#

G#

pp *mp* *ppp* *p*

42

mp *pp* *pppp* *p* *mp* *pp*

(subito)

46

p *pp* *p*

50

C#

as connected as possible (circular breathing preferred)

pppp *p* *mp*

54

p *mp* *p*

hum quietly on pitch —
with clarinet

58

mp *p*

senza humming
hum quietly on pitch
with clarinet

62

mp *p* *pppp*

senza humming

65

pp *p* *mp* *mf*

71

mp *p* *pp* *pppp*

76

mp *mf* *pp*

81

p *mp* *ppp*

86

p *pp* *ppp*

90

pp *pppp*

(R.H. B_b
thumb)

93

ppp *p* *pppp*

96

R G#
F#

R
E

ppp < *p* > *pppp* *ppp* < *p* > *pppp*

100

R G#
F

R
C#
G#

ppp < *p* > *pppp* *ppp* < *p* > *pppp*

103

R
E

pppp < *pp* > *pppp*

106

(R.H. B₁
thumb)

R G#
F#

pppp < *pp* > *pppp* *pppp* < *ppp* > *pppp*

109

G#
F

pppp < *ppp* > *pppp*