

Bassklarinete

Symphonie Nr. 6

Gustav Mahler

in A

*p espress.*

*pp*

*p*

# DAPHNIS ET CHLOË

CLARINETTE BASSE

SUITE II

Maurice Ravel

3<sup>me</sup> PARTIE

Début des *Fragmentes Symphoniques* (2<sup>e</sup> Série)

153 7 154 8 155 *vellus*

156

Cl. B. *pp*

157 *f*

158 1 *pp*

Detailed description: This page contains the musical score for the Bass Clarinet part of Maurice Ravel's Suite II, 'Daphnis et Chloë'. The score is for the third part of the piece, starting at measure 153. The key signature is D major (two sharps) and the time signature is 4/4. The music is written on a single staff. Measures 153-154 contain a melodic line with a fermata over measure 154. Measure 155 begins with the instruction 'vellus'. Measures 156-157 consist of a continuous sixteenth-note arpeggiated pattern. Measure 158 concludes with a fermata and the instruction 'pp'. The score includes dynamic markings 'pp' and 'f', and articulation markings like '1' and 'pp'.

# DAPHNIS ET CHLOÉ

CLARINETTE BASSE

SUITE II

Maurice Ravel

3<sup>me</sup> PARTIE

Début des *Fragments Symphoniques* (2<sup>e</sup> Série)

Musical score for Bass Clarinet, measures 165-172. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations:

- Measure 165: *mf*, includes a triplet of eighth notes.
- Measure 166: *pp*.
- Measure 167: *pp*, marked "Solo".
- Measure 168: *p*, *cresc.*
- Measure 169: *ff*, *dim.*
- Measure 170: *pp*, marked "Ret.".
- Measure 171: *mp*.
- Measure 172: *Lent*, includes a 6/8 time signature change.

# DAPHNIS ET CHLOÉ

CLARINETTE BASSE

SUITE II

Maurice Ravel

3<sup>me</sup> PARTIE

Début des *Fragments Symphoniques* (2<sup>e</sup> Série)

200 Htb. 3 201 4 Fl.

Cl. B. *p* *f* 202

2 203 *f* *ff*

204 2 Fl.

# DAPHNIS ET CHLOË

CLARINETTE BASSE

SUITE II

Maurice Ravel

Début des *Fragmente Symphoniques* (2<sup>e</sup> Série)

Musical score for Bass Clarinet, measures 207-214. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations:

- Measure 207: *ff* (fortissimo), *mf* (mezzo-forte).
- Measure 208: *p sub.* (pianissimo), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo).
- Measure 209: *mf* (mezzo-forte), *ff* (fortissimo), *p sub.* (pianissimo).
- Measure 210: *pp* (pianissimo), *Solo*, *pp* (pianissimo).
- Measure 211: *pp* (pianissimo), *p* (piano).
- Measure 212: *pp* (pianissimo).
- Measure 213: *p* (piano).
- Measure 214: *mf* (mezzo-forte).

The score includes first and second endings (1 and 2) and a triplet (3) in measure 214. The music is characterized by intricate rhythmic patterns and dynamic contrasts.

# DAPHNIS ET CHLOÉ

CLARINETTE BASSE

SUITE II

Maurice Ravel

Début des *Fragments Symphoniques* (2<sup>e</sup> Série)

215

Fl.

Cl. B.

*p*

216

*p*

217

*ff* *ff* *p*

218

*ff* *p*

219

220

*ff*

221

*p* *mf* *ff* 3

2 3 4 5 6

Detailed description: This page contains the musical score for the Bass Clarinet part of Maurice Ravel's 'Daphnis et Chloé', Suite II. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of nine staves of music, each containing a measure number in a box. The first staff (measure 215) includes a dynamic marking of *p* and a bracketed section labeled 'Cl. B.'. The second staff (measure 216) has a dynamic marking of *p*. The third staff (measure 217) features dynamic markings of *ff*, *ff*, and *p*. The fourth staff (measure 218) has dynamic markings of *ff* and *p*. The fifth staff (measure 219) has no dynamic markings. The sixth staff (measure 220) has a dynamic marking of *ff*. The seventh staff (measure 221) has dynamic markings of *p*, *mf*, and *ff*, followed by a triplet of three notes. The eighth staff (measure 221) has dynamic markings of *p*, *mf*, and *ff*, followed by a triplet of six notes. The final staff (measure 221) has dynamic markings of *p*, *mf*, and *ff*, followed by a triplet of six notes. The score ends with a double bar line and a fermata.

BASSCLARINETTE

Concerto per Violino n. 1

D. Šostakovič

iu 8 [23] Allegro J=104

Musical notation for Bass Clarinet, measures 23-24. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. Measure 23 begins with a dynamic marking of *mp*. The music consists of eighth and sixteenth notes, some beamed together, with various articulations and slurs.

[24]

Musical notation for Bass Clarinet, measure 24. The notation continues from the previous measure, featuring eighth and sixteenth notes with slurs and accents. A dynamic marking of *f* is present at the end of the measure.

Musical notation for Bass Clarinet, measure 25. The notation shows a few notes with a large bracket underneath, indicating a section that may be omitted or is a specific performance instruction.

[57] Cl. basso

Musical notation for Bass Clarinet, measure 57. The score is in bass clef with a key signature of two flats and a 3/8 time signature. It begins with a dynamic marking of *f*. The notation consists of eighth and sixteenth notes with slurs.

Musical notation for Bass Clarinet, measure 58. The notation continues with eighth and sixteenth notes, slurs, and articulations.

[58]

Musical notation for Bass Clarinet, measure 59. The notation shows a few notes with a large bracket underneath, similar to the previous measure.

# Symphony No. 7 Leningrad

(1941)

Bass Clarinet in B $\flat$

Dmitri Shostakovich (1906-1975), Op. 60

I

Allegretto ( $\text{♩} = 116$ )

5 2

Soli w/celli, basses

II

Moderato (poco allegretto) ( $\text{♩} = 96$ )

82a. 3 w/cls., bsns.

f

83

Solo

98



Musical score for measures 99-100. The music is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 99 begins with a 5/4 time signature. Measure 100 begins with a common time signature (C). Dynamics include *mp* and *dim.*. An instruction *add cl. 1* is written above the staff at the start of measure 100.

III

Musical score for measures 110-146. The music is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 110 is marked **110** *Adagio* ( $\text{♩} = 112$ ) with the instruction *w/cl. & cbsn. under bsn. solo* and a dynamic of *p*. Measure 111 is marked **111** ( $\text{♩} = 120$ ). Measure 146 is marked **146** with the instruction *Soli w/cl., cbsn.* and a dynamic of *p*. The score concludes with a *dim.* dynamic.

## IV

Allegro non troppo ( $\text{♩} = 132$ )

w/strs. 5 177

*ff dim.*

Moderato ( $\text{♩} = 100$ )

186

Solo w/cl. I *p*

187

Soli w/celli

188 w/basses

While the bass clarinet part published by Kalmus is written in treble clef, the part in the original score appears in bass clef. This work requires a low C bass clarinet.

In addition to the huge solo in the second movement (and other exposed passages notated here), there are significant technical sections appearing elsewhere in the piece that are worthy of study.

# Don Quixote.

## Bass-Clarinete in B.

Richard Strauss, Op. 35.

*Introduction.*

*Mässiges Zeitmass.*

1 2 3 4 10

12 11 8 13

1 5 3

Tromp. I.

6 7 Clar. 7 2

6

cresc.

1 8 3

ff f dim.

3 2

9 4 10 3

mf ff

11 12

pp p

1 1

ritard.

fff fff fff fff fff

Detailed description: This is a page of a musical score for the Bass Clarinet in B part of the Introduction to Richard Strauss's Don Quixote, Op. 35. The score is written in G major and 3/4 time. It begins with a tempo marking of 'Mässiges Zeitmass' (moderate). The music is characterized by its rhythmic complexity, featuring numerous triplets and sixteenth-note patterns. The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *p* (piano), as well as performance instructions like *cresc.* (crescendo), *dim.* (diminuendo), *ritard.* (ritardando), and *accel.* (accelerando). The piece concludes with a *ritard.* marking and a final *fff* dynamic. The score is divided into measures, with some measures containing multiple bar lines and repeat signs. The key signature has one sharp (F#), and the time signature is 3/4.

Bass Clarinette in B.

Don Quixote, der Ritter vor der traurigen Gestalt.

Mässig. 13 *d.i.* 1

Maggiore. (Sancho Panza.) 14 4

*mf*

*mf* 15 1 1

*mf* 16 *poco ritard.* *p*

*dim.* *pp*

Gemächlich. *mf*

Var. I. *cult.* *mf*

17 *p* *cresc.*

18 *dim.* *mf*

19 20 21 Var. II. Kriegerisch.

22 *Largiam.* *fuorvortrend!* 23

Viola. *cresc.*

Flas + Clarinette in B.

Wieder doppelt so schnell. (Zwungenschlag)

24 *a. i.* 25 etwas ruhiger werdend

Var. III. *P* Mühsiges Zeitmass. *mf*

26 *Solo-Fl.* 27 *pp* *acrob.*

28 früh. Zeitmass. *mf cresc.*

29 etwas drängend *f* *cresc.*

etwas drängend lebhaft *f* *pp*

30 *p*

31 32 *fz* *p*

33 34 *mf* *p*

Bass / Clarinette in B.

35 *Tramp. I.* *Teil langsamer.* *ppp* *p* 2

36 *cresc.* 37

38 *im Zeitmass.* 39 *sehr breit.* 5 *rit.*

40 *im Zeitmass!* *ppp* *p*

41 *p* *ruhiger werdend* *dim. ppp* 42 *lebhafter* *Var. IV.* *etwas breiter* 1

8 *p* 2 *f*

43 1 44 *alli. 3.* 3 3 3

45 1 *ff* 5

46 *Tramp. I.* *stark ruhiger (hervortretend)* *(Klagend)* *p* *b* *p*

47 *lebhaft und lustig* *f* *p* *dim.*

3 *Var. V. Sehr langsam.* 4 4 9 49 6

50 *quasi cadenza.* *Schnell.* 2 *molto rit.*

Bass Clarinet in B.

51 7 *Cell. Solo.* *Ob. I.* *schnell*

52 *Var. VI.* *f*

53 *Solo. Bratsche.* *Hob. I.*

54 *p*

55 *cr. esc.* *f* *mf*

56 *Cl. I.* *6*

57 *Var. VII.* *ein wenig ruhiger als vorher.* *f* *ff*

58 *f* *ff*

59 *f* *ff*

60 *f* *ff*

61 *f* *ff*

62 *f* *ff*

63 *f* *ff*

64 *f* *ff*

65 *f* *ff*

66 *f* *ff*

67 *f* *ff*

68 *f* *ff*

69 *f* *ff*

70 *f* *ff*

71 *f* *ff*

72 *f* *ff*

73 *f* *ff*

74 *f* *ff*

75 *f* *ff*

76 *f* *ff*

77 *f* *ff*

78 *f* *ff*

79 *f* *ff*

80 *f* *ff*

81 *f* *ff*

82 *f* *ff*

83 *f* *ff*

84 *f* *ff*

85 *f* *ff*

86 *f* *ff*

87 *f* *ff*

88 *f* *ff*

89 *f* *ff*

90 *f* *ff*

91 *f* *ff*

92 *f* *ff*

93 *f* *ff*

94 *f* *ff*

95 *f* *ff*

96 *f* *ff*

97 *f* *ff*

98 *f* *ff*

99 *f* *ff*

100 *f* *ff*

Bass / Clarinetto in B.

Var. VIII.

Musical staff 1: Treble clef, 6/8 time signature, starting with a 2-measure rest.

Musical staff 2: Treble clef, starting with a 59-measure rest, dynamic marking *pp*.

Musical staff 3: Treble clef, continuing the melodic line.

Musical staff 4: Treble clef, starting with a 60-measure rest.

Musical staff 5: Treble clef, dynamic marking *pp*, ending with *cresc.*

Musical staff 6: Treble clef, starting with a 61-measure rest, dynamic marking *pp*, ending with *dim.*

Musical staff 7: Treble clef, dynamic marking *pp*, ending with *cresc.*

Musical staff 8: Treble clef, starting with a 62-measure rest, dynamic marking *p*, ending with *cresc.*

Musical staff 9: Treble clef, dynamic marking *pp*, ending with *cresc.*

Musical staff 10: Treble clef, dynamic marking *pp*, ending with *cresc.*

Musical staff 11: Treble clef, dynamic marking *pp*, ending with *cresc.*

Musical staff 12: Treble clef, dynamic marking *pp*, ending with *cresc.*

Musical staff 13: Treble clef, dynamic marking *pp*, ending with *cresc.*

Musical staff 14: Treble clef, dynamic marking *pp*, ending with *cresc.*

R. S.

59

60

61

62

10

63

2

16

65

Viol.

4

66

Var. IX. Viel breiter.

1

Schnell und stürmisch.

Var. IX. 4



Bass, Clarinette in B.

Handwritten musical score for Bass and Clarinet in B, measures 67-82. The score is written on ten staves. Measure 67 is marked *Vol. schneller*. Measure 68 is marked *d.i.*. Measure 69 is marked *Bei ruhe stoppelt es langsam.*. Measure 70 is marked *ff*. Measure 71 is marked *dim.*. Measure 72 is marked *ausdrückvoll*. Measure 73 is marked *mf*. Measure 74 is marked *mf* and *crec.*. Measure 75 is marked *ff*. Measure 76 is marked *9*. Measure 77 is marked *9* and *pp*. Measure 78 is marked *9* and *2*. Measure 79 is marked *sehr ruhig*. Measure 80 is marked *80*. Measure 81 is marked *81* and *immer ruhiger*. Measure 82 is marked *82* and *5*. The score includes various dynamics such as *ff*, *f*, *mf*, *pp*, *dim.*, *crec.*, and *Vol. I.*. There are also performance instructions like *Bei ruhe stoppelt es langsam.*, *ausdrückvoll*, *sehr ruhig*, and *immer ruhiger*. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Richard Strauss  
Till Eulenspiegel's Merry Pranks  
Op. 28

Bass Clarinette in B.

Gemächlich. *allmählich lebhafter* Volles Zeitmass. (sehr lebhaft) Immer sehr lebhaft. *poco rit.*

5 2 5 12 13 7 6 18 24 9 4 10 5 11 6 4 12 3 13 2 1 6 2

Clar. I & II B. Bssl. D Clar.

*mf sfz ff dim. p cresc. pp mf espr. p pp*

*ruhig* doppelt so schnell wieder noch einmal so langsam

# Bass Clarinette in B.

Erstes Zeitmass. (sehr lebhaft)

Viol. Solo.

Basscl.

6

15 3

16 5

*p*

*p* drängend steigern

*mf* *mf* molto cresc.

1 17 ruhiger 2

*pp*

wütend 18 immer lebhafter

*pp* *f* *f*

1 ausdrucksvoll

*mf* *f* cresc.

19 4 2

*ff*

*ff* marcato 4

20 7

21 5 22 10

*mf*

23 4

*f* *mf*

24 1 3

*pp* cresc. *ff*

Detailed description: This is a page of a musical score for Bass Clarinet in B. It contains ten staves of music. The first staff is marked 'Viol. Solo.' and 'Basscl.'. The music is in 3/8 time and begins with a dynamic of *p*. The score includes various performance instructions such as 'drängend', 'steigern', 'ruhiger', 'wütend', 'immer lebhafter', 'ausdrucksvoll', 'marcato', and 'cresc.'. Dynamics range from *pp* to *ff*. Measure numbers 6, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, and 25 are indicated. The piece concludes with a final *ff* dynamic.

Bass Clarinette in B.

3 25

*ff ff ff p*

*fff* *trm* *ff lang ff* *acceler.*

26 *leichtfertig espress.* *2* *espr. schattenhaft espr.* *schnell u.*

13 *pp* *mf* *2* *p*

27 *poco rit.* *etwas gemächlicher allmählich lebhafter*

*f* *dim.* *p* 8 28 11 7

Volles Zeitmass. (sehr lebhaft) 2

7 Cl. I B. *mf*

29 *Bscl.* *p*

*mf* *cresc.* *f*

30 *f* *f* *p* *f* *1*

*cresc.* *ff* *ff* *ff* *2*

31 *3* *3* *1* *ff* *ff* *ff*

32 *trm* 7

# Bass Clarinette in B.

4

33 8 1 134

*pp* *pp* *pp*

*p* *cresc.* *fp* *fp*

*ff* *fp* *ff* *fp* *ff*

*mf cresc.* *ff* *fff* *ff* *immer ausgelassener und lebhafter*

*f* *cresc.* *ff* 3

37 *ff*

*ff*

*fff* 2 *drohend*

*fff* 3 *gleichgültig drohend* *ff*

39 *etwas breiter* *kläglich* *fff* 9

40 *calando* 2 *pp* 1 1 *ff* 3 *Epilog. Doppelt so langsam.* 6 *p* 1 *pp* 1

*p* *dim.*

(im Zeitmass des Anfangs  $\frac{4}{8}$ )

*Sehr lebhaft.* *f cresc.* *ff* *ff*

CLARINETTO BASSO I in Si $\flat$

I. STRAVINSKY

revised 1948

LE SACRE DU PRINTEMPS

L'ADORATION DE LA TERRE

Lento tempo rubato

Colla parte

poco accel.

1 Clar. bass II

Cl. bas. I. a tempo

3 a tempo P

Più mosso 4 1 4 1 Clar. bass. 3

5 I mf

6 Solo I mf

7 mf

8 6 9 1 1 2 1

10 Clar. picc. 2 Ob. I. 5 11 6

12 T<sup>o</sup> I 4 Viol. I pizz.

6 3 in 6 4

RONDES PRINTANIERES

48 Tranquillo Solo

48 *pp*

49 *Sostenuto e pesante* *mf*

ACTION RITUELLE DES ANCIETRES

129 6 130 8 131 Fl. ca 2 132 T-ba I 2 1 1

133 V-ni I *f* *pp* *p* *mf* *sf* *p*

134 Ob. *f*

135 II Clar. bass. *p* *mf* *sf* *p*

136 I

137 Cor. *sf* *sf* *Tutti*

138

139 *pp* *bass. pizz.*

140

141 *Clar. bass. II* *pp* *piu f*

142 *Solo* *pp* *DANSE SACRALE*