

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 last for Tambor. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a single system with a brace on the left side grouping the Clarinetes and Pifanos staves.

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



BASSUS
EDICIONES

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

© Bassus Ediciones Musicales, Madrid 2018

© Pedro Rubio Olivares, Madrid 2018

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 strings. It features 12 staves. The top two staves are for flutes (Req. 1° and 2°). The next five staves are for clarinets (Cl. 1°, 2°, 3°, 4°, and 5°). The bottom five staves are for bassoons (C. di b., Cl. bajo 1°, Cl. bajo 2°, and Cl. cb.). The key signature is two sharps (F# and C#). The first staff (Req. 1°) has a measure number '7' above it. The first clarinet (Cl. 1°) has a 'Solo' section starting in the fifth measure, marked with a piano (*p*) dynamic. The fifth, sixth, and seventh clarinets (Cl. 5°, C. di b., and Cl. bajo 1°) have a *pp* dynamic marking in the fifth measure. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

BEM-026

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

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

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

BEM-026

57 **B**

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

p

mp

pp

Solo

Solo

BEM-026

68

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

p

p

p

BEM-026

Detailed description: This is a page of a musical score for woodwind instruments, numbered 12 at the top left. The score covers measures 68 to 73. 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#). The score features various musical notations including rests, melodic lines with slurs, and rhythmic patterns. Dynamic markings of *p* (piano) are placed below the Cl. 2°, Cl. 3°, Cl. bajo 1°, and Cl. cb. staves. The page number '68' is at the top left, and the publisher's code 'BEM-026' is at the bottom center.

80

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

mf

p

mf

p

mf

p

mf

p

mf

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*

BEM-026

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

BEM-026

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*

BEM-026

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

f

f

f

6

6

f

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.

Detailed description: This page of a musical score, numbered 126, features ten staves. The top two staves are for flutes (Req. 1° and Req. 2°). The next four staves are for clarinets (Cl. 1°, 2°, 3°, and 4°), each marked with 'Solo uno' and 'pp'. The Cl. 4° staff includes sixteenth-note runs with a '6' above them. The fifth staff (Cl. 5°) and the sixth staff (C. di b.) are mostly empty. The bottom four staves are for bassoons (Cl. bajo 1°, Cl. bajo 2°, and Cl. cb.), with Cl. bajo 1° containing a rhythmic pattern of eighth notes.

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 136, features ten staves. The top two staves are for flutes (Req. 1° and Req. 2°). The next five staves are for clarinets (Cl. 1°, Cl. 2°, Cl. 3°, Cl. 4°, Cl. 5°). The sixth staff is for a bassoon (C. di b.). The bottom three staves are for string basses (Cl. bajo 1°, Cl. bajo 2°, Cl. cb.). 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 part including sixteenth-note runs marked with a '6' and a slur. The string bass parts play a steady eighth-note accompaniment.

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°), three for clarinets (Cl. 1°, 2°, and 3°), one for a bassoon (C. di b.), two for bass clarinets (Cl. bajo 1° and 2°), and one for 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 slurred phrases. The bassoon and bass clarinet parts play a similar melodic line to the flutes. The contrabass clarinet part has a steady sixteenth-note accompaniment. The score includes dynamic markings such as accents (v) and slurs.

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.

BEM-026

Detailed description: This page of a musical score, numbered 30, contains measures 176 through 181. The score is for a woodwind ensemble and includes parts for two flutes (Req. 1° and 2°), five clarinets (Cl. 1° through 5°), a contrabassoon (Cl. cb.), a bassoon (Cl. bajo 1°), and a double bassoon (C. di b.). The music is written in treble clef with a key signature of one sharp (F#). The flute parts feature melodic lines with accents and slurs, ending in triplet figures. The clarinet parts include rhythmic patterns, such as sixteenth-note runs in the fifth clarinet, and various melodic fragments. The double bassoon part provides a steady accompaniment of eighth notes. The bassoon part has a similar melodic role to the flutes. The contrabassoon part plays a rhythmic pattern of eighth notes. The score concludes with a double bar line at the end of measure 181.

182

The image shows a page of a musical score for woodwinds, measures 182-184. The score is written for a concert band or orchestra. 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 4/4. The first three measures are marked with a '6' below the staff, indicating a sixteenth-note pattern. The woodwinds (Req. 1°, Cl. 1°, Cl. 2°, Cl. 3°, Cl. 4°, Cl. 5°, C. di b.) play a melodic line consisting of a series of sixteenth notes, with a slur over the first two measures and a fermata over the last two notes of each measure. The reeds (Req. 2°, Cl. 3°, Cl. 4°, Cl. 5°, C. di b.) play a similar melodic line, but with a different articulation, including a fermata over the last two notes of each measure. The bassoons (Cl. bajo 1°, Cl. bajo 2°) play a bass line consisting of quarter notes and eighth notes. The contrabassoon (Cl. cb.) is marked with a '6' below the staff, indicating a sixteenth-note pattern, but it is not played in this section.

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

190

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.

6 6 6 6 6 6

6 6 6 6 6 6

p

p

p

3 3 3 3

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

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

Musical score for woodwind instruments. The score is written for 11 parts: Requiem 1° and 2°, Clarinet 1°, 2°, 3°, 4°, and 5°, Contrabassoon (C. di b.), Clarinet Bass 1°, Clarinet Bass 2°, and Clarinet Bassoon (Cl. cb.). The key signature is two sharps (F# and C#). The score begins at measure 223. The Clarinet 4°, 5°, Contrabassoon, Clarinet Bass 1°, and Clarinet Bass 2° parts include dynamic markings of *pp* and *Tutti*. The Clarinet 1°, 2°, and 3° parts also feature *pp* markings in later measures.

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° to 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-note triplets, with the number '3' written below each triplet. The woodwinds are arranged in a standard concert band layout.

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.

Poco più animato



264 (F#) ff

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

ff

ff

ff

BEM-026

Detailed description: This is a woodwind score page for measures 264-269. It features 12 staves for various instruments: 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 music is marked 'Poco più animato' and includes a first ending bracket labeled 'I' starting at measure 264. A dynamic marking of 'ff' (fortissimo) is present in every staff from measure 264 onwards. The key signature has one sharp (F#) and the time signature is 3/4. The score is written in treble clef for all parts. The bottom right corner contains the identifier 'BEM-026'.

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*

BEM-026

285

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

p

p

Detailed description: This page of a musical score, numbered 285, features ten staves for woodwind instruments. The top four staves (Req. 1°, Req. 2°, Cl. 1°, Cl. 2°) play a rapid sixteenth-note pattern. Cl. 3° plays a melodic line with slurs. Cl. 4° and Cl. 5° play a similar melodic line. C. di b. plays a melodic line with a *p* dynamic. Cl. bajo 1° plays a melodic line with a *p* dynamic. Cl. bajo 2° plays a melodic line with slurs. Cl. cb. plays a melodic line. The score concludes at measure 290 with rests for the reed parts.

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.

mf

mf

mf

mf

mp

p

p

p

mf

p

BEM-026

Detailed description: This page of a musical score, numbered 46, contains measures 291 through 295. The score is for a woodwind ensemble and is written in treble clef with a key signature of one sharp (F#). The instruments are arranged in the following order from top to bottom: Recorder 1st (Req. 1°), Recorder 2nd (Req. 2°), Clarinet 1st (Cl. 1°), Clarinet 2nd (Cl. 2°), Clarinet 3rd (Cl. 3°), Clarinet 4th (Cl. 4°), Clarinet 5th (Cl. 5°), Clarinet in B-flat (C. di b.), Clarinet Bass 1st (Cl. bajo 1°), Clarinet Bass 2nd (Cl. bajo 2°), and Clarinet Contrabass (Cl. cb.).
- Measures 291-294: The Recorder parts (Req. 1° and 2°) are silent. The Clarinet 1st and 2nd parts (Cl. 1° and 2°) play a rhythmic eighth-note pattern starting in measure 292, marked *mf*. The Clarinet 3rd part (Cl. 3°) plays a similar eighth-note pattern starting in measure 291, marked *mp*. The Clarinet 4th part (Cl. 4°) plays a half-note line starting in measure 291. The Clarinet 5th part (Cl. 5°) plays a half-note line starting in measure 292, marked *p*. The Clarinet in B-flat part (C. di b.) plays a half-note line starting in measure 291. The Clarinet Bass 1st part (Cl. bajo 1°) plays a half-note line starting in measure 292, marked *p*. The Clarinet Bass 2nd part (Cl. bajo 2°) plays a half-note line starting in measure 291, marked *p*. The Clarinet Contrabass part (Cl. cb.) plays a half-note line starting in measure 292, marked *p*.
- Measure 295: The Recorder parts (Req. 1° and 2°) enter with a sixteenth-note pattern, marked *mf*. The Clarinet 1st and 2nd parts (Cl. 1° and 2°) continue their eighth-note pattern, marked *mf*. The Clarinet 3rd part (Cl. 3°) continues its eighth-note pattern. The Clarinet 4th part (Cl. 4°) continues its half-note line. The Clarinet 5th part (Cl. 5°) continues its half-note line. The Clarinet in B-flat part (C. di b.) continues its half-note line. The Clarinet Bass 1st part (Cl. bajo 1°) continues its half-note line. The Clarinet Bass 2nd part (Cl. bajo 2°) continues its half-note line, marked *mf*. The Clarinet Contrabass part (Cl. cb.) continues its half-note line, marked *p*.

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

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

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

pp

pp

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

319

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

p

pp

324

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

f

ff

J

BEM-026

334

Req. 1°

Req. 2°

Cl. 1°

Cl. 2° *ff*

Cl. 3° *ff*

Cl. 4° *ff*

Cl. 5° *ff*

C. di b. *ff*

Cl. bajo 1°

Cl. bajo 2°

Cl. cb.

BEM-026

Detailed description: This page of a musical score covers measures 334 through 338. It features ten staves for woodwind instruments. The first five staves are for flutes (Req. 1°, Req. 2°, Cl. 1°, Cl. 2°, Cl. 3°), the sixth for a clarinet in B-flat (C. di b.), and the last four for bassoons (Cl. bajo 1°, Cl. bajo 2°, Cl. cb.). The key signature is one sharp (F#), and the time signature is 4/4. The flute parts feature melodic lines with accents and slurs. The clarinet and bassoon parts provide harmonic support with rhythmic patterns and sustained notes. The dynamic marking *ff* (fortissimo) is present in several parts. A rehearsal mark '334' is at the top left, and the publisher's code 'BEM-026' is at the bottom center.

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

BEM-026

Detailed description: This is a page of a musical score for woodwinds and reeds, numbered 53. It contains measures 339 through 343. The score is arranged in ten staves. The first two staves are for Reeds 1 and 2 (Req. 1° and 2°), both in treble clef with a key signature of one sharp (F#). The next five staves are for Clarinets 1 through 5 (Cl. 1° to 5°), all in treble clef. The sixth staff is for the Bassoon (C. di b.) in bass clef. The seventh and eighth staves are for Bass Clarinet 1 and 2 (Cl. bajo 1° and 2°), both in treble clef. The ninth staff is for the Contrabass Clarinet (Cl. cb.) in treble clef. The music features various dynamics including piano (*p*) and pianissimo (*pp*), and includes articulation marks like accents and slurs. The bottom of the page is labeled BEM-026.

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 starts with a treble clef and a key signature of one sharp. The first flute part (Req. 1°) has a dynamic marking of *p* and plays a melodic line starting in measure 346. The second flute (Req. 2°) is silent. The first clarinet (Cl. 1°) plays a rhythmic pattern of eighth notes. The second clarinet (Cl. 2°) has a similar rhythmic pattern. The third clarinet (Cl. 3°) plays a melodic line. The fourth clarinet (Cl. 4°) plays a melodic line with a dynamic marking of *p*. The fifth clarinet (Cl. 5°) has a dynamic marking of *pp* and plays a sustained chord. The bassoon (C. di b.) plays a melodic line. The first bass clarinet (Cl. bajo 1°) plays a melodic line. The second bass clarinet (Cl. bajo 2°) plays a melodic line. The contrabass clarinet (Cl. cb.) is silent. The string parts are not explicitly labeled but are present in the lower staves.

K Più animato

349

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

f

359

Requ. 1°

Requ. 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

Detailed description: This page of a musical score, numbered 57, contains measures 359 through 363. The score is for a woodwind ensemble and includes parts for two Requiem players (1st and 2nd), five Clarinet players (1st through 5th), a Cor Anglais (C. di b.), and two Clarinet Bass players (1st and 2nd) plus a Clarinet Bassoon (Cl. cb.). The Requiem parts feature a complex, rhythmic melody with many sixteenth notes, often beamed together and slurred. The Clarinet 1st and 2nd parts play a similar melodic line, with the 1st part starting in measure 360 with a forte (*f*) dynamic. The other woodwind parts (Cl. 3°, 4°, 5°, C. di b., Cl. bajo 1°, 2°, Cl. cb.) provide harmonic support with sustained notes and slurs. The score is written in treble clef with a key signature of one sharp (F#). The measure numbers 359, 360, 361, 362, and 363 are indicated at the top of the staves.

L Ancora più animato

The musical score is for measures 364 through 371. It features the following instruments and parts:

- Req. 1°**: Flute 1, starting with a rapid sixteenth-note passage.
- Req. 2°**: Flute 2, mirroring the first flute's initial passage.
- Cl. 1°**: Clarinet 1, playing a melodic line.
- Cl. 2°**: Clarinet 2, playing a melodic line.
- Cl. 3°**: Clarinet 3, playing a melodic line.
- Cl. 4°**: Clarinet 4, playing a melodic line.
- Cl. 5°**: Clarinet 5, playing a melodic line.
- C. di b.**: Clarinet in Bb, playing a melodic line.
- Cl. bajo 1°**: Bass Clarinet 1, playing a melodic line.
- Cl. bajo 2°**: Bass Clarinet 2, playing a melodic line.
- Cl. cb.**: Contrabass Clarinet, playing a melodic line.

The dynamic marking *ff* (fortissimo) is indicated at the beginning of measure 365 for all instruments. The tempo/mood marking **L** Ancora più animato is placed at the top of the score. Measure numbers 364, 365, 366, 367, 368, 369, 370, and 371 are visible along the top of the staves.

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 374, contains 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 written in treble clef with a key signature of one sharp (F#). The first three measures (374-376) show the initial entries for several instruments. Reeds (Req. 1° and 2°) and Clarinet 1° play a rhythmic pattern of eighth notes with rests. Clarinet 2° plays a melodic line with eighth notes and slurs. Clarinet 3° and Clarinet 4° play sustained notes with slurs. Clarinet 5° plays a rhythmic pattern of eighth notes. Contrabass Clarinet (Cl. cb.) plays a rhythmic pattern of eighth notes. Clarinet Basso 1° (Cl. bajo 1°) enters in measure 375 with a melodic line. Clarinet Basso 2° (Cl. bajo 2°) plays sustained notes. The score concludes in measure 376 with various melodic and rhythmic patterns for the instruments.

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 and consists of two main sections. The first section, starting at measure 1, is marked 'Solo' and 'Allegro ma non troppo'. It begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns and slurs. Measure numbers 7, 31, 40, 45, 55, 61, 86, and 94 are indicated. Dynamics range from *p* to *f*. A 'Tutti' section begins at measure 8, marked *pp*. The second section, starting at measure 112, is titled 'MARCIA' and 'L'istesso tempo'. It features a more rhythmic, march-like character with eighth-note patterns. Measure numbers 112, 121, 134, and 142 are indicated. Dynamics include *f* and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

150 Solo **D**
p

158

165 Tutti **E** Poco più animato
ff

170

176

182

185 *a tempo*
poco ritenuto p

190

193 *ff*

198 **F** Solo
mf *p*

206 **G** Tutti
pp

249 **H**

262 **I** Poco più animato
ff

269

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 *p* *f* **K** Più animato

355

359

363 **L** Ancora più animato *ff*

369

378 *ff*

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

Requinto 2° 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*

108 *f*

MARCIA
L'istesso tempo

114 *pp* Solo uno 10 7

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

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** **Più animato**

p *f*

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 *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*

92 *pp*

103 *mf* **1** *mf* *p*

110 *f*

MARCIA

114 **L'istesso tempo**

121 *pp* Solo uno

129 *f* Tutti

138 *pp* Solo uno

146 *pp* Tutti **D** 8

165 *pp* **E** Poco più animato *ff*

171

178

183 *poco ritenuto*

189 *a tempo* *f* *p* *ff* **1**

199 *mf* *p* *p* **F** 3 Solo

210 **G** 8 Tutti *pp*

245 H

257 I Poco più animato

268

273 2

283

289 4

297 mf

307 f

308 p pp f 3

320 p

325 J

337 ff

345 p

350 K Più animato 7

361 L Ancora più animato

369 f ff

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*

100 *mf* \rightarrow *p* 1 *p* *pp*

107 *f*

MARZIA
L'istesso tempo

112 6 6 6 6

118 6 6 6 6 6 6

123 6 6 6 Solo uno *pp*

131 Tutti 6 6 6 6 *f*

139 6 6 6 Solo uno *pp*

147 Tutti D 6 *pp* *pp*

166 E Poco più animato *ff*

174 3 3

182 6 6 6 6 6 6 6 6 poco ritenuto

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

200 F Solo *p* 5

211 Tutti 1 *pp* *mf* *pp*

225 G 8 7 *pp*

249 **H**

265 **I** Poco più animato

ff

270

275 *mf*

285 *pp* *ff* **4** *mf*

294

299 **3** *pp* *pp*

313 *f* *p*

321 *p* *p*

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

341 *p*

351 **K** Più animato *f*

357

362 **L** Ancora più animato *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 **5** Solo uno **3** Tutti **1**

33 **4**

42 **A** **f**

48 **pp**

55 **B**

61 **p**

68 **2** **2** **p**

76 **mp** **p**

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

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

102 **mf** **2** **p**

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** 8 *pp*

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

251 3 3 3 3 3

256

261 **I** Poco più animato

267 *p*

275 *pp* *ff*

287 *mp*

295 *f*

300 *pp*

309 *pp* *f* *pp*

320 *p*

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

339 *p*

346 **K** Più animato *p* *f*

354 **L** Ancora più animato *ff* *ff*

370

379 *ff*

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

31

37

52

60

74

80

85

91

103

109

A

B

C

p

pp

f

mf

ff

cresc.

1

2

3

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* *7* Solo *p*

212 *p* **1**

225 **G** Tutti *pp* *7* *pp*

245 **H**

pp 3

253

3

259

3

265 **I** Poco più animato

ff 1 *p*

278

1 *pp* *ff*

286

p

293

f 3

309

mf *f* *pp*

322

p *f*

333 **J**

1 *ff*

340

p

349 **K** Più animato

f *ff*

360 **L** Ancora più animato

ff

373

1 *ff*

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

Solo uno

9
23
40
52
60
81
88
112
125
142
165
171
177

pp *pp* *p* *cresc.* *f* *pp* *f* *p* *p* *f* *f* *pp* *pp* *ff* *pp* *ff*

A **B** **C** **D** **E**

9 **2** **16** **10** **8** **10** **3** **3** **3**

Tutti **MARCIA** **L'istesso tempo** **Poco più animato**

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

48 *cresc.* **A**

56 **B** Solo (idem)

64 **f**

78 **5** Tutti **C** Solo (idem) **1** Tutti

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

MARCIA
L'istesso tempo

108 **1** **10** Solo uno (idem)

129 **7** Solo uno (idem)

148 **D** Tutti Solo (idem)

156 **E** Poco più animato Tutti

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

108 *f* **1** *ff* **10** Solo uno *pp*

129 Solo uno **7** *pp*

148 Tutti **D** 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* *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*

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

46 *pp*

54 *f*

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

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

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

92 *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. The music consists of eighth and sixteenth notes.

113 **MARCIA**
L'istesso tempo

Musical staff 113-119: Treble clef, key signature of one sharp. Measures 113-119. Dynamics: *f*. The music features a steady eighth-note pattern.

120 Solo uno *pp*

Musical staff 120-126: Treble clef, key signature of one sharp. Measures 120-126. Dynamics: *pp* (pianissimo). The music consists of eighth notes.

127 Tutti *f*

Musical staff 127-133: Treble clef, key signature of one sharp. Measures 127-133. Dynamics: *f* (forte). The music consists of eighth notes.

134

Musical staff 134-140: Treble clef, key signature of one sharp. Measures 134-140. The music consists of eighth notes.

141 Solo uno *pp*

Musical staff 141-147: Treble clef, key signature of one sharp. Measures 141-147. Dynamics: *pp*. The music consists of eighth notes.

148 Tutti *pp* **D**

Musical staff 148-160: Treble clef, key signature of one sharp. Measures 148-160. Dynamics: *pp*. A box labeled 'D' is placed above the staff. The music consists of eighth notes.

161 **E** Poco più animato *pp* *ff*

Musical staff 161-171: Treble clef, key signature of one sharp. Measures 161-171. Dynamics: *pp* and *ff*. A box labeled 'E' is placed above the staff. The music features a mix of eighth and sixteenth notes.

172

Musical staff 172-178: Treble clef, key signature of one sharp. Measures 172-178. The music consists of eighth notes.

179

Musical staff 179-185: Treble clef, key signature of one sharp. Measures 179-185. The music consists of eighth notes.

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

Musical staff 186-197: Treble clef, key signature of one sharp. Measures 186-197. Dynamics: *poco ritenuto*, *a tempo*, *ff*. A box labeled '4' is placed above the staff. The music features a mix of eighth and sixteenth notes.

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

Musical staff 198-217: Treble clef, key signature of one sharp. Measures 198-217. Dynamics: *mf*, *p*, *pp*, *p*, *mf*. A box labeled 'F' is placed above the staff. The music features a mix of eighth and sixteenth notes.

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

Musical staff 218-233: Treble clef, key signature of one sharp. Measures 218-233. Dynamics: *p*, *pp*. A box labeled 'G' is placed above the staff. The music features a mix of eighth and sixteenth notes.

234 **7** *pp*

Musical staff 234-248: Treble clef, key signature of one sharp. Measures 234-248. Dynamics: *pp*. A box labeled '7' is placed above the staff. The music features a mix of eighth and sixteenth notes.

249 **H**

Musical staff 249-255: Treble clef, key signature of one sharp. Measures 249-255. The music features a mix of eighth and sixteenth notes.

265 **I** Poco più animato

Musical staff 265-271. Starts with a treble clef and a key signature of two flats. 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*), forte (*f*), and pianissimo (*pp*). 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] 3

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

poco ritenuto

Clarinete bajo 2°

189 *a tempo* **F**

Musical staff 189-210. Starts with a 4-measure rest, followed by notes with dynamics *ff*, *mf*, *p*, and *pp*. Includes a first ending bracket labeled '1' and a 7-measure rest.

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 two 3-measure rests.

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 the previous staff.

265 **I** Poco più animato

Musical staff 265-274. Starts with *ff* dynamics and a first ending bracket labeled '1'.

274 *p* *ff*

Musical staff 274-285. Continuation of the melodic line with dynamics *p* and *ff*.

285 *p* *mf*

Musical staff 285-297. Includes a 2-measure rest and a first ending bracket labeled '1'.

297 *f* *p*

Musical staff 297-308. Continuation of the melodic line with dynamics *f* and *p*.

308 *pp* *pp* *f* *pp*

Musical staff 308-318. Continuation of the melodic line with dynamics *pp*, *pp*, *f*, and *pp*.

318 *pp* *f* *pp*

Musical staff 318-325. Continuation of the melodic line with dynamics *pp*, *f*, and *pp*.

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

Musical staff 325-335. Includes a first ending bracket labeled 'J' and dynamics *p*, *f*, and *ff*.

335

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

339 *pp*

Musical staff 339-347. Continuation of the melodic line with *pp* dynamics.

347 **K** Più animato *f* *ff*

Musical staff 347-363. Includes a first ending bracket labeled 'K' and dynamics *f* and *ff*.

363 **L** Ancora più animato *ff*

Musical staff 363-376. Includes a first ending bracket labeled 'L' and *ff* dynamics.

376 *ff*

Musical staff 376-400. Continuation of the melodic line with *ff* dynamics and a first ending bracket labeled '1'.

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] p mf f

48 3 f

60 [B] 1 1 5 1 3 p

78 [C] 5 1 2 2 mf f pp

98 1 4 1 p mf f

113 **MARCHIA**
L'istesso tempo

121 7 f

135 10

152 [D] 14 [E] **Poco più animato** ff

171

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.

182

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

Musical staff 182-197: Treble clef, key signature of one sharp. Includes a triplet of eighth notes (marked '3') and a quarter-note triplet (marked '4'). Dynamics range from *f* to *ff*. Includes the instruction *poco ritenuto*.

198

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

Musical staff 198-248: Treble clef, key signature of one sharp. Includes a triplet of eighth notes (marked '3') and a triplet of quarter notes (marked '23'). 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 sharp. 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 sharp. Dynamics include *p*. Includes the instruction *Poco più animato*.

280 *ff*

280 *ff*

Musical staff 280-287: Treble clef, key signature of one sharp. Dynamics include *ff*.

288 **4**

288 **4**
p

Musical staff 288-296: Treble clef, key signature of one sharp. Dynamics include *p*. Includes a triplet of quarter notes (marked '4').

297 **12**

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

Musical staff 297-319: Treble clef, key signature of one sharp. Dynamics include *f* and *pp*.

320 **p** **f**

320 **p** **f**

Musical staff 320-332: Treble clef, key signature of one sharp. Dynamics include *p* and *f*.

333 **J** *ff*

333 **J** *ff*

Musical staff 333-338: Treble clef, key signature of one sharp. 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 sharp. Dynamics include *p* and *f*. Includes the instruction *Più animato*.

357 **L** Ancora più animato *ff*

357 **L** Ancora più animato *ff*

Musical staff 357-366: Treble clef, key signature of one sharp. Dynamics include *ff*. Includes the instruction *Ancora più animato*.

367 *ff*

367 *ff*

Musical staff 367-375: Treble clef, key signature of one sharp. Dynamics include *ff*.

376 **1** *ff*

376 **1** *ff*

Musical staff 376-381: Treble clef, key signature of one sharp. Dynamics include *ff*. Includes a triplet of quarter notes (marked '1').

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

(1857)

Clarinete contrabajo en Si \flat

Overture on a Spanish March Theme

Mily Al. Balakirev

Ensemble de clarinetes

(1836-1910)

Arr. Pedro Rubio

Allegro ma non troppo

Musical notation for measures 1-34. Includes fingerings 9, 9, 6, 5 and dynamics *p*.

Musical notation for measures 35-47. Includes section marker **A**, fingerings 6, and dynamics *p*, *mf*, *f*.

Musical notation for measures 48-59. Includes fingerings 3 and dynamics *f*.

Musical notation for measures 60-77. Includes section marker **B**, fingerings 1, 1, 5, 1, 3, and dynamics *p*.

Musical notation for measures 78-97. Includes section marker **C**, fingerings 5, 1, 2, 2, and dynamics *mf*, *f*, *pp*.

Musical notation for measures 98-112. Includes fingerings 1, 4, 1 and dynamics *p*, *mf*, *f*.

MARCIA L'istesso tempo

Musical notation for measures 113-120. Includes dynamics *f*.

Musical notation for measures 121-134. Includes fingerings 7 and dynamics *f*.

Musical notation for measures 135-151. Includes fingerings 10.

Musical notation for measures 152-170. Includes section marker **D**, section marker **E Poco più animato**, fingerings 14, and dynamics *ff*.

Musical notation for measures 171-180. Includes dynamics *ff*.

176

182

f *poco ritenuto* *4* *ff*

198

F **G** *p* *pp*

249

H

265

I *ff* *p*

280

ff

288

p

297

f *pp* *f* *pp*

320

p *f*

333

ff

339

K *p* *f*

357

L *ff*

367

ff

376

ff

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

(1857)

Clarinete alto en Mib
(opcional C. di bassetto)

Overture on a Spanish March Theme

Mily A. Balakirev
(1836-1910)

Arr. Pedro Rubio

Allegro ma non troppo

Ensemble de clarinetes

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* *f*

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