

**DOINA ROTARU**

**METABOLE III**

**for 5 clarinets in B**

(Cl.1 doubl. Cl. picc. in Es, Cl.5 doubl. Bass Cl. and Metal Chimes)

**2012**

for Emil Vişenescu

# Metabole III

for 5 clarinets in B

(Cl.1 doubl. Cl. picc. in Es, Cl.5 doubl. Bass Cl. and Metal Chimes)

Doina Rotaru

**A**  $\text{♩} \sim 50 - 52$

**Poco rubato**  
(con dolore, con furia)

Clarinet in B $\flat$  1 *f* *mf* *vibr. molto* *8va*

Clarinet in B $\flat$  2 *pp* *mp* *echó*

Clarinet in B $\flat$  3 *pp* *mp* *echó* *N.V.*

Clarinet in B $\flat$  4

Bass Clarinet (with overtones) *f* *mp* *f* *mp* *mf*

B $\flat$  Cl. 1 *f* *mf* *f* *ff* *ff* *8va*

B $\flat$  Cl. 2 *p* *pp* *mf* *p* *N.V.*

B $\flat$  Cl. 3 *pp* *pp* *mf* *poco vibr.* *N.V.*

B $\flat$  Cl. 4 *pp* *mf* *N.V.* *poco vibr.* *N.V.*

B. Cl. *f* *p* *mp* *p* *mp* *p* *mf* *f*

8 *(sad)* *(resigned)* gliss. 3 3 3

B $\flat$  Cl. 1 *f* *mf* *p* *mf* *mf* *mp* *mf* *p*

B $\flat$  Cl. 2 *p* (*sonore*) *p* *pp* *p* *mp* *p* *mf* *mp* *mf*

B $\flat$  Cl. 3 *p* *pp* *p*

B $\flat$  Cl. 4 *p* *pp* *p*

B. Cl. *mf* *mf* *mf* *simile mf*

ord. ord.

12 *(overtones)*

B $\flat$  Cl. 1 *mf* *mp* *f* *mf*

B $\flat$  Cl. 2 *p* *f* *mf*

B $\flat$  Cl. 3 *mf* *mp* *f* *mf* *p*

B $\flat$  Cl. 4 *mf* *mp* *f* *mf*

B. Cl. *mp* *mf* *f* *mf* *f* *mf*

(with overtones)

(poco più vivo)

**B**

♩ = 60  
(ord.)

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

mp > p

pp < p < mp < p

mf > p < poco mp

→ overtones → ord.

p > mp < p

mf < f > p mf < mf < f

in rilievo 3

in rilievo 3

Nervoso in rilievo 3

f > mf < f > mf < f > p

mp < mp < sfz mf > mp < sfz mf >

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

pp < mp < p

in rilievo >

p > f > pp

f > p < mf < f

poco slap

p < mf < f

p < mf < p

p > mf < p

f > mp > p < mf

mf < mf < mf

mf < sfz mf > mp < sfz mf > mp < f

21  $\rightarrow$  ord.

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B $\flat$  Cl. 4  
B. Cl.

23

B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Cl. 3  
B $\flat$  Cl. 4  
B. Cl.

25

B $\flat$  Cl. 1 *mf* *p* *mf* *p* *mf* *f* *p*

B $\flat$  Cl. 2 *p* *mf* *f* *mp* *mf* *f* *mp* *mf*

B $\flat$  Cl. 3 *mf* *mf* *f* *p* *mp* *mf* *mp* *mf*

B $\flat$  Cl. 4 *mp* *8<sup>vb</sup>* *p*

B. Cl. *sfz* *mf* *mp* *f*

27

B $\flat$  Cl. 1 *mf* *f* *mp* *mf* *f* *mp*

B $\flat$  Cl. 2 *f* *mp* *mf* *f*

B $\flat$  Cl. 3 *f* *p* *mp* *mf* *p* *f* *mp* *mf* *mp*

B $\flat$  Cl. 4 *mf* *8<sup>vb</sup>*

B. Cl. *sfz* *f* *mf* *mf* *f*

sempre

*8<sup>va</sup>*

(8va)

B $\flat$  Cl. 1 *f* > *mf* 5 3 *f* *mf* 5 *f* *mf* 5

B $\flat$  Cl. 2 *f* > *mf* 3 *f* > *mf* 5 *f* 3 *mf* 5 5

B $\flat$  Cl. 3 *mf* < *mp* 5 *mf* 5 *f* 5

B $\flat$  Cl. 4 3 *mf* 3 3 5 3 *f*

B. Cl. *mf* 5 5 3 *f*

(8va) simile, stacc. sempre (molto rapido)

B $\flat$  Cl. 1 *f* *ff* 3 *fff*

B $\flat$  Cl. 2 *f* *ff* simile, stacc. rapido

B $\flat$  Cl. 3 *f* *sfz* *f* < *ff* stacc. rapido

B $\flat$  Cl. 4 *mf* *sfz f* *mf* < *f* < *ff* stacc. rapido

B. Cl. *sfz f* *f* *ff*

Muta in Cl. in B

\*) - very fast (as fast as possible)

senza misura (lento) *drammatico*  
(rubato)

C

B $\flat$  Cl. 1 *f* *mp* *f* *mf* *mp* *mf* *mp*

B $\flat$  Cl. 2 *pp* *p* *8<sup>va</sup>* (echó) N.V. Strano N.V.

B $\flat$  Cl. 3 *pp* (echó)

B $\flat$  Cl. 4

B $\flat$  Cl. 5 Muta in Cl. in B $\flat$

B $\flat$  Cl. 1 *mf* *mf* *mf* *mf* *mp* N.V. *3*

B $\flat$  Cl. 2 *ppp* *8<sup>va</sup>*

B $\flat$  Cl. 3 gliss. *ppp*

B $\flat$  Cl. 4 Strano N.V. *pp* *pp*

B $\flat$  Cl. 5



**D** ~ 54(52)

*stacc. sempre* *poco strano, immateriale*

*in rilievo* *in rilievo*

B $\flat$  Cl. 1 *mp* *mf* *mp* *p* *mp* *mf* *mp* *p* *mf*

B $\flat$  Cl. 2 *stacc. rapido poco secco* *p*

B $\flat$  Cl. 3 *stacc. rapido* *p* *mp*

B $\flat$  Cl. 4 *stacc. rapido quasi gliss.* *p* *mp*

B $\flat$  Cl. 5 *stacc. rapido quasi gliss.* *p* *mp*

36 *stacc. rapido* *in rilievo* *poco stringendo* *frull.*

B $\flat$  Cl. 1 *mp* *mf* *mp* *mf* *f*

B $\flat$  Cl. 2 *frull.* *mf* *mp* *mf*

B $\flat$  Cl. 3 *frull.* *mf*

B $\flat$  Cl. 4

B $\flat$  Cl. 5 *stacc. rapido, poco secco* *frull.* *mf*

38  $\text{♩} = 60$

B $\flat$  Cl. 1 *mp* *f* *f* + voice (unisono) 5

B $\flat$  Cl. 2 *f* + voice (unisono) 5 *f* frull. *f*

B $\flat$  Cl. 3 *mf* + voice (unisono) 5 *mf* 5 *f*

B $\flat$  Cl. 4 *mf* 3 *f* frull. + voice (unisono) 6

B $\flat$  Cl. 5 *f* + voice (unisono) 3 *f* 3

39 + voice (unisono) 5 *f* *ff* *ff* 3

B $\flat$  Cl. 1 *ff* 3

B $\flat$  Cl. 2 *ff* 5 *ff*

B $\flat$  Cl. 3 *ff* 5 *ff*

B $\flat$  Cl. 4 frull. *ff* 3

B $\flat$  Cl. 5 *mf* *ff* *mf*

40

B $\flat$  Cl. 1 *mp* *f* *p* *mf* *pp* (without voice) ord. 3

B $\flat$  Cl. 2 *f* *mp* *f* *mf* *mp* *mf* *pp* (without voice) ord. 3

B $\flat$  Cl. 3 *mp* *f* *mp* *p* *mp* (without voice)

B $\flat$  Cl. 4 *ff* *mp* *mf* *mp* *p* *mf* (without voice) ord. 3

B $\flat$  Cl. 5 *mp* *f* *mf* *mp* *mf* (without voice) ord. 5

(8<sup>vb</sup>)

42

**Più lento**  $\text{♩} \sim 42$   
*Dolce, irreal, estatico*

Muta in Cl. picc. (Es) **E**

B $\flat$  Cl. 1 *pp* *p* *pp* *ppp* *p* *pp* N.V.

B $\flat$  Cl. 2 *p* *pp* N.V. poco allarg.

B $\flat$  Cl. 3 *mp* *pp* poco allarg.

B $\flat$  Cl. 4 *mp* *ppp* poco allarg.

B $\flat$  Cl. 5 *mp* *mp* *p* *ppp* poco allarg. 3 3 3

Muta in Metal Chimes (small)

(8<sup>vb</sup>)

46 N.V. sempre

Cl. picc. *pp* *pp* *p* *pp* *p* *pp* *p* *pp*

B $\flat$  Cl. 2 Bisbigliando \*) *dolciss.* *p* *pp* *ppp* *pp* *p* *pp* *pp* *p*

B $\flat$  Cl. 3 *dolciss.* *pp* *p* *pp* *p* *pp* *p* *pp*

B $\flat$  Cl. 4

Met. Chimes irreg. trem. *dolciss.* *pp*

50

Cl. picc. *p* *pp* *pp* *pp* *p* *pp*

B $\flat$  Cl. 2 *pp* *p* *pp* *ppp* *p* *p* *pp* *mp* *p* *pp*

B $\flat$  Cl. 3 *p* *pp* *p* *pp* *p* *pp* *ppp* *p* *pp*

B $\flat$  Cl. 4

Met. Chimes

*sempre dolce* N.V. *dolce* N.V.

\*) Bisbigliando - the same pitch with two different fingerings

54 **Muta in Cl. in B $\flat$**  *Dolciss.* **F** *N.V. sempre* *poco in rilievo*

Cl. picc. *ppp* *p* *mf*

B $\flat$  Cl. 2 *p* *mp* *mp* *pp* *p sempre*

B $\flat$  Cl. 3 *mp* *mp* *pp* *p* *pp*

B $\flat$  Cl. 4

Met. Chimes

57

B $\flat$  Cl. 1 *mp* *mf* *p* *mp* *mp*

B $\flat$  Cl. 2 *p* *mp* *p* *pp* *pp* *p* *pp*

B $\flat$  Cl. 3 *pp* *p* *pp* *p* *pp*

B $\flat$  Cl. 4

Met. Chimes *pp*

Musical score for measures 60-62. The score includes five staves: B $\flat$  Cl. 1, B $\flat$  Cl. 2, B $\flat$  Cl. 3, B $\flat$  Cl. 4, and Met. Chimes. Measure 60 starts with a dynamic of *mf*. B $\flat$  Cl. 1 plays a melodic line with a slur and a fermata. B $\flat$  Cl. 2 and 3 play triplet patterns. B $\flat$  Cl. 4 is silent. Met. Chimes play a low note. Measure 61 continues the melodic line in B $\flat$  Cl. 1, with dynamics *mp* and *p*. B $\flat$  Cl. 2 and 3 continue their patterns. Measure 62 features a dynamic change instruction: "Muta in Cl. in B $\flat$ ".

Musical score for measures 63-65. The score includes five staves: B $\flat$  Cl. 1, B $\flat$  Cl. 2, B $\flat$  Cl. 3, B $\flat$  Cl. 4, and B $\flat$  Cl. 5. Measure 63 starts with a dynamic of *mp*. B $\flat$  Cl. 1 plays a melodic line with a slur and a fermata. B $\flat$  Cl. 2 and 3 play triplet patterns. B $\flat$  Cl. 4 and 5 play a low note. Measure 64 continues the melodic line in B $\flat$  Cl. 1, with dynamics *mp* and *p*. B $\flat$  Cl. 2 and 3 continue their patterns. Measure 65 features a dynamic change instruction: "Muta in Cl. in B $\flat$ ".

66

B $\flat$  Cl. 1 *ppp*

B $\flat$  Cl. 2 *p* poco slap  $\rightarrow$  ord. *pp*

B $\flat$  Cl. 3 *p* *pp* *p* N.V. dolce (9) 3 3 3

B $\flat$  Cl. 4 *p* *pp* *p* N.V. dolce 3 3

B $\flat$  Cl. 5 *p* *mp* *p* *mp* *sonore* *p*

**G** Dolce, irreal

B $\flat$  Cl. 1 N.V. *p*

B $\flat$  Cl. 2 Dolce, irreal N.V. *pp* *p* 3 3

B $\flat$  Cl. 3 simile *pp* *p* 1/4T 3

B $\flat$  Cl. 4 simile *p* *pp* 3 3

B $\flat$  Cl. 5 (9)





78 *(8va)* *poco allarg.*

Cl. picc.

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

B $\flat$  Cl. 5

*(poco)*

*(poco)*

*(poco)*

breath pulsations (from lips) N.V.

**Metal Chimes** (trem. irreg.)

*p* *pp* *pp dolciss.*

81

Cl. picc.

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

Met. Chimes

*< p > ppp* *pp* *pp* *< p > pp, sonore*

*(poco)* *p* *pp* *ppp*

*poco* *p* *pp* *ppp*