

Poetic Tone Picture

Opus 3, No. 5

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cl version: F .Pelucchi

Edvard Grieg

Clarinet in B $\flat$ 1

Clarinet in B $\flat$ 2

Clarinet in B $\flat$ 3

Alto Clarinet

Bass Clarinet

$\text{♩} = 96$

p

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

A.Cl.

B. Cl.

p

f

cresc.

8

14

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

A.Cl.

B. Cl.

p

sfz

ritard

pp sempre

20

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

A.Cl.

B. Cl.

25

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

A.Cl.

B. Cl.

pp

Measures 25-28. B $\flat$ Cl. 1 plays a complex melodic line with many slurs and ties. B $\flat$ Cl. 2, 3, and A.Cl. have simpler parts with some slurs. B. Cl. has a few notes. A *pp* dynamic marking is present in measure 26.

29

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

A.Cl.

B. Cl.

Measures 29-33. B $\flat$ Cl. 1 plays a complex melodic line with many slurs and ties. B $\flat$ Cl. 2, 3, and A.Cl. have simpler parts with some slurs. B. Cl. has a few notes.

34

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

A.Cl.

B. Cl.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

38

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

A.Cl.

B. Cl.

f con fuoco

f

più f

più f

f

f

più

44

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

A.Cl.

B. Cl.

51

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

A.Cl.

B. Cl.

58

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

A. Cl.

B. Cl.

The musical score is for five woodwind parts: B $\flat$ Clarinet 1, B $\flat$ Clarinet 2, B $\flat$ Clarinet 3, Alto Clarinet, and Bass Clarinet. The music is in 3/4 time with a key signature of one flat (B $\flat$). The score consists of three measures. B $\flat$ Cl. 1 begins with a triplet of eighth notes (B $\flat$, A, G) and continues with a series of eighth notes. B $\flat$ Cl. 2 and B $\flat$ Cl. 3 have similar rhythmic patterns, with B $\flat$ Cl. 3 featuring a grace note on the first measure. A. Cl. starts with a triplet of eighth notes (B $\flat$, A, G) and then plays a series of eighth notes. B. Cl. has a similar rhythmic pattern. The score concludes with a double bar line.

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1 Bb cl $\text{♩} = 96$

p *f* *ritard* *p* *sfz* *pp* *sempre* *pp* *molto cresc.* *f* *con fuoco* *sfz* *2*

11 19 24 29 34 39 50 59

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cl version: F .Pelucchi

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2 Bb cl $\text{♩} = 96$

p *cresc.*

9 *f* *p* *ritard*

19 *pp* *sempre*

29 *molto cresc.*

38 *f* *più f* *sfz*

47

57

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cl version: F .Pelucchi

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3 Bb cl $\text{♩} = 96$

p *cresc.*

9 *f* *p* *ritard*

18 *pp* *sempre*

26 *f* *più* *f*

36 *molto cresc.* *f*

45 *sfz*

54

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cl version: F .Pelucchi

Edvard Grieg

Alto cl

♩=96

p

p

cresc.

f

10

ritard

p

pp sempre

20

8

36

molto cresc.

f

più f

46

sfz

55

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cl version: F .Pelucchi

Edvard Grieg

♩ = 96

Bass cl

p

p

cresc.

f

ritard

pp *sempre*

12

f

più

11

21

41

51

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cl version: F .Pelucchi

1 Eb cl/1 Bb cl

96

Edvard Grieg

p

3

f

10

ritard

p

sfz

19

pp *sempre*

25

pp

30

35

molto cresc.

f *con fuoco*

4

44

sfz

53

2

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cl version: F .Pelucchi

Edvard Grieg

4 Bb cl/alto cl

$\text{♩} = 96$

p

p

ritard

cresc.

pp *sempre*

molto cresc.

f

più f

sfz

8

8

52

8

18

27

43

52

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cl version: F .Pelucchi

Edvard Grieg

5 Bb cl/bass

$\text{♩} = 96$

p

cresc.

p

ritard

pp *sempre*

10

20

12

40

f

più

50

58

to)

ass)