

# "Sonatina de Luna", Op. 39

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## I. Adagio con motto

Clarinete I  
en si bemol

Clarinete II  
en si bemol

Piano

*pp*

*una corda*

Red.

Cl. I

Cl. II

Piano

Red.

Red.

Red.

Cl. I

Cl. II

Piano

*f*

*f*

*f*

*tre corde*

Red.

\* Red.

Cl. I

Cl. II

Piano

13

*p*

*mf*

*Red. Red. Red. Red. Red. Red. Red. Red. simile*

Cl. I

Cl. II

Piano

17

*p*

*Red.*

Cl. I

Cl. II

Piano

21

*p*

*Red. Red. Red. Red.*

25

Cl. I

Cl. II

Piano

*p*

*Red.*

29

Cl. I

Cl. II

Piano

*Red.*

33

Cl. I

Cl. II

Piano

*pp*

*pp*

*una corda*

*ppp*

*Red.*

*senza Ped*

## II. Largo assai, estático

Cl. I

Cl. II

Pi.

*p*

*pp*

*Red.*

7

*cresc. poco a poco*

*mf*

*cresc. poco a poco*

*mf*

*cresc. poco a poco*

*mf*

14

*mp*

*mp*

*mp*

*Red.*

*Red.*

*Red.*

*Red.*

Detailed description: This is a musical score for three instruments: Clarinet I (Cl. I), Clarinet II (Cl. II), and Piano (Pi.). The piece is in G major (one sharp) and 4/4 time, marked 'Largo assai, estático'. The score is divided into three systems. The first system (measures 1-6) features Cl. I and Cl. II with a dynamic of *p* and Pi. with *pp*. The piano part has a steady eighth-note accompaniment with 'Red.' markings. The second system (measures 7-13) shows a gradual increase in dynamics for all instruments, with 'cresc. poco a poco' and 'mf' markings. The third system (measures 14-20) continues with a dynamic of *mp* and includes further 'Red.' markings in the piano part.

19

Cl. I

Cl. II

Pi.

23

Cl. I

Cl. II

Pi.

*f*

29

Cl. I

Cl. II

Pi.

*ff*

*molto ritenuto*

*fff*

*hasta la extinción  
del sonido*

### *III. Allegro energico*

This musical score is for the third movement, *III. Allegro energico*, in G major and 2/4 time. It features three staves: Clarinet I (Cl. I), Clarinet II (Cl. II), and Piano (Pi.).

**First System (Measures 1-6):** All instruments play at a forte (*f*) dynamic. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line of half notes in the left hand.

**Second System (Measures 7-12):** The dynamics increase to fortissimo (*ff*) for all instruments. The piano part continues with its rhythmic accompaniment.

**Third System (Measures 13-18):** The piano part changes to a piano (*pp*) dynamic, while the clarinets remain at a forte (*f*) dynamic. The piano part features a more complex rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand.

Cl. I

Cl. II

Pi.

Measures 19-25. Clarinet I and II parts feature melodic lines with slurs and accents. The piano accompaniment consists of eighth-note patterns in both hands, also with accents.

Cl. I

Cl. II

Pi.

Measures 26-31. Clarinet I and II parts have rests, with Cl. I starting a new phrase in measure 31. The piano accompaniment includes a dynamic change to *f* and a change to 6/16 time signature.

Cl. I

Cl. II

Pi.

Measures 32-37. Clarinet I and II parts play melodic lines. The piano accompaniment features a dynamic change to *p* and continues with eighth-note patterns.

39

Cl. I

Cl. II

Pi.

*f*

*f*

*f*

46

Cl. I

Cl. II

Pi.

*f*

53

Cl. I

Cl. II

Pi.

*ff*

*f*

*ff*

*f*

60

Cl. I

Cl. II

Pi.

*p*

66

Cl. I

Cl. II

Pi.

*f*

73

Cl. I

Cl. II

Pi.

*ff*

*fff*