

To David Campbell

Clarinet Quintet No. 2

Hommage à Claude Debussy (1862-1918)
for clarinet in Bb and string quartet (2012 — ca. 15')

Roger STEPTOE (*1953)

I

Maestoso ♩ = 70

Clarinet in Bb
Violin 1
Violin 2
Viola
Violoncello

Moderato ♩ = 116

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21

Musical score for measures 21-26. The score is in 3/4 time and consists of five staves. The first staff (treble clef) has dynamics *mp*, *p*, and *p* with the instruction "non solo". The second staff (treble clef) has dynamics *p* and *p* with instructions "sord.", "quasi sotto voce", and "tranquillo". The third staff (treble clef) has dynamics *mp*, *p*, and *p* with triplets. The fourth staff (treble clef) has dynamics *mp* and *p* with triplets. The fifth staff (bass clef) has dynamics *p*, *mf* ma lirico, and *p* with the instruction "solo".

27

Musical score for measures 27-32. The score is in 3/4 time and consists of five staves. The first staff (treble clef) has dynamics *mp* espr., *p* sub., *p*, and *mf* ma molto lirico with instructions "non solo" and "solo". The second staff (treble clef) has dynamics *mp* espr. (con clt.) and *p* sub. with a triplet. The third staff (treble clef) has dynamics *mp* and *mp* with triplets and the instruction "solo (sul G)". The fourth staff (bass clef) has dynamics *mp* and *mp* with triplets and the instruction "mf cant.". The fifth staff (bass clef) has dynamics *mp* and *mp* with triplets and the instruction "pizz. arco".

33

Musical score for measures 33-38. The score is in 3/4 time and consists of five staves. The first staff (treble clef) has dynamics *p* sub. and *mp* sempre cresc. with instructions "non solo" and "solo". The second staff (treble clef) has dynamics *mp* lirico and *p* with instructions "via sord." and "solo". The third staff (treble clef) has dynamics *mp* and *mf* with triplets. The fourth staff (bass clef) has dynamics *p* and *mf* with triplets and the instruction "cresc.". The fifth staff (bass clef) has dynamics *p* and *mf* with triplets.

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39

f

mf < f

mf < f

f

mf sonore

pizz.

mp

p

mp

mp

mf

45

Poco più mosso ♩ = 120

mf

f

mp

dolce e tranquillo

mp

p

p

pizz.

f

arco

p

p

arco V

p

p

(pizz.)

p

p

51

mf ma lirico

p

mf arco

mf

pizz.

p

mf

pizz.

3

arco

3

pizz.

p

mp

mf

pizz.

arco

p

mp

mf

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II

Andante sempre con moto ♩ = c. 112

Cl. (non solo) *p* *mp* > *p* solo *p*

Vn. 1 arco *p* sord. arco *p*

Vn. 2 arco solo *p*

Va. sord. pizz. *p* arco *p* pizz. *p* arco *p*

Vc. sord. pizz. *p* arco *p*

5 *mp* *p* *mp* lirico *mp* solo *mp*

via sord. *p* solo *mp*

non solo *p* pizz. *mp* arco *mp* pizz. *mp*

pizz. *mp* arco *mp*

mp *mp*

10 poco rall. A tempo ♩ = c. 112

p *pp* solo *p dolce* non solo *pp* solo *p* *p dolce*

solo *mp* non solo *p* solo *p dolce*

arco *mp* *p* *p* *mf*

solo arco *mp* → via sord. *p* *p* *p*

arco → via sord. *p* *p*

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16

p *mf* *f* *mp* *mf* *mp*

solo

arco

pizz.

21

f *ff* *mf* *f* *ff* *mf*

solo

non solo

arco

pizz.

25

f *dim.* *fp* *p* *mp* *mf* *molto cant.*

poco rall.

A tempo ♩ = c. 112

non solo

arco

pizz.

30

p *mp* *p* *p* *pp*

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

non solo

35 $\text{♩} = \text{c. } 116$

p *mf* *mp* *f*

p *cresc.* *mf* *mp* *cresc.* *f* *mf*

p *mp* *f* *mf*

p *mp* *f* *mf*

38 **Tempo primo** $\text{♩} = \text{c. } 112$

mf *mf* *mf*

mp *pizz.* *mp* *mp*

solo *mf* *lirico*

pizz. *mf* *mp* *mp*

pizz. *mf* *mp* *mp*

42

Violin I: *f espr.*, *f*, *f*, *mf sub.*, *mp*, *p*

Violin II: *f*, *f < ff*, *mp*, *dim.*

Viola: *cresc.*, *ff*, *mf sub.*, *dim.*

Cello: *arco*, *f*, *ff*, *mp*, *mp*, *dim.*

Double Bass: *f*, *f < ff*, *mp*, *mp*

47

Violin I: *mp*, *mf*

Violin II: *p*, *mp*, *mf*, *mp*, *mf > mp*

Viola: *p*, *mp*, *mf*, *mp*, *mf > mp*

Cello: *pizz.*, *p*, *arco*, *mp*, *mp*, *mf > mp*

Double Bass: *p*, *mp*, *mp*, *mp*, *mp*, *mf > mp*

52

Violin I: *mp*, *p*, *p*

Violin II: *p*, *mp*, *p*

Viola: *p*, *mp*, *p*

Cello: *p*, *mp*, *mp*, *lirico*

Double Bass: *p*

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III - Pantomime

Giocosio et ritmico ♩ = c. 132

Cl. *mf < f*

Vn. 1

Vn. 2 *pizz. mp*

Va. *sord. pizz. mp*

Vc. *sord. mp <*

7 *sfz < f*

arco p

senza sord. pizz. p sotto voce e secco

13 *mf f*

pont. (sord.) mp mp mp

pizz. mp

nat. mf ritmico

sord. arco p mp

solo V mf

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18

f *sfz*
mf *nat.*
p *sord. pizz.*
mf *ffp*
p

23 **pochiss rit.** **Tempo primo** ♩ = 132

mp
p dim. *mp* *mf*
mp *sord. pizz.* *→ via sord.* *on the string (arco): quasi pont.*
mp *mp* *sord.*

28

mf *f* *fz*
mf *fz* *f*
arco nat. *mp* *fz* *f*
sfp *pizz.* *→ via sord.* *p*

33



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52 Allegro molto ♩ = c. 140

Musical score for measures 52-57. The score is in 4/4 time and features a key signature of two flats. It consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The Violin I part has a melodic line with slurs and accents. The Violin II part has a similar melodic line. The Cello/Double Bass part has a rhythmic accompaniment with slurs and accents. The Bass part has a simple bass line. Dynamics include *f* and *pizz.* (pizzicato). There is an *arco* marking in the Cello/Double Bass part at the end of the system.

Musical score for measures 58-63. The score is in 4/4 time and features a key signature of two flats. It consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The Violin I part has a melodic line with slurs and accents. The Violin II part has a similar melodic line. The Cello/Double Bass part has a rhythmic accompaniment with slurs and accents. The Bass part has a simple bass line. Dynamics include *p sub.*, *p*, *pp*, and *mf*. There is a *pizz.* marking in the Cello/Double Bass part and an *arco* marking in the Violin II part.

Musical score for measures 64-69. The score is in 4/4 time and features a key signature of two flats. It consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The Violin I part has a melodic line with slurs and accents. The Violin II part has a similar melodic line. The Cello/Double Bass part has a rhythmic accompaniment with slurs and accents. The Bass part has a simple bass line. Dynamics include *f* and *arco*. There is a *3* (triple) marking in the Violin I part.