

5th AIR VARIE.

Solo B \flat CLARINET.

by E. Brepsant.

Maestoso.
TUTTI.
Introd. *ff* *a piacere.* *SOLU.* *a piacere.* *a tempo.* *p* *tr* *dot.* *ff* *TUTTI.*

THEME
IN SUISA
Poco lento.
Con espress. *TUTTI.* 7

V.S.

Solo B^b CLARINET.

1st Var:

TUTTI. 7

Piu mosso.

2nd Var:

TUTTI. 7

Poco Adagio.

3rd Var:

dolc. *pp*

BASSES.

5th AIR WITH VARIATIONS

for CLARINET.

Intr.
Maestoso.

by Brepant.

ff ff f pp

Thema.
Poco lento.

pp pp

TUTTI.

ff

Var. I.

pp pp

TUTTI.
ff

Var. II.
Piu mosso.

pp

pp

TUTTI.

ff

Var. III.
Poco Adagio.

pp

1 2 3 4 5 6
pp

TUTTI.

ff

Var IV Tempo i.

pp

mf *pp*

1 2 Piu lento.

f

f *pp* *f* *All?*

BARITONE.

5th AIR WITH VARIATIONS

Intr.

for CLARINET.

Maestoso.

by Brepant.

ff ff f pp pp

Thema.

Poco lento.

pp TUTTI. ff

Var. I.

7 6 7 pp SOLO. ff TUTTI. ff

Var. II.
Piu mosso.

pp *pp* *SOLO.* *ff* *TUTTI.* 2

Var. III.
Poco Adagio.

Tromb. III.

pp *pp* *ff* *TUTTI.*

Var. IV.
Tempo I.

pp 1 2 *Piu lento.* *f* *f > pp* *f >* *Tromb. II.* *pp* *All?* *f*

3d TROMBONE.

5th AIR WITH VARIATIONS

for CLARINET.

Intr.

Maestoso.

by Brepsant.

ff *f* *f* *pp*

Thema.

Poco lento.

15

TUTTI.

ff

Var. I.

pp *pp* *pp*

TUTTI.

ff

1st & 2^d TROMBONE.

5th AIR WITH VARIATIONS

for CLARINET.

Intr.

Maestoso.

by Brepant.

ff ff f

pp

Thema.

Poco lento.

pp

8 pp

TUTTI.

Var. I. ...

pp

Alto III.

pp pp

pp

TUTTI.

ff

Var. II.

Piu mosso.

pp

pp

TUTTI.

ff

Var. III.

Poco Adagio.

p *Alto III.*

pp

TUTTI.

ff

Var. IV.

Tempo I. 5

pp

pp

pp *Piu lento.* *Alto III.*

f *pp* *f* *pp*

All?

f

2^d & 3^d E^b ALTO.

5th AIR WITH VARIATIONS

for CLARINET.

by Brepnant.

Intr.
Maestoso.

ff ff f

a due pp

The introduction consists of two staves of music. The first staff begins with a forte (ff) dynamic and features a series of chords and moving lines. The second staff, marked 'a due', continues with a piano-piano (pp) dynamic, showing a more rhythmic and melodic texture.

pp

This section continues the musical development with piano-piano (pp) dynamics, featuring a mix of melodic lines and harmonic accompaniment.

Thema.
Poco lento.

pp B^b Cl. pp

The theme is presented in a 3/4 time signature with a poco lento tempo. It starts with a piano-piano (pp) dynamic and includes a specific instruction for the B-flat Clarinet (B^b Cl.).

TUTTI.
ff

The tutti section is marked with a forte (ff) dynamic and features a more active, rhythmic texture with many chords and moving lines.

Var. I.

pp

7

7

7

Variation I is in 3/4 time and marked piano-piano (pp). It features a rhythmic pattern of eighth notes and includes three measures marked with a '7' (triplets).

TUTTI.
ff

The final tutti section is marked with a forte (ff) dynamic and continues the rhythmic and harmonic complexity of the previous section.

Var.II.
Piu mosso.

pp 2

2

TUTTI.

ff

Var.III.
Poco Adagio.

pp 6

pp

TUTTI.

ff

Var.IV.
Tempo I.

pp 13

pp 1 2 Piu lento. f

f pp f pp 1

All?

f

1st E \flat ALTO.

5th AIR WITH VARIATIONS

for CLARINET.

Intr.
Maestoso.

by Brepsant.



Thema.
Poco lento.



TUTTI.



Var. I.



TUTTI.



Var. II.

Piu mosso.

2 *pp* *pp*

TUTTI.

ff

Var. III.

Poco Adagio.

Cor. III.

pp

pp

TUTTI.

ff

Var. IV.

Tempo I.

pp *pp*

pp

1 2 Piu lento.

pp *f*

All?

f > pp f > pp *f*

2^d & 3^d B \flat CORNET.

5th AIR WITH VARIATIONS

for CLARINET.

Intr.
Maestoso.

by Brepsant.

Thema.
Poco lento.

TUTTI.

Var. I.

TUTTI.

Var. II.

Piu mosso.

B \flat Cl.

pp

SOLO.

pp

TUTTI.

ff

Var. III.

Poco Adagio.

B \flat Cl.

pp

pp

TUTTI.

ff

Var. IV.

Tempo I.

pp

pp

f

1

2 Piulento.

5

pp

1

All ?

pp

f > pp

Cl.

f

1st B \flat CORNET.

5th AIR WITH VARIATIONS

for CLARINET.

Intr.
Maestoso.

by Brepant.

ff *ff* *f* *pp*

Thema.
Poco lento. 7

pp *7* *TUTTI.* *ff*

Var. I.

pp *7* *SOLO.* *p* *pp* *TUTTI.* *ff*

Var. II.
Piu mosso

pp Bb Cl. *pp* *pp*

SOLO.

Musical staff with notes and dynamics *pp*.

TUTTI.

Musical staff with notes and dynamics *ff*.

Var. III.
Poco Adagio.

Musical staff with notes and dynamics *pp*. *B^b Cl.*

Musical staff with notes and dynamics *pp*.

Musical staff with notes and dynamics *pp*.

TUTTI.

Musical staff with notes and dynamics *ff*.

Var. IV.
Tempo I.

Musical staff with notes and dynamics *pp*. *B^b Cl.*

Musical staff with notes and dynamics *f*.

Musical staff with notes and dynamics *pp*. *1* *2 Piu lento.*

Musical staff with notes and dynamics *f* and *pp*.

Allo

Musical staff with notes and dynamics *f* and *pp*.

2
B \flat CORNET (Conductor.)

5th AIR WITH VARIATIONS

for CLARINET.

by Brepant.

Introd.
Maestoso.

ff *ff* *pp* *sf*

Thema.

Poco lento.

ff **TUTTI.** *ff*

B \flat CORNET.



Var. I.



TUTTI.



Var. II.

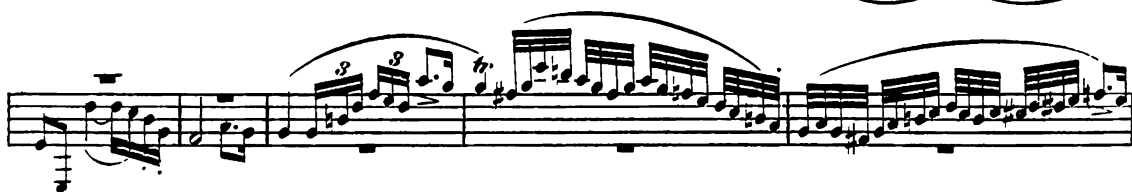
Piu mosso.



B \flat CORNET.**TUTTI.**

Var. III.

Poco Adagio.





Var. IV.
Tempo I.



E \flat CORNET.

5th AIR WITH VARIATIONS

for CLARINET.

Intr.
Maestoso.

by Brepsant.

Musical notation for the Introduction, measures 1-10. The piece is in 2/4 time. It begins with a *ff* dynamic. Measure 10 is marked *Cad.* and contains a triplet of eighth notes.

Musical notation for the Introduction, measures 11-12. Measure 11 is marked *pp*. Measure 12 is marked *Cad.*

Thema.
Poco lento.

Musical notation for the Theme, measures 1-15. The piece is in 3/4 time. Measure 6 is marked *ff*. Measure 15 is marked *TUTTI.*

Musical notation for the Theme, measures 16-30. This section continues the melodic line of the theme.

Var. I.

Musical notation for Variation I, measures 1-15. The piece is in 3/4 time. Measure 7 is marked *ff*. Measure 15 is marked *TUTTI.*

Musical notation for Variation I, measures 16-30. This section continues the melodic line of the variation.

Var. II.
Piu mosso

Musical notation for Variation II, measures 1-2. The piece is in 3/4 time. Measure 1 is marked *pp* with a \flat below the *cl.* (clarinet). Measure 2 is marked *pp*.

Musical notation for Variation II, measures 3-30. Measure 3 is marked *pp*. Measure 30 is marked *TUTTI.* and *ff*.



Var. III.

Poco Adagio.



Var. IV.

Tempo I.



1st & 2^d B \flat CLARINET.

5th AIR WITH VARIATIONS

for CLARINET.

Intr.
Maestoso.

by Brepant.

ff *ff* *f* *p* *ff*

Thema.
Poco lento.

pp *pp* **TUTTI.** *ff*

Var. I.

7 15 **TUTTI.** *ff*

Var. II.

Piu mosso.

pp

2

3

TUTTI.

pp

Var. III.

Poco Adagio.

pp

6

pp

TUTTI.

ff

Var. IV.

Tempo I

pp

7

f

pp

2 Piu mosso.

f a l

All°

pp

1

f

E♭ CLARINET.

5th AIR WITH VARIATIONS

for CLARINET.

Intr.
Maestoso.

by Brepant.

ff ff f > > > ff

6 p f

Thema.
Poco lento.

pp

pp

TUTTI. ff

Var. I. 7 15 TUTTI. ff

Var. II.
Piu mosso.

pp

pp

TUTTI

ff

Var. IV.
Poco Adagio.

pp

pp

TUTTI.

ff

Var. IV.
Tempo I.

pp

f pp

1 2 Piu lento.

f > pp f >

All^o

pp ff

PICCOLO.

5th AIR WITH VARIATIONS

for CLARINET.

Intr.

Maestoso.

by Brepant.

ff *ff* *ff*

4 12

Thema.

Poco lento.

TUTTI.

7 15 *ff*

Var. I.

TUTTI.

7 15 *ff*

DRUMS.

5th AIR WITH VARIATIONS

for CLARINET.

Intr.

Maestoso.

by Brepant.

Thema.

Poco lento. 7

15

TUTTI.

Var. I.

7

15

TUTTI.

Var. II.

Piu mosso.

7 15 TUTTI. ff

The first system of music for Var. II is written in bass clef with a 3/4 time signature. It begins with a measure rest, followed by a measure with a fermata and a '7' above it. This is followed by a double bar line and a repeat sign. The second system starts with a measure rest, then a measure with a fermata and a '15' above it. This is followed by a double bar line and a repeat sign. The third system begins with a 'TUTTI.' marking, a fermata, and a 'ff' dynamic marking. The music continues with a series of notes and rests.

tr tr tr tr

The second system of music for Var. II continues from the first system. It features several measures with trills (tr) and slurs. The music concludes with a double bar line and a repeat sign.

Var. III.

Poco Adagio.

7 TUTTI. ff

The first system of music for Var. III is written in bass clef with a 3/4 time signature. It begins with a measure rest, followed by a measure with a fermata and a '7' above it. This is followed by a double bar line and a repeat sign. The second system starts with a measure rest, then a measure with a fermata and a '15' above it. This is followed by a double bar line and a repeat sign. The third system begins with a 'TUTTI.' marking, a fermata, and a 'ff' dynamic marking. The music continues with a series of notes and rests.

tr tr

The second system of music for Var. III continues from the first system. It features several measures with trills (tr) and slurs. The music concludes with a double bar line and a repeat sign.

Var. IV.

Tempo I.

7 15 1 2 Piu lento. 4

The first system of music for Var. IV is written in bass clef with a 3/4 time signature. It begins with a measure rest, followed by a measure with a fermata and a '7' above it. This is followed by a double bar line and a repeat sign. The second system starts with a measure rest, then a measure with a fermata and a '15' above it. This is followed by a double bar line and a repeat sign. The third system begins with a '1' above a measure, followed by a '2' above a measure, and then a 'Piu lento.' marking. The music continues with a series of notes and rests.

p p

The second system of music for Var. IV continues from the first system. It features several measures with slurs and a 'p' dynamic marking. The music concludes with a double bar line and a repeat sign.

All?

The third system of music for Var. IV continues from the second system. It features several measures with slurs and a 'p' dynamic marking. The music concludes with a double bar line and a repeat sign.