

# Seis Miniaturas para Clarinete Solo

*Six Miniatures for Solo Clarinet*

· 2020 ·

Arthur Rinaldi

para clarinete solo

*for solo clarinet*

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## Six Miniatures for Solo Clarinet

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### I.

Clarinete em Sib  
Bb Clarinet

$\text{♩} = 120$

*mf* *f* *mf* *p* *f* *p*

*pp* *ff* *f* *ff*

*f* *mf* *ff* *f*

*p* (rall.) *pp* *p* *pp*

*mf* (rall.) (accel.) *ff* *f* *ff*

*f* (poco rall.) *mf* *ff* *f*

Obs.: não encurte a duração da nota anterior a todas as apojeturas / *PS.*: do not shorten the rhythmic value of the note before all *apoggiaturas*

## II.

♩ = 52 *tempo fluido*

*(moltissimo vibrato)*  
*p* > *ppp* < *p* *ppp* < *p* > *pp* < *f* > *ppp*  
*mf* *ppp* < *mf* *p* < *ppp* < *f* > *ppp*  
*ff* *ppp* < *ff* *p* < *mf* *pp* < *p* *ppp* < *p*  
*mf* < *p* < *f* < *ppp* < *p* > *ppp* < *p* < *ppp* >

3:2 3:2 6:4 3:2  
 3:2 6:4 5:4  
 5:4 3:2 3:2 3:2  
 5:4 5:4

Obs.: moltissimo vibrato em todos os trinados / PS.: moltissimo vibrato on every trill

## III.

♩ = 100

*p* < *f* > *pp* < *p* < *f* > *pp* < *mf* > *pp* < *p* > *pp* < *p* < *mf*  
*tempo fluido* < *a tempo*  
*p* < *f* > *p* < *mf* > *p* < *mf* > *pp* < *f* <

3 3 3 3



*f* < *ff*   *f* < *ff*   *mf* > *pp*   *fmf*   *fmf* > *p*   *mf*

*f*   *mf*   *f*   *pp*

*mf* > *p*   *f*   *mf*   *p*

V.

♩ = 85

*p*   *mf*   *p*   *pp*   *p*   *pp*   *mf*

*p*   *f*   *p*   *pp*   *mf*   *p*

*ff*   *p*   *mf*

*p*   *pp*   *p*   *pp*   *p*   *pp*   *pp*

*poco rall.*

# VI.

♩ = 240

*mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* < *f* > *mf* < *p*

*poco accel.* *a tempo*

*f* *p* *f* *mf* > *p* < *mf* *p*

*pp* *p* *mf*

> *p* < *f* *mf* *5:4* *ff*

*mf* < *ff* *f* > *p* < *p* *pp* *p* < > *pp*

*mf* *p* < *mf* > *p* *mf* *3* *p* *mf*

*p* *3* *5:4* *ff* *3* *3* *3* *f* *mf* < *ff* > *f*

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The image displays two staves of musical notation for a solo clarinet. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of notes with slurs and accents, including a triplet of eighth notes. Dynamic markings include *mf*, *ff*, and *f*. The second staff continues the piece, starting with a 5:4 ratio marking. It includes a *mf* marking, followed by *ff*, *f*, *mf*, *f*, *ff*, and *f* (al niente). The notation includes various slurs, accents, and dynamic hairpins.

**Obs.:** não encurte a duração da nota anterior a todas as apojaturas - todas as apojaturas devem ser muito rápidas

**PS.:** do not shorten the rhythmic value of the note before all apoggiaturas - all apoggiaturas must be played very fast