

# Daydream in A<sup>b</sup>

*for solo clarinet*

Don Freund

# B $\flat$ Clarinet

Duration: ca. 12 minutes

## Daydream in A $\flat$ for Caroline Hartig

Don Freund  
(Spring, 2005)

*Free, whimsical*

$\text{♩} = \text{ca. } 66^*$

*Slower* ( $\text{♩} = \text{ca. } 56$ )

$\text{♩} = \text{ca. } 66$

Measures 1-3 of the piece. Measure 1 starts with a treble clef and a key signature of two flats. The first measure contains a series of eighth notes. Dynamic markings include *p*, *mp*, and *p*. Performance instructions include *inward but clear* and *warmer*.

Measures 4-6. Measure 4 begins with a tempo marking of  $\text{♩} = \text{ca. } 56$ . Measure 5 has a tempo marking of  $\text{♩} = \text{ca. } 72$  and a *slowing* instruction. Measure 6 has a tempo marking of  $\text{♩} = \text{ca. } 72$  and a *slowing* instruction. Dynamic markings include *p*. Performance instructions include *sweet, legato*.

Measures 7-9. Measure 7 has a tempo marking of  $\text{♩} = \text{ca. } 66$ . Measure 8 has a tempo marking of  $\text{♩} = \text{ca. } 56$ . Measure 9 has a tempo marking of  $\text{♩} = \text{ca. } 66$ . Dynamic markings include *mp* and *p*.

Measures 10-11. Measure 10 has a tempo marking of  $\text{♩} = \text{ca. } 56$ . Dynamic markings include *ff*, *p*, *ff*, *p*, and *pp*.

Measures 12-14. Measure 12 has a tempo marking of  $\text{♩} = \text{ca. } 66$ . Measure 13 has a tempo marking of  $\text{♩} = \text{ca. } 60$ . Measure 14 has a tempo marking of  $\text{♩} = \text{ca. } 60$ . Dynamic markings include *p* and *mp*.

Measures 15-17. Measure 15 has a tempo marking of  $\text{♩} = \text{ca. } 72$ . Measure 16 has a tempo marking of  $\text{♩} = \text{ca. } 72$ . Measure 17 has a tempo marking of  $\text{♩} = \text{ca. } 72$ . Dynamic markings include *mp*, *p*, *ppp*, and *mf*. Performance instructions include *accel.*, *rit.*, and *slowing*.

Measures 18-20. Measure 18 has a tempo marking of  $\text{♩} = \text{ca. } 60$ . Dynamic markings include *mp*, *mf*, and *p*.

\* Metronome markings are only meant to give some idea of the tempo relationships and the extent of tempo freedom intended.

♩ = ca. 66    *slowing* ----- //    ♩ = ca. 60

20

*p*    *mp*    *mf*

*slowing* ----- //    ♩ = ca. 66

23

*mf*    *mp*    *p*

♩ = ca. 72    *slowing* ----- //

25

*mf*    *mf*    *p*    *mf*

♩ = ca. 56    *pushing* ----- //

28

*mp*    *p*    *p*    *mp*    *mf*

*slowing* ----- //    ♩ = ca. 72

30

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

*slowing* ----- //    *push a little*

33

*mp*    *mf*    *mp*    *mf*    *p subito*    *pp*

*relax* ----- //    ♩ = ca. 60

35

*pp*    *p*    *pp*    *fp*    *f*    *fp*    *f*    *fp*    *f*    *fp*    *f*

38

*p*    *mf*    *p*    *pp*    *p*

4  
41 ♩ = ca. 80  
*mf, perky* *mf* *p* *mf* *p*

43  
*mp* *f*

45 ♩ = ca. 60  
*mf* 3

47 *accel.* *rit.* ♩ = ca. 66  
*mp* *mf* *f, rich* *mf* *f*

50 *accel.* *rit.*  
*f* *mp* *p* *p* *mf* *f*

52 ♩ = ca. 80 *rit.* ♩ = ca. 60  
*mf* *mf* *f*

54 *slowing* // ♩ = ca. 50  
*mf* *p* *pp, sweet* *p* *mp*

58 ♩ = ca. 66 ♩ = ca. 63, heavy  
*p* *pp* *p* *f*

61 ♩ = ca. 69, light  
*p (subito) but energized*

63  
*p*

65 *mp* *mf*

67 *p* *mp* *mf*

70 *mf* *f*

72 *fp* *f* *mp*

75 *f* *mf*

78 *f*

81 *slowing* //

83 *f* *slowing*

*♩ = ca. 63, heavy*

85 *sing out!* *mf*

*♩ = ca. 58*

87 *mp* *mf* *p* *<f>p <f>* *p* *pp*

*♩ = ca. 54*

*mp* *mf* *p* *<f>p <f>* *p* *pp*

♩ = ca. 84

89

*p* *sfz* *p, light, jaunty*

95

*mp* *mp* *p*

100

*mp*

104

*mf* *p* *mf*

107

*f* *mp* *f* *pp* *sfz*

♩ = ca. 84

113

*p*

120

*f subito* *mf* *f* *mf*

126

*f* *mf* *f* *mf*

♩ = ca. 92

130

*f* *mf* *f* *mf* *f* *mf*

♩ = ca. 100

134 *f* *mf* *f* *mf* *f* *mf* *f*

138 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

142 *mf* *f* *mf* *f* *f*

145 *mf* *f* *mf* *f* *p* *f*

148 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

152 *mp* *f* *mf* *f* *f* *f* *f*

157 *f* *f* *ff*

♩ = ca. 50

159 *mf* *mf* *p* *mf* *mp* *p* *mf* *p*

160 *mf* *p* *pp* *mp* *pp*

♩ = ca. 60

161 *mp, pure* *warmer* *mf*

163 *mf* > *mf* > *mf* *mp* *ppp* *p* ♩ = ca. 66

165 *mf* *p* *mp* *p* *mp* < *mf*

168 *p* *pp* *ppp* *p* *pp* ♩ = ca. 66

170 *p* *mp* *p* *ppp*

*slowing* ----- //

*slowing*

Bloomington, IN  
6/2/05

N. B. If the last note is too high to be played *ppp* confidently, the entire last line (measures 170-171) should be played an octave lower.