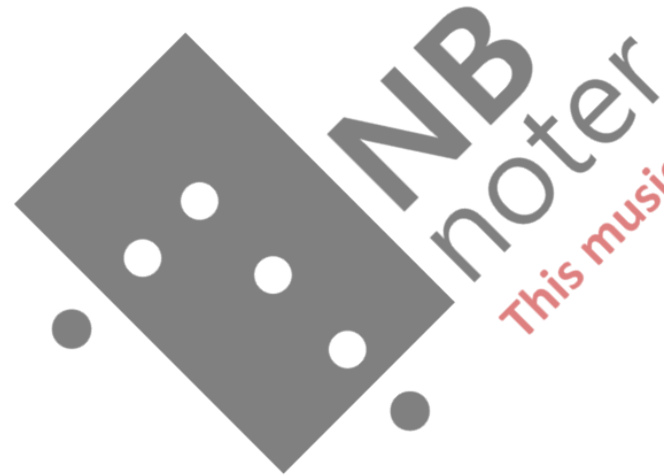


# *iOralei!*

*for clarinettist & bassoonist*

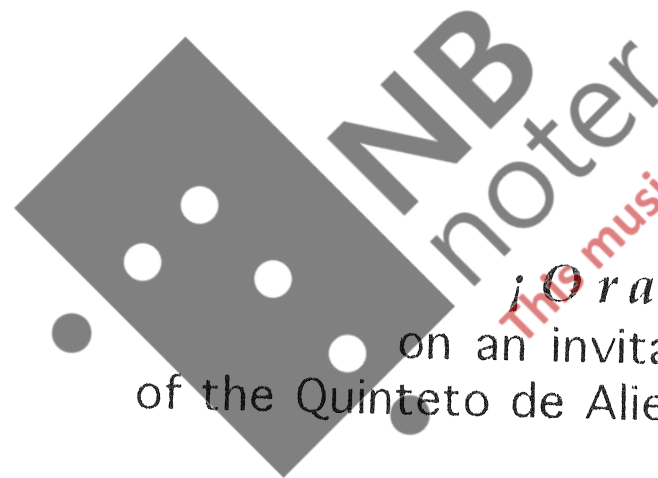


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*PerM Lindborg*

# *¡Oralei!*

soprano clarinet in Bb  
bassoon



*¡Oralei!* was written in 1998  
on an invitation from Wendy Holdaway  
of the Quinteto de Aliente de la Ciudad de Mexico.

Its duration is approximately three and a half minutes.

The music is amicably dedicated to  
Luis Fernando Rizzo Salom.

Handwritten musical score for Clarinet (cl) and Bassoon (fg) in 4/4 time, tempo giusto. The score is divided into three systems. The first system starts with a tempo marking of 108 and a 4/4 time signature. The second system includes a 'martellato' marking. The third system includes a 'perdendosi' marking. The score features various musical notations including notes, rests, trills, and dynamic markings such as pp, p, mf, f, and sfz. A large watermark 'NB noter' is visible across the middle of the page.

$[J=108]$

Handwritten musical score for two staves, labeled 'cl' and 'fg'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'pp'. There are also handwritten annotations including '4/4', '3/4', '6/8', and '16'.

Handwritten musical score for Clarinet 1 (cl) and Bassoon (fg). The score is in 4/4 time with a key signature of one sharp (F#). It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as mf, pp, f, and fp. The tempo is marked as 126. The score is watermarked with "NB noter" and "This music is copyright protected".

Handwritten musical score for Clarinet (cl) and Bassoon (fg) in 4/4 time. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The key signature has one sharp (F#). The first system starts with a forte (f) dynamic and a 'più f' marking. The second system starts with a '3+1' marking and a 'ff poss' marking. The final measure of the second system is marked 'p' (piano).

[♩=168] [♩=126]

cl

fg

*diminuendo poss:*

*p*

*f*

9/16 4/4 9/16 4/4 7/16

cl

fg

*mf*

*p*

*pp*

*poco f*

*pp*

4/4 2/4 7/16 9/16 7/16 9/16

cl

fg

*f*

*p*

*pp*

*mp*

*mf*

*f*

*f*

*f*

*p*

*p*

*pp*

*f*

2/4 9/16 7/16 9/16 7/8 4/4

(pp)

3

[♩=126] accel. --- → ♩=136  
[♩=180]

cl

tr tr tr

12 sub pp poss

8 tr tr tr tr

fg

sub pp poss

subf

4 4 f

9 16

2 4 ff

piùf

ff

cl

molto dim.

f pp

fg

pp

f pp

f

4 4

7 16

7 16

cl

3 4

12 16 ff

3 4

f pp

f pp

2 4 f p

9 16 mp

fg

ff

5 pp

f pp

p mp

tr

4

[♩=136] [♩=160]

rit. ----- ♩=120

cl *tr* *tr* *tr* *tr*

fg *p* *mf* *p* *pp* *molto p* *pp*

7/8 12/8 3/4 2/4 + 3/16

cl *(pp)*

fg *p* *mp* *mf*

3/4 2/4 + 3/16 10/16

cl *liberamente*

fg *(mf tenuto)* *poco più* *molto p* *pp*

2/4 + 3/16 10/16 3/4 10/16 3/4

[♩ = 120]

cl

fg

10  
16

3  
4

2 3  
4 16

3  
4

(pp)

*p*

*p*

cl

fg

10  
16

3  
4

10  
16

2 3  
4 16

10  
16

(p)

*poco f*

*mp*

*mf*

*p*

*pp*

*p*

*pp*

cl

fg

12  
4

2  
4

9  
16

(pp)

*molto p*

*molto p*

*mp*

[♩ = 132]

[♩ = 176]

[♩=132]

cl *mf* *f* *p* *mp* *p* *poco meno*

fg *mf* *f* *mp* *p* *subf* *pp* *poco f*

7 16 2 4 7 16 12 16 2 4

*giocoso*

cl *p* *f* *mf* *più f*

fg *p* *f* *f non troppo* *ben f*

12 16 2 4 9 16 7 16

cl *mf* *p* *mf* *p* *pp poss [appena percettibile]*

fg *ff* *f* *p* *pp*

2 4 7 16 2 4 7 16 4 4

*con bravura*