

Wuthering For Clarinet In B^b

Andante

$\text{♩} = 104$

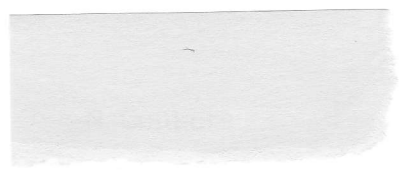
N.

Clarinet
In B^b

Handwritten musical score for Clarinet in B^b, titled "Wuthering For Clarinet In B^b". The score is written in treble clef with a key signature of one flat (B^b). The tempo is marked "Andante" with a metronome marking of quarter note = 104. The piece features various dynamics including *p*, *mf*, *f*, and *sffz*, as well as articulation like accents and slurs. There are several triplet markings and some handwritten annotations such as "too slow?", "mp?", and "cres.".

Start A A₁ A B B₁ C A A₂ D E D₁ F F₁ F₁ G →

→ A₂ G₁ H A A₃ A A₄ A₄ F₂ I



A- The first portion of A is composed of two distinctly similar figures, the second of which follows the first but steps down slightly in register as a unit. This is followed by an additional movement of notes into a lower register.

A₁- An attempt to return to the register of the preceding A, with material very reminiscent of the beginning of A. However, A₁ lingers instead of moving into a different register.

A₂- Very similar in general contour to A. However, instead of two step-down figures that lead into a movement of notes into a lower register, there is only ⁴one figure that leads into the movement downward in register.

A₃- Much like the way that A₁ complements A, this item employs similar contour and pitch and returns the piece to a relatable pitch and register.

A₄- This is extremely similar to A, but the first two figures of the item are changed rhythmically, drawing some inspiration from the rhythms of B and G in particular.

B- Made up of figures with contour similarity to A's initial figures. The music moves upward through the range over an extended stretch of notes.

B₁- Begins much like B, but streamlines the movement upward within a shorter time duration and fewer notes.

C- A more drawn-out item which moves into the register of A1 and expands those notes.

D- A passage of many notes that begins at a high point and travels through many close intervals to a lower register.

E- Many notes that reverse the effect of D by traveling in the opposite direction.

D₁- Movement in the same direction as D, but embellished with more notes and increased chromatics. Similar to A with discreet figures that "step" down from each other. Most importantly, this passage interrupts much of the tonality set up by earlier music.

F- Similar pitch relationships to those of the notes in each figure of A, but now combined with a new rhythmic idea.

F₁- Similar pitch relationships and rhythmic feel as F, but uses more vertical movement up and down through the range

F₂- Contains rhythmic similarities to F and is located in a similar portion of the range. Many of the pitches are also equivalent to those in F, however there are some changed pitches. This item effectively foreshadows the ultimate pitch of the piece.

G- A short, note-plentiful figure that dips down into the lower range, after which it moves back up through notes arranged in similar rhythm to the movement down.

G₁ - The first half of this item is comprised of the same rhythmic figures that make up most of G, as they move between the upper and mid-range of the instrument. This gives way to something recognizably similar to D₁ in pitch relationships and rhythm that fills out the rest of the item.

H- this item introduces an instrumental effect completely new to the piece. It ends in a place that easily recalls the beginning of the piece.

I- Very much a gradual descent into the final goal pitch that has been set up by F₂ and other earlier music.

good verbal/descriptive model