

Mily Alexeyevich
BALAKIREV
(1836-1910)

Obertura
sobre el tema de una marcha española, op. 6
(1857)

Overture on a Spanish March Theme

Ensemble de clarinetes
Clarinet Choir

The image shows a musical score for a Clarinet Choir and Tambor. It consists of four staves. The first two staves are for Clarinetes (1° and 2°), the next two for Pifanos (1° and 2°), and the bottom staff is for Tambor. The music is in 2/4 time and G major. The Clarinet parts play a melodic line with grace notes, while the Pifano parts play a rhythmic accompaniment. The Tambor part provides a steady drum accompaniment.

Versión para Ensemble de clarinetes de / Transcribed for Clarinet Choir by
Pedro Rubio



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Mily A. Balakirev. Compositor ruso nacido en Nizhny-Novgorod en 1836 y muerto en San Petersburgo en 1910. Tras iniciarse en la música en su ciudad natal, a finales de 1855 Balakirev llega a San Petersburgo donde conoce al compositor Mikhail Glinka (1804-1857). Glinka enseguida se percata del talento musical del joven compositor y le proporciona para sus obras algunos temas españoles que había recopilado durante su visita a España entre 1845 y 1847. En 1856, Glinka le dará a Balakirev otro tema español: la *Marcha Real*. Este motivo musical estructurará la *Obertura sobre el tema de una marcha española*, obra que Balakirev dedicará a la hija de Mikhail, Lyudmila Glinka.

La melodía de la *Marcha Real* aparece mencionada por vez primera en 1761 bajo el título de *La Marcha de Granaderos* en un libro de toques para la infantería del Ejército español. En 1770 Carlos III la declara *Marcha de Honor* y desde ese momento empieza a interpretarse en actos solemnes del Ejército y la Monarquía. A mediados del siglo XIX, durante el reinado de Isabel II, es cuando se establece como himno oficial de España.

Mily A. Balakirev (b Nizhny-Novgorod, 1836; d St Petersburg, 1910), Russian composer. He received his first music lessons in his hometown. At the end of 1855 he arrived to St Petersburg where he met the composer Mikhail Glinka (1804-1857). Glinka immediately noticed Balakirev's musical talent and gave him some Spanish themes that he had collected during his visit to Spain between 1845 and 1847. In 1856, Glinka gave Balakirev another Spanish theme: the *Marcha Real*. This melody will structure the *Overture on a Spanish March Theme*, a piece that Balakirev will dedicate to Lyudmila Glinka, Mikhail's daughter.

This melody is mentioned for the first time in 1761 under the title *La Marcha Granadera* in a book of tunes for the *Infantry of the Spanish Army*. In 1770, the King Carlos III declares it as *Marcha de Honor* and from that moment it began to be used in solemn acts of the Army and the Monarchy. In the middle of the 19th century it is declared the Spanish official anthem under the reign of the Queen Isabel II.

Pedro Rubio
Madrid, abril de 2018

Imagen de la portada / Cover image

La Marcha de Granaderos. Toques de Guerra que deberán observar uniformemente los Pífanos, Clarinetes y Tambores de la Infantería de S. M. Madrid, 1769.

Obertura sobre el tema de una marcha española, op 6. Mily A. Balakirev

Versión para Ensemble de clarinetes

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ISMN: 979-0-801278-15-5

Depósito legal: M-12514-2018

Impreso en España. Printed in Spain

Obertura sobre el tema de una marcha española, op. 6

(1857)

Overture on a Spanish March Theme

Ensemble de clarinetes

Mily A. Balakirev

(1836-1910)

Arr. Pedro Rubio

Allegro ma non troppo

Requinto 1° en Mib
(E-flat Clarinet 1)

Requinto 2° en Mib
(E-flat Clarinet 2)

Clarinete 1° en Sib

Clarinete 2° en Sib

Clarinete 3° en Sib

Clarinete 4° en Sib

Clarinete 5° en Sib

Corno di bassetto
en Fa

Clarinete bajo 1°

Clarinete bajo 2°

Clarinete
contrabajo en Sib

7

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

Solo

p

pp

pp

pp

Detailed description: This is a page of a musical score for woodwinds and reeds. It features 12 staves. The top two staves are for Reeds 1 and 2. The next five staves are for Clarinets 1 through 5. The bottom four staves are for Contrabass Clarinet, Bass Clarinet, and Clarinet in B-flat. The score is in treble clef with a key signature of two sharps (F# and C#). A rehearsal mark '7' is placed at the beginning of the first staff. The Clarinet 1 part has a 'Solo' section starting in measure 5, marked with a piano (*p*) dynamic. The Clarinet 5, Contrabass Clarinet, and Bass Clarinet parts have a piano-piano (*pp*) dynamic marking in measure 5. The Clarinet 1 part has a complex melodic line with many slurs and accents. The other parts are mostly sustained notes or simple melodic lines.

15

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

Solo

mf

Solo uno

pp

Solo uno

pp

Solo uno

pp

22

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

Solo uno

mf

mf

Solo

mf

Tutti

p

Tutti

p

p

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p

28

Tutti

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

pp

p

Tutti

p

p

pp

p

p

p

A

40

Req. 1° *p* *f*

Req. 2° *p* *f*

Cl. 1° *p* *f*

Cl. 2° *mf* *f*

Cl. 3° *p* *f*

Cl. 4° *p* *cresc.* *f*

Cl. 5° *p* *cresc.* *f*

C. di b. *p* *cresc.* *f*

Cl. bajo 1° *p* *cresc.* *f*

Cl. bajo 2° *mf* *f*

Cl. cb. *mf* *f*

45

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

p

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Detailed description: This page of a musical score, numbered 8, contains measures 45 through 51. It is arranged for a woodwind and reed section. The instruments listed on the left are: Req. 1°, Req. 2°, Cl. 1°, Cl. 2°, Cl. 3°, Cl. 4°, Cl. 5°, C. di b. (Contrabassoon), Cl. bajo 1° (Bass Clarinet), Cl. bajo 2° (Bass Clarinet), and Cl. cb. (Bass Clarinet). The music is written in treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, slurs, and dynamic markings. A piano (*p*) marking is present at the end of measure 51. The score is divided into measures by vertical bar lines, with measure numbers 45 through 51 indicated at the top of each measure.

52

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

pp

p

f

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57 **B**

Req. 1°

Req. 2°

Cl. 1° Solo *mp*

Cl. 2° *p*

Cl. 3° *p*

Cl. 4° *pp*

Cl. 5°

C. di b. Solo *mp*

Cl. bajo 1°

Cl. bajo 2° *pp*

Cl. cb.

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86 **C**

Req. 1° *f* *f* *p*

Req. 2° *f* *f* *p*

Cl. 1° *f* *f*

Cl. 2° *f* *p* *f* *p* Solo

Cl. 3° *f* *p* *f* *p*

Cl. 4° *f* *f*

Cl. 5° *f* *f*

C. di b. *f* *p* Tutti

Cl. bajo 1° *f* *p* *f*

Cl. bajo 2° *f* *p* *f*

Cl. cb. *f* *f*

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100

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

mf

mf

mf

mf

mf > *p*

p

mf > *p*

mf

mf

mf

p

p

p

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p

106

Req. 1° *p* *f*

Req. 2° *p* *f*

Cl. 1° *p* *f*

Cl. 2° *pp* *f*

Cl. 3° *p* *f*

Cl. 4° *pp* *f*

Cl. 5° *p* *f*

C. di b. *p* *f*

Cl. bajo 1° *p* *f*

Cl. bajo 2° *p* *f*

Cl. cb. *mf* *f*

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MARCIA
L'istesso tempo

111

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

ff

ff

ff

f

6

6

116

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

121

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

Solo uno

pp

Solo uno

pp

126

Req. 1°

Req. 2°

Cl. 1°
Solo uno
pp

Cl. 2°
Solo uno
pp

Cl. 3°
Solo uno
pp

Cl. 4°
Solo uno
pp

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

136

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

Detailed description: This page of a musical score, numbered 24, contains measures 136 through 140. The score is for a woodwind and string ensemble. The woodwind parts include two flutes (Req. 1° and 2°), five clarinets (Cl. 1° to 5°), a contrabassoon (C. di b.), and two bass clarinets (Cl. bajo 1° and 2°). The string part (Cl. cb.) is also present. The key signature has two sharps (F# and C#). The flute parts have melodic lines with some grace notes. The clarinet parts feature rhythmic patterns, with the second clarinet (Cl. 2°) playing a sixteenth-note figure marked with a '6' and a slur. The bass clarinet and two bass clarinet parts play a steady eighth-note accompaniment. The contrabassoon part is mostly silent, indicated by rests.

141

Req. 1°

Solo uno

Req. 2°

pp

Cl. 1°

Solo uno

pp

Cl. 2°

Solo uno

pp

Cl. 3°

Solo uno

pp

Cl. 4°

Solo uno

pp

Cl. 5°

Solo uno

C. di b.

pp

Cl. bajo 1°

Solo uno

pp

Cl. bajo 2°

Cl. cb.

146

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

Solo

p

D

Tutti

Tutti

Tutti

Tutti

Tutti

pp

Tutti

pp

Solo

p

Tutti

pp

pp

pp

154

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

pp

pp

170

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

Detailed description: This page of a musical score, numbered 29, contains measures 170 through 175. The score is for a woodwind and reed section. It features ten staves: two for flutes (Req. 1° and 2°), five for clarinets (Cl. 1°, 2°, 3°, 4°, and 5°), one for a bassoon (C. di b.), and two for bass clarinets (Cl. bajo 1° and 2°), plus a contrabass clarinet (Cl. cb.). The key signature is one sharp (F#), and the time signature is 4/4. The flute parts play a melodic line with slurs and accents. The clarinet parts have various rhythmic patterns, including sixteenth-note runs and eighth-note figures. The bassoon and bass clarinet parts play a similar melodic line to the flutes. The contrabass clarinet part has a steady eighth-note accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

176

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

182

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

The score consists of 12 staves. The first five staves (Req. 1°, Req. 2°, Cl. 1°, Cl. 2°, Cl. 3°) feature sixteenth-note runs with fingerings '6' and '6' indicated below. The next three staves (Cl. 4°, Cl. 5°, C. di b.) feature a melodic line with a slur and a fermata. The bottom three staves (Cl. bajo 1°, Cl. bajo 2°, Cl. cb.) feature a bass line with various notes and rests. The key signature is one sharp (F#) and the time signature is 4/4.

F

198

Req. 1° *mf* *p* Solo

Req. 2° *mf* *p* Solo

Cl. 1° *mf* *p*

Cl. 2° *f* *p* Solo

Cl. 3°

Cl. 4° *mf* *p*

Cl. 5° *mf* *p*

C. di b. *mf* *p*

Cl. bajo 1° *mf* *p*

Cl. bajo 2° *mf* *p*

Cl. cb. *p*

BEM-026

204

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

Solo

p

Solo

p

Solo

p

Solo

pp

pp

Detailed description: This page of a musical score, numbered 204, features ten staves for woodwind instruments. The instruments are: Req. 1°, Req. 2°, Cl. 1°, Cl. 2°, Cl. 3°, Cl. 4°, Cl. 5°, C. di b., Cl. bajo 1°, Cl. bajo 2°, and Cl. cb. The score is in treble clef with a key signature of one sharp (F#). The music begins in measure 204. The Clarinet 1 (Cl. 1°) and Clarinet 3 (Cl. 3°) parts have 'Solo' markings above them, with dynamics of *p* starting in measure 205. The Clarinet 4 (Cl. 4°) part has a 'Solo' marking above it, with dynamics of *p* starting in measure 208. The Clarinet 5 (Cl. 5°) part is silent throughout. The Clarinet Bass (C. di b.) part has a 'Solo' marking above it, with dynamics of *p* starting in measure 205. The Clarinet Bass 1 (Cl. bajo 1°) part has dynamics of *pp* starting in measure 205. The Clarinet Bass 2 (Cl. bajo 2°) part has dynamics of *pp* starting in measure 208. The Clarinet Contrabass (Cl. cb.) part is silent throughout. The woodwinds are accompanied by two flutes (Req. 1° and Req. 2°) which play simple melodic lines in the first two measures.

211

Req. 1°

Req. 2°

Cl. 1°

Cl. 2° *Tutti*
pp *mf* *pp*

Cl. 3° *Tutti*
pp *mf* *pp*

Cl. 4° *p*

Cl. 5°

C. di b.

Cl. bajo 1° *Solo*
p *mf* *p*

Cl. bajo 2° *tr*
pp *mf* *pp*

Cl. cb.

G

223

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

Tutti

pp

pp

pp

pp

pp

pp

pp

pp

H

Tutti

237

Musical score for woodwinds and strings, measures 237-240. The score is in G major (one sharp) and 4/4 time. The instruments are: Req. 1°, Req. 2°, Cl. 1°, Cl. 2°, Cl. 3°, Cl. 4°, Cl. 5°, C. di b., Cl. bajo 1°, Cl. bajo 2°, and Cl. cb. The music features a 'Tutti' section starting at measure 237. Dynamics include *pp* (pianissimo) and *pp* 3 (pianissimo triplet). The woodwinds play melodic lines with slurs and ties, while the strings provide harmonic support. A rehearsal mark 'H' is located at the top right of the page.

250

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

Detailed description: This page of a musical score, numbered 40, contains measures 250 through 256. The score is for a woodwind ensemble and includes parts for two flutes (Req. 1° and 2°), five clarinets (Cl. 1° through 5°), a bassoon (C. di b.), and three bass clarinets (Cl. bajo 1°, 2°, and cb.). The key signature is one sharp (F#) and the time signature is 3/4. The flute parts feature long, sweeping melodic lines with slurs. The reed parts (Req. 2°, Cl. 3°, 4°, 5°, C. di b., and the three bass clarinets) play a rhythmic pattern of eighth notes, often in groups of three (trios) indicated by a '3' below the notes. The woodwinds are arranged in a standard concert band configuration.

257

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

277

Req. 1°
pp *ff*

Req. 2°
pp *ff*

Cl. 1°
pp *ff*

Cl. 2°
pp *ff*

Cl. 3°
pp *ff*

Cl. 4°
pp *ff*

Cl. 5°
pp *ff*

C. di b.
pp *ff*

Cl. bajo 1°
pp *ff*

Cl. bajo 2°
pp *ff*

Cl. cb.
pp *ff*

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291

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

mp

mf

p

mf

p

p

mf

p

BEM-026

296

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

f

BEM-026

301

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

p

pp

ppp

p

p

309

Req. 1° *mf* *p* *f* *p*

Req. 2° *mf* *pp* *f*

Cl. 1° *pp* *f*

Cl. 2° *pp* *f* *p*

Cl. 3° *pp* *f* *pp*

Cl. 4° *mf* *f*

Cl. 5° *pp* *f* *pp*

C. di b. *pp* *f* *pp*

Cl. bajo 1° *pp* *f* *pp*

Cl. bajo 2° *pp* *pp* *f* *pp*

Cl. cb. *pp* *f* *pp*

BEM-026

339

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

p

pp

pp

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Detailed description: This is a page of a musical score for woodwinds and reeds, numbered 53. The score covers measures 339 to 343. The instruments listed on the left are: Req. 1°, Req. 2°, Cl. 1°, Cl. 2°, Cl. 3°, Cl. 4°, Cl. 5°, C. di b., Cl. bajo 1°, Cl. bajo 2°, and Cl. cb. The key signature is one sharp (F#) and the time signature is 3/4. The score features various musical notations including slurs, accents, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The woodwinds (Cl. 1°-5°) and reeds (Req. 1°, 2°) play melodic lines with slurs and accents. The bassoon (C. di b.) and bass clarinet (Cl. bajo 1°) play sustained notes with *pp* dynamics. The contrabass clarinet (Cl. bajo 2°) plays a rhythmic pattern of eighth notes. The contrabass (Cl. cb.) plays a simple bass line. The score is arranged in a standard orchestral format with staves grouped together.

344

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

p

pp

Detailed description: This page of a musical score, numbered 54, contains measures 344 through 348. The score is for a woodwind and string ensemble. The woodwind parts include two flutes (Req. 1° and 2°), five clarinets (Cl. 1° to 5°), a bassoon (C. di b.), two bass clarinets (Cl. bajo 1° and 2°), and a contrabass clarinet (Cl. cb.). The string parts are not explicitly labeled but are present in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. Measure 344 shows the first flute (Req. 1°) playing a half note G4, followed by a half note F#4 in measure 345, and a half note E4 in measure 346. The second flute (Req. 2°) is silent. The first clarinet (Cl. 1°) plays a sixteenth-note pattern. The second clarinet (Cl. 2°) plays a quarter note G4. The third clarinet (Cl. 3°) plays a quarter note F#4. The fourth clarinet (Cl. 4°) plays a half note G4. The fifth clarinet (Cl. 5°) plays a half note G4. The bassoon (C. di b.) plays a half note G4. The first bass clarinet (Cl. bajo 1°) plays a half note G4. The second bass clarinet (Cl. bajo 2°) plays a half note G4. The contrabass clarinet (Cl. cb.) is silent. The first flute (Req. 1°) has a dynamic marking of *p* in measure 346. The fifth clarinet (Cl. 5°) has a dynamic marking of *pp* in measure 346. The score is written in treble clef for all parts.

354

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

ff

ff

ff

ff

ff

ff

ff

ff

374

Req. 1°

Req. 2°

Cl. 1°

Cl. 2°

Cl. 3°

Cl. 4°

Cl. 5°

C. di b.

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

BEM-026

Detailed description: This page of a musical score, numbered 59, contains measures 374 through 376. The score is for a woodwind and reed section. It features 12 staves, each with a specific instrument label on the left. The instruments are: Req. 1°, Req. 2°, Cl. 1°, Cl. 2°, Cl. 3°, Cl. 4°, Cl. 5°, C. di b., Cl. bajo 1°, Cl. bajo 2°, and Cl. cb. The key signature is one sharp (F#) and the time signature is 4/4. Measures 374 and 375 show the initial entries for several instruments, with some playing eighth notes and others playing quarter notes. Measure 376 features more complex rhythmic patterns, including sixteenth notes and eighth notes, with some instruments playing sustained notes. The bottom of the page includes the code 'BEM-026'.

Obertura sobre el tema de una marcha española, op. 6

(1857)

Requinto 1° en Mib
(E-flat Clarinet 1)

Overture on a Spanish March Theme

Ensemble de clarinetes

Mily A. Balakirev

(1836-1910)

Arr. Pedro Rubio

Allegro ma non troppo

The musical score is written for E-flat Clarinet 1 in G major (two sharps) and 2/4 time. It begins with a 'Solo' marking and a piano (*p*) dynamic. The first system (measures 1-6) features a melodic line with eighth-note patterns. The second system (measures 7-10) includes a 'Tutti' marking and a pianissimo (*pp*) dynamic. The third system (measures 11-15) has a first ending bracket labeled '1' and a piano (*p*) dynamic. The fourth system (measures 16-20) contains a section marked 'A' with a forte (*f*) dynamic. The fifth system (measures 21-24) has a third ending bracket labeled '3'. The sixth system (measures 25-28) includes a section marked 'B' with a forte (*f*) dynamic. The seventh system (measures 29-32) has a mezzo-piano (*mp*) dynamic and a first ending bracket labeled '16'. The eighth system (measures 33-36) contains a section marked 'C' with a forte (*f*) dynamic and a second ending bracket labeled '2'. The ninth system (measures 37-40) has a piano (*p*) dynamic and a first ending bracket labeled '4'. The tenth system (measures 41-44) has a mezzo-forte (*mf*) dynamic and a first ending bracket labeled '1'. The eleventh system (measures 45-48) has a piano (*p*) dynamic and a forte (*f*) dynamic. The twelfth system (measures 49-52) has a forte (*f*) dynamic and a first ending bracket labeled '3'. The thirteenth system (measures 53-56) has a forte (*f*) dynamic and a first ending bracket labeled '8'. The fourteenth system (measures 57-60) has a forte (*f*) dynamic and a first ending bracket labeled '8'. The score concludes with a 'MARCHIA' section in 'L'istesso tempo' (measures 61-64), featuring a forte (*f*) dynamic and a first ending bracket labeled '3'. The final system (measures 65-68) has a forte (*f*) dynamic and a first ending bracket labeled '8'.

150 Solo **D**
p

Musical staff 150-157: Solo section, marked **D** and *p*. The music consists of eighth and sixteenth notes with slurs.

158

Musical staff 158: Continuation of the solo section with eighth notes and slurs.

165 Tutti **E** Poco più animato
ff

Musical staff 165-169: Tutti section, marked **E** and *ff*. Features triplet eighth notes and slurs.

170

Musical staff 170: Continuation of the tutti section with eighth notes and slurs.

176

Musical staff 176: Continuation of the tutti section with eighth notes and slurs.

182

Musical staff 182: Continuation of the tutti section with sixteenth notes and slurs.

185 *a tempo*
poco ritenuto p

Musical staff 185: Continuation of the tutti section with sixteenth notes and slurs. Includes a triplet of sixteenth notes.

190

Musical staff 190: Continuation of the tutti section with sixteenth notes and slurs.

193 *ff*

Musical staff 193: Continuation of the tutti section with sixteenth notes and slurs.

198 **F** Solo
mf *p*

Musical staff 198: Solo section, marked **F**. Starts with a first ending bracket and dynamic markings *mf* and *p*.

206 **G** Tutti
pp

Musical staff 206: Tutti section, marked **G** and *pp*. Includes first and second ending brackets with measures 19 and 16.

249 **H**

Musical staff 249: Continuation of the tutti section with eighth notes and slurs.

262 **I** Poco più animato
ff

Musical staff 262: Continuation of the tutti section, marked **I** and *ff*. Features sixteenth notes and slurs.

269

Musical staff 269: Continuation of the tutti section with sixteenth notes and slurs.

273 *p* *pp* *ff*

283

288 6 *mf* *f*

298 *p*

303 2

311 *p* *f* *p*

321 *p* *f*

333 **J** *ff* 4

346 **K** Più animato *p* *f*

355

359

363 **L** Ancora più animato *ff*

369

378 *ff*

Obertura sobre el tema de una marcha española, op. 6

Requinto 2º en Mib
(E-flat Clarinet 2)

(1857)

Overture on a Spanish March Theme

Mily A. Balakirev
(1836-1910)
Arr. Pedro Rubio

Ensemble de clarinetes

Allegro ma non troppo

9 9 8 *pp*

31 *p* *p*

41 *p* *f* **A**

46

52 **B** 6 19 2 *f* *mf* *p* *mf*

86 **C** 2 12 *f* *f* *p* *p*

108 *f*

MARCIA
L'istesso tempo

114 **10** Solo uno *pp* **7**

141 Solo uno *pp* **4** **D** **13** Tutti *tr* *p*

166 **E** Poco più animato *ff*

176

186 **3** *a tempo* *poco ritenuto* *p* 6 6 6 6 6 6 6 6

193 *ff* *mf* **1**

201 **F** Solo *p* **19** **G** **16** Tutti *pp*

Requinto 2° en Mi \flat

245 **H**

pp 3 3 3 3 3

254 3 3 3 3 3 3 3 3

262 **I** **Poco più animato**

ff

268

273 **1** *p* *pp* *ff*

283

289 **6** *mf* *f*

299 **8** *mf* *pp* *f*

317 **3** *pp* *p* *f*

333 **J** *ff* **8**

350 **K** *p* *f* **Più animato**

357

363 **L** **Ancora più animato** *ff*

371

378 *ff*

Obertura sobre el tema de una marcha española, op. 6

Clarinete 1° en Sib

(1857)

Overture on a Spanish March Theme

Mily A. Balakirev

(1836-1910)

Arr. Pedro Rubio

Allegro ma non troppo

Ensemble de clarinetes

11 *pp* Solo *p*

17 *p* 9 **Tutti** *p*

32 *p*

37 *p*

42 **A** *f*

47 *p*

52 *f*

57 **B** Solo *p*

66

74 **Tutti** *p*

81 *p* **C** *f*

87 *f* 2

92 2 *pp* *b_e* 5

103 *mf* *mf* *p*

Musical staff 103-109. Measure 103 starts with a first ending bracket labeled '1'. Dynamics are *mf*, *mf*, and *p*.

110 *f*

Musical staff 110. Dynamics are *f*.

MARCIA

114 L'istesso tempo

Musical staff 114-120. Tempo marking: L'istesso tempo.

121 Solo uno *pp*

Musical staff 121-128. Dynamics: *pp*. Marking: Solo uno.

129 Tutti *f*

Musical staff 129-137. Dynamics: *f*. Marking: Tutti.

138 Solo uno *pp*

Musical staff 138-145. Dynamics: *pp*. Marking: Solo uno.

146 Tutti *pp*

Musical staff 146-164. Dynamics: *pp*. Marking: Tutti. Includes a double bar line with a box labeled 'D' and the number '8' below it.

165 Poco più animato *pp* *ff*

Musical staff 165-170. Dynamics: *pp*, *ff*. Marking: Poco più animato. Includes a box labeled 'E' and triplet markings.

171

Musical staff 171.

178

Musical staff 178. Includes triplet and sextuplet markings.

183 *poco ritenuto*

Musical staff 183. Dynamics: *poco ritenuto*. Includes sextuplet and triplet markings.

189 *a tempo* *f* *p* *ff*

Musical staff 189. Dynamics: *f*, *p*, *ff*. Marking: *a tempo*. Includes a first ending bracket labeled '1'.

199 Solo *mf* *p*

Musical staff 199. Dynamics: *mf*, *p*. Marking: Solo. Includes a box labeled 'F' and a triplet marking.

210 *pp* Tutti

Musical staff 210. Dynamics: *pp*. Marking: Tutti. Includes a box labeled 'G' and the number '15' above it.

245 **H**

257 **I Poco più animato**
ff

268

273 **2**
mf *pp* *ff*

283

289 **4**
mf

297 **7**

308 **f**
p *pp* *f* **3**

320 *p*

325 **J**
p *f* *ff*

337 **1**
p

345

350 **K Più animato** **7**
f

361 **L Ancora più animato**
f *ff*

369 *f*

378 *ff*

Obertura sobre el tema de una marcha española, op. 6

Clarinete 2º en Sib

(1857)
Overture on a Spanish March Theme

Mily A. Balakirev

(1836-1910)

Arr. Pedro Rubio

Allegro ma non troppo

Ensemble de clarinetes

11 **9** Solo *mf*

26 **3** Tutti *p*

36 *p* **2** *mf < f*

44 **A**

49 *p*

55 *f* **B** *p*

61 **1**

67 *p* **1**

72 *p* *mp*

79 **1** *mf*

86 **C** *f* *p* *f* *p* Solo

94 **1** Tutti **2** *mf > p*

249 **H**

265 **I** Poco più animato

ff

270

275 *mf*

285 *pp* *ff* 4 *mf*

294

299 *f* 3 *pp* *pp*

313 *f* *p*

321 *p* *p*

329 **J** 1 *f* *ff*

341 *p*

351 **K** Più animato 1 *f*

357

362 **L** Ancora più animato 2 *ff*

368

377 *ff*

Obertura sobre el tema de una marcha española, op. 6

(1857)

Clarinete 3° en Sib

Overture on a Spanish March Theme

Mily A. Balakirev

(1836-1910)

Arr. Pedro Rubio

Ensemble de clarinetes

Allegro ma non troppo

9

21 *pp* 5 Solo uno 3 Tutti 1 *p*

33 4 *p*

42 **A** *f*

48 *pp*

55 **B**

61 *p*

68 2 *p* 2 *p*

76 *mp* *p*

85 **C** *f* *p* *f*

91 2 *mf* > *p* 2 *mf* > *p*

102 *mf* *p* 2

110 *f* 1 *ff* **MARCIA** L'istesso tempo 3

118 *f*

126 Solo uno *pp*

131 Tutti *f*

139 Solo uno *pp*

146 Tutti **D** 13 *p* tr 3 3

166 **E** Poco più animato *ff*

174

182 *a tempo*
poco ritenuto

190 *p* 3 3 3 3 3 3 *ff*

196

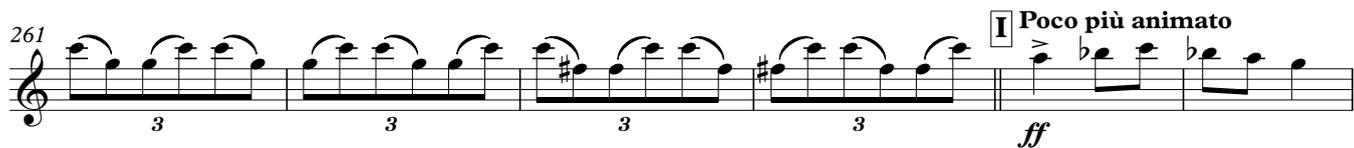
201 **F** 4 Solo *p* 1 Tutti *pp* *mf*

218 **G** 1 8 *pp*

237 **H** 7 *pp* 3 3

251 3 3 3 3 3

256 

261 

267 

275 

287 

295 

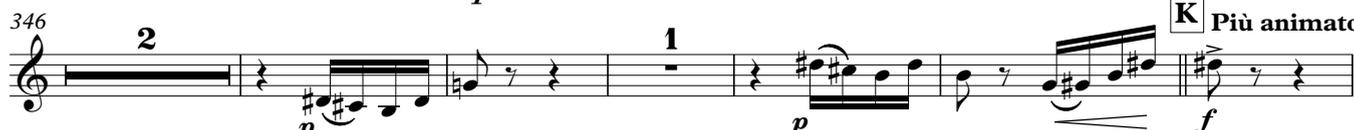
300 

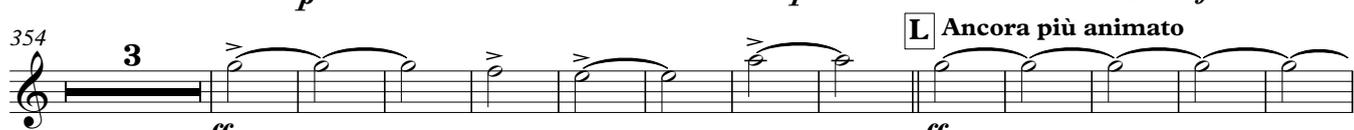
309 

320 

329 

339 

346 

354 

370 

379 

Obertura sobre el tema de una marcha española, op. 6

(1857)

Clarinete 4° en Sib

Overture on a Spanish March Theme

Mily A. Balakirev

(1836-1910)

Ensemble de clarinetes

Arr. Pedro Rubio

Allegro ma non troppo

9 9 7 1

31

37 **A**

52

60 **B**

74

80

85 **C**

91

103

109

MARCIA
L'istesso tempo

118 *f*

126 Solo uno *pp*

131 *f* Tutti

137 Solo uno *pp*

145 Tutti

152 **D** *pp*

166 **E** Poco più animato *ff*

176

185 *poco ritenuto* *a tempo* *ff*

197 **F** *mf* *p* *p* Solo

212 *p*

225 **G** Tutti *pp* *pp*

245 **H**

253

259

265 **I** Poco più animato

278

286

293

309

322

333 **J**

340

349 **K** Più animato

360 **L** Ancora più animato

373

Obertura sobre el tema de una marcha española, op. 6

(1857)

Clarinete 5° en Sib

Overture on a Spanish March Theme

Mily A. Balakirev

(1836-1910)

Ensemble de clarinetes

Arr. Pedro Rubio

Allegro ma non troppo

9 *pp* Solo uno

23 *pp* **Tutti** *p* *p*

40 **A** *p* *cresc.* *f* *p* *p*

52 *pp* *f*

60 **B** 16 *p*

81 *f* **C**

88 2 10 3 1 *f* **MARCIA** *mf* *p* *f*

112 *ff* 3 *f*

125 8 *f*

142 **D** 10 *pp*

165 **E** Poco più animato *ff*

171 *pp*

177 3 3

183 *a tempo* **4**
poco ritenuto **ff**

195 **1** **F** **23** **G**
mf *p* *pp*

229 **7**
pp

249 **H**

265 **I** **Poco più animato** **2**
ff *p*

276 *pp* *ff*

286 **4** *p*

297 *f* *pp*

309 *pp* *f* *pp*

323 **J** **Più animato** **1**
p *f* *ff*

336 **4** *pp*

348 **K** **Ancora più animato** **3**
f *ff*

365 **L** *ff*

374 **1** *ff*

Obertura sobre el tema de una marcha española, op. 6

Clarinete 6° en Sib

(1857)

Mily A. Balakirev

(opcional/ayuda C. di bassetto)

Overture on a Spanish March Theme

(1836-1910)

Allegro ma non troppo

Ensemble de clarinetes

Arr. Pedro Rubio

9

21 Solo uno En defecto de Corno di bassetto Tutti

34 A

48 cresc. f

56 B Solo (idem) mp

64 f

78 5 Tutti C Solo (idem) p 1 Tutti

94 1 p 5 p

MARCIA

108 L'istesso tempo 10 Solo uno (idem) pp

129 7 Solo uno (idem) pp

148 D Tutti Solo (idem) p

156 E Poco più animato Tutti pp ff

169

179 a tempo poco ritenuto

Clarinete 6° en Sib

191 **4** **1** **F** **3** Solo (idem)

207 **15** **G** Tutti

233

249 **H**

265 **I** Poco più animato

275 **2**

285

293

303

313

323

333 **J** **1**

342 **K** Più animato **3**

357 **L** Ancora più animato

373 **1**

Obertura sobre el tema de una marcha española, op. 6

(1857)

Mily A. Balakirev

Corno di bassetto en Fa

Overture on a Spanish March Theme

(1836-1910)

Ensemble de clarinetes

Arr. Pedro Rubio

Allegro ma non troppo

9

21 Solo uno *pp*

Tutti *p* *pp* *p*

34 **A** *p* *cresc.* *f*

48 *pp*

56 **B** Solo *mp*

64 *f*

78 **C** Solo *p* *f* *p* **1** Tutti *p*

94 *p* **1** *p* **5** *p*

MARCIA
L'istesso tempo

108 *f* *ff* **10** Solo uno *pp*

129 Solo uno **7** *pp*

148 **D** Tutti Solo *p*

158 **E** Poco più animato *pp* *ff*

169

179 *a tempo* *poco ritenuto*

Corno di bassetto en Fa

191 **4** **1** **F** **3** Solo *ff* *mf* *p* *p*

207 **15** **G** *pp*

231

247 **H**

263 **I** Poco più animato *ff* **2**

275 *p* *pp* *ff*

285 *p* *pp* *ff*

293 *f* *pp*

303 *pp*

313 *f* *pp*

323 *p* *f*

333 **J** **1** *ff*

342 *pp* **K** Più animato **3** *f*

357 **L** Ancora più animato *ff*

373 *ff* **1** *ff*

Obertura sobre el tema de una marcha española, op. 6

(1857)

Clarinete bajo 1°

Overture on a Spanish March Theme

Mily A. Balakirev

(1836-1910)

Ensemble de clarinetes

Arr. Pedro Rubio

Allegro ma non troppo

9 *pp*

22 Solo *mf*

29 Tutti *p*

38 *p* *cresc.* *f* **A**

46 *pp*

54 *f*

58 **B** *p* *p* **1** **1** **5**

70 *p* *p* *p* *mp*

83 **C** *f* *p* *f*

92 *p* **2** *p* **1**

99 *p* **1**

106 **2**

108 *p* *f*

Musical staff 108-112: Treble clef, key signature of one sharp (F#). Measures 108-112. Dynamics: *p* (piano) at the start, *f* (forte) at the end.

113 **MARCIA**
L'istesso tempo

Musical staff 113-119: Treble clef, key signature of one sharp. Measures 113-119. Tempo: L'istesso tempo.

120 Solo uno *pp*

Musical staff 120-126: Treble clef, key signature of one sharp. Measures 120-126. Dynamics: *pp* (pianissimo). Performance instruction: Solo uno.

127 Tutti *f*

Musical staff 127-133: Treble clef, key signature of one sharp. Measures 127-133. Dynamics: *f* (forte). Performance instruction: Tutti.

134

Musical staff 134-140: Treble clef, key signature of one sharp. Measures 134-140.

141 Solo uno *pp*

Musical staff 141-147: Treble clef, key signature of one sharp. Measures 141-147. Dynamics: *pp* (pianissimo). Performance instruction: Solo uno.

148 Tutti *pp* **D**

Musical staff 148-160: Treble clef, key signature of one sharp. Measures 148-160. Dynamics: *pp* (pianissimo). Performance instruction: Tutti. Section marker **D**.

161 **E** Poco più animato *pp* *ff*

Musical staff 161-171: Treble clef, key signature of one sharp. Measures 161-171. Dynamics: *pp* (pianissimo) and *ff* (fortissimo). Section marker **E**. Performance instruction: Poco più animato.

172

Musical staff 172-178: Treble clef, key signature of one sharp. Measures 172-178.

179

Musical staff 179-185: Treble clef, key signature of one sharp. Measures 179-185.

186 *poco ritenuto* *a tempo* **4** *ff*

Musical staff 186-197: Treble clef, key signature of one sharp. Measures 186-197. Dynamics: *ff* (fortissimo). Performance instructions: *poco ritenuto* (slightly slower), *a tempo* (return to tempo). Section marker **4**.

198 **F** *mf* *p* *pp* *p* *mf* Solo

Musical staff 198-217: Treble clef, key signature of one sharp. Measures 198-217. Dynamics: *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte). Performance instruction: Solo. Section marker **F**.

218 **G** Tutti *p* *pp*

Musical staff 218-233: Treble clef, key signature of one sharp. Measures 218-233. Dynamics: *p* (piano), *pp* (pianissimo). Performance instruction: Tutti. Section marker **G**.

234 *pp*

Musical staff 234-248: Treble clef, key signature of one sharp. Measures 234-248. Dynamics: *pp* (pianissimo).

249 **H**

Musical staff 249-255: Treble clef, key signature of one sharp. Measures 249-255. Section marker **H**.

265 **I** Poco più animato

Musical staff 265-271. Starts with a treble clef and a key signature of one flat. The music begins with a forte (*ff*) dynamic. The notes are mostly eighth and quarter notes with accents.

Musical staff 272-280. Continuation of the previous staff. Dynamics include piano (*p*) and pianissimo (*pp*). There are slurs and accents throughout.

Musical staff 281-291. Continuation of the previous staff. Dynamics include forte (*ff*) and piano (*p*). There are slurs and accents throughout.

Musical staff 292-300. Continuation of the previous staff. Dynamics include piano (*p*) and forte (*f*). There is a first ending bracket labeled '1'.

Musical staff 301-308. Continuation of the previous staff. Dynamics include piano (*p*). There are slurs and accents throughout.

Musical staff 309-321. Continuation of the previous staff. Dynamics include pianissimo (*pp*) and forte (*f*). There are slurs and accents throughout.

Musical staff 322-332. Continuation of the previous staff. Dynamics include piano (*p*) and forte (*f*). There are slurs and accents throughout.

Musical staff 333-336. Section **J**. Continuation of the previous staff. Dynamics include forte (*ff*). There are slurs and accents throughout.

Musical staff 337-340. Continuation of the previous staff. Dynamics include forte (*ff*). There are slurs and accents throughout.

Musical staff 341-352. Continuation of the previous staff. Dynamics include pianissimo (*pp*). There are slurs and accents throughout.

353 **K** Più animato

Musical staff 353-368. Section **K**. Continuation of the previous staff. Dynamics include forte (*f*) and forte (*ff*). There is a triplet of eighth notes.

L Ancora più animato

Musical staff 369-376. Section **L**. Continuation of the previous staff. Dynamics include forte (*ff*). There are slurs and accents throughout.

Musical staff 377-386. Continuation of the previous staff. Dynamics include forte (*ff*). There is a first ending bracket labeled '1'.

Obertura sobre el tema de una marcha española, op. 6

(1857)

Overture on a Spanish March Theme

Mily A. Balakirev

(1836-1910)

Arr. Pedro Rubio

Clarinete bajo 2°

Ensemble de clarinetes

Allegro ma non troppo

Solo uno

Tutti

9 9 Solo uno Tutti 3

32 6 A

46 p p mf f

56 B pp

70 f pp

83 C mp

97 1 6 p

109 p f

114 **MARCIA**
L'istesso tempo

124 7 f

139 6 D 1 1 1 pp pp

157 1 1 1 2 E Poco più animato ff

170

180

Clarinete bajo 2°

189 *a tempo* **F**

Musical staff 189-210. Starts with a 4-measure rest, followed by notes with dynamics *ff*, *mf*, and *p*. Ends with a 7-measure rest and dynamics *pp*.

210 **G**

Musical staff 210-229. Starts with a 5-measure rest, followed by notes with dynamics *pp*, *mf*, and *pp*. Includes a trill (tr) and a 3-measure rest.

229 **H**

Musical staff 229-249. Starts with a 7-measure rest, followed by notes with dynamics *pp*.

249 **I**

Musical staff 249-265. Continuation of the melodic line from staff 229.

265 **I** Poco più animato

Musical staff 265-274. Starts with dynamics *ff* and a 1-measure rest.

274 **J**

Musical staff 274-285. Starts with dynamics *p* and *ff*.

285 **K**

Musical staff 285-297. Starts with dynamics *p* and *mf*. Includes a 2-measure rest.

297 **L**

Musical staff 297-308. Starts with dynamics *f* and *p*.

308 **M**

Musical staff 308-318. Starts with dynamics *pp* and *f*.

318 **N**

Musical staff 318-325. Starts with dynamics *pp*, *f*, and *pp*.

325 **O**

Musical staff 325-335. Starts with dynamics *p* and *ff*.

335 **P**

Musical staff 335-339. Continuation of the melodic line.

339 **Q**

Musical staff 339-347. Starts with dynamics *pp*.

347 **K** Più animato **3**

Musical staff 347-363. Starts with dynamics *f* and *ff*. Includes a 3-measure rest.

363 **L** Ancora più animato

Musical staff 363-376. Starts with dynamics *ff*.

376 **M**

Musical staff 376-383. Starts with dynamics *ff* and a 1-measure rest.

Obertura sobre el tema de una marcha española, op. 6

(1857)

Clarinete bajo 3°
(opcional Cl. contrabajo)

Overture on a Spanish March Theme

Ensemble de clarinetes

Mily A. Balakirev

(1836-1910)

Arr. Pedro Rubio

Allegro ma non troppo

9 9 6 5

34 6 [A]

48 3

60 [B] 1 1 5 1 3

78 [C] 5 1 2 2

98 1 4 1

113 **MARCIA**
L'istesso tempo

121 7

135 10

152 [D] 14 [E] **Poco più animato**

171

Clarinete bajo 3°

176

Musical staff 176-181: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth-note patterns with slurs and accents. The key signature changes to one flat (Bb) at the end of the staff.

182

182 **3** *a tempo* **4**
f *poco ritenuto* *ff*

Musical staff 182-197: Treble clef, key signature of one flat (Bb). Features a triplet of eighth notes (marked '3') and a quarter-note triplet (marked '4'). Dynamics include *f*, *poco ritenuto*, and *ff*.

198

198 **3** **F** **23** **G** **16**
p *pp*

Musical staff 198-248: Treble clef, key signature of one flat (Bb). Features a triplet of eighth notes (marked '3') and a quarter-note triplet (marked '4'). Chord boxes for F and G are present. Dynamics include *p* and *pp*.

249 **H**

249 **H**
p

Musical staff 249-264: Treble clef, key signature of one flat (Bb). Features a series of eighth-note patterns with slurs and accents. Dynamics include *p*.

265 **I** Poco più animato

265 **I** Poco più animato **4**
p

Musical staff 265-279: Treble clef, key signature of one flat (Bb). Features a series of eighth-note patterns with slurs and accents. Dynamics include *p*.

280 *ff*

280 *ff*

Musical staff 280-287: Treble clef, key signature of one flat (Bb). Features a series of eighth-note patterns with slurs and accents. Dynamics include *ff*.

288 **4**

288 **4**
p

Musical staff 288-296: Treble clef, key signature of one flat (Bb). Features a series of eighth-note patterns with slurs and accents. Dynamics include *p*.

297 **12**

297 **12**
f *pp* *f* *pp*

Musical staff 297-319: Treble clef, key signature of one flat (Bb). Features a series of eighth-note patterns with slurs and accents. Dynamics include *f*, *pp*, *f*, and *pp*.

320 **p** **f**

320 **p** **f**

Musical staff 320-332: Treble clef, key signature of one flat (Bb). Features a series of eighth-note patterns with slurs and accents. Dynamics include *p* and *f*.

333 **J**

333 **J**
ff

Musical staff 333-338: Treble clef, key signature of one flat (Bb). Features a series of eighth-note patterns with slurs and accents. Dynamics include *ff*.

339 **9** **K** Più animato **3**

339 **9** **K** Più animato **3**
p *f*

Musical staff 339-356: Treble clef, key signature of one flat (Bb). Features a series of eighth-note patterns with slurs and accents. Dynamics include *p* and *f*.

357 **L** Ancora più animato

357 **L** Ancora più animato
ff *ff*

Musical staff 357-366: Treble clef, key signature of one flat (Bb). Features a series of eighth-note patterns with slurs and accents. Dynamics include *ff* and *ff*.

367 *ff*

367 *ff*

Musical staff 367-375: Treble clef, key signature of one flat (Bb). Features a series of eighth-note patterns with slurs and accents. Dynamics include *ff*.

376 **1** *ff*

376 **1** *ff*

Musical staff 376-381: Treble clef, key signature of one flat (Bb). Features a series of eighth-note patterns with slurs and accents. Dynamics include *ff*.

176

182

198

249

265

280

288

297

320

333

339

357

367

376

Obertura sobre el tema de una marcha española, op. 6

(1857)

Mily A. Balakirev

Clarinete alto en Mib
(opcional C. di bassetto)

Overture on a Spanish March Theme

(1836-1910)

Ensemble de clarinetes

Arr. Pedro Rubio

Allegro ma non troppo

9

21 Solo uno *pp* Tutti *p* *pp* *p*

34 *p* *cresc.* *f* **A**

48 *pp*

56 *f* **B** Solo *mp*

64 *f*

78 *p* *f* *p* **C** Solo *p* **1** Tutti *p*

94 *p* *p* **MARCIA** *p* **5**

108 *f* *ff* **L'istesso tempo** **10** Solo uno *pp*

129 *pp* **7** Solo uno

148 Tutti **D** Solo *p*

158 **E Poco più animato** *pp* *ff*

169

179 *a tempo* *poco ritenuto*

Clarinete alto en Mi♭

191 **4** **1** **F** **3** Solo *ff* *mf* *p* *p*

207 **15** **G** *pp*

231

247 **H**

263 **I** Poco più animato *ff* **2**

275 *p* *pp* *ff*

285 *p* *f* *pp*

293 *f* *pp*

303 *pp*

313 *f* *pp*

323 *p* *f*

333 **J** **1** *ff*

342 *pp* **K** Più animato **3** *f*

357 **L** Ancora più animato *ff*

373 *ff* **1** *ff*