

DANZE DI BALANTA

PASSI A SOLO I° CLARINETTO

ZOLTAN KODALY
(1882 - 1967)

Clar. II in A

Lento $\text{♩} = 54$
poco più mosso

Cadenza

Andante maestoso $\text{♩} = 76 - 80$

Clar. I

Andante maestoso $\text{♩} = 72$
poco rubato

al lib.

sostenuto

Allegro molto vivace

1

E. A. Teatro alla Scala
ARCHIVIO MUSICALE

Clarinetto 1

14

DER WUNDERBARE MANDARIN

Suite aus der Musik zur gleichnamigen Pantomime

Béla Bartók, op. 19

Aufführungsrecht vorbehalten
Droits d'exécution réservés

Ballett und Suite

13 *Rubato*
p *colaparte*
atempo

14 *Agitato*
(quasi più mosso)

atempo *poco rit.* *atempo*

Agitato (come sopra)
cresc.

atempo *poco rit.* 15 *atempo*

sempre più agitato

16 *Più mosso*
pp *poco string.*

20 Lento

p p

muta in si^b (B)

poco a poco accel.

21 *Vivace*

f

CONCORSO

22 *poco rit.*

a tempo

poco rit.

23 *Più mosso*

Meno mosso

accel.

rit.

molto

atempo

Più mosso

Meno mosso

sf cresc.

sf

24 *atempo*

cresc.

Più mosso

dim.

25 *Sostenuto*

Più mosso

f

p

Ludwig van Beethoven

Klarinette I

Symphony No. 6 in F Major, Op. 68 "Pastoral"

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande

Allegro ma non troppo (♩=100)

Viol. I 20 p p cresc. Ob. I

34 f

43

58 A fp p p 14

79 Viol. I Solo cresc.

93 B f f p cresc. f

112 C dim. p 9 Viol. I

139 Solo dolce D 1 2 3 4 5 6 7 8 9 10 p cresc. poco a poco

161 11 12 1 2 3 4 5 6 7 8 9 10 11 12 ff 1 11

183 Viol. I E 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 p cresc. poco a poco

217 21 22 23 24 ff 1 11 Viol. I p 18 Viol. I

283 F ff ff ff ff ff ff 13

2

Beethoven — Symphony No. 6

Klarinette I in B

2

Musical score for Clarinet I in B, measures 289-490. The score is written in treble clef with a key signature of one sharp (F#). It includes various dynamics such as *p*, *cresc.*, *ff*, *f*, *p*, *dim.*, *dolce*, and *pp*. Performance markings include *Solo*, *G*, *H*, *K*, and *I*. Measure numbers 289, 310, 319, 332, 366, 379, 383, 418, 432, 446, 470, 482, and 490 are indicated. The score also shows parts for Violin I, Violin II, and Viola.

3

Beethoven — Symphony No. 6 Klarinette I in B

Szene am Bach
Andante molto moto (♩ = 50)

Viol. II Solo

10 Solo

16 Fag. I

28

33 Fag. I B

43

50 C dolce

58 Viol. II Viol. I

60 Solo D

74

78 E

86

91 F

97 Fag. I 3

Detailed description of the musical score: The score is for the first clarinet part in B-flat major. It begins with a 'Solo' marking. The tempo is 'Andante molto moto' with a quarter note equal to 50 beats per minute. The key signature has one flat (B-flat major). The score is divided into measures 10 through 97. Key features include:

- Measures 10-16: Solo part with dynamics from *cresc.* to *fp* and *p*.
- Measure 16: Change to Bassoon I (Fag. I) with dynamics *pp* and *p*.
- Measures 28-33: Bassoon I part with dynamics *cresc.*, *f*, *p*, *dim.*, *pp*, and *cresc.*.
- Measures 43-50: Bassoon I part with dynamics *f*, *sf*, *p*, *cresc.*, and *sf*.
- Measures 50-58: Bassoon I part with dynamics *p*, *dim.*, and *dolce*.
- Measures 58-60: Change to Violin II (Viol. II) with dynamics *cresc.* and *p*.
- Measures 60-74: Solo part (Solo D) with dynamics *p*, *cresc.*, and *p*.
- Measures 74-78: Bassoon I part with dynamics *f*, *p*, *dolce*, and *cresc. f*.
- Measures 78-86: Bassoon I part with dynamics *dim.* and *cresc.*.
- Measures 86-91: Bassoon I part with dynamics *p* and *cresc.*.
- Measures 91-97: Bassoon I part with dynamics *p*, *cresc.*, *f*, *p*, *cresc. > p*, *cresc. > p*, and *cresc.*.

4

128 *Ob. I (Wachtel)* Kuckuck 1 2

135 *Solo*
p *cresc. sf > pp*

Lustiges Zusammensein der Landleute

Allegro (*♩=108*)

28 *Viol. I* *Ob. I* 4
pp

45 *cresc. - - - ff* *f f*

57 *f f f f f f f f*

74 *f f f f f f f f* *Ob. I* 24 *Solo*
dolce

119 *Ob. I* *cresc.*

132 *Ob. I* 7 3
cresc. *p*

152 *cresc.* *sempre più stratto*
Vc., Kb.

a tempo Allegro (*♩=132*)

165 *f f* 2 2

Beethoven — Symphony No. 6
Klarinette I in B

6

Hirtengesang, Frohe und dankbare Gefühle nach dem Sturm

Allegretto (*♩=60*)

Solo
dolce 3 *p dolce*

1

BEE THOVEN SINF. N 4

CLARINETTO PRIMO in B.

L. BEETHOVEN.

Adagio.

SYMPHONIE.

Oeuv. 60.

pp Semp. pp ff

3

3

1

Allegro vivace.

Dimin: Semp. ff

2

f Dol: ff Semp. ff

f

2

p Cres: ff sf sf

sf sf sf sf sf sf

f

28

sf f

8

p Dol: p ff

2

1

ff Cres: f f f f ff f

2

1^{re} f. ff ff

1

2^{de} f. sf sf sf sf sf

21

p

3

ff ff

CLARINETTO PRIMO.

63

ADAGIO.

CLARINETTO PRIMO

Musical score for Clarinet Primo, measures 1-24. The score consists of seven staves of music. It includes dynamic markings such as *Cres.*, *f*, *p*, *f Dol.*, *Sempre cres.*, *sf*, *st*, *ff*, and *fp*. There are also performance instructions like *Solo.* and *All. vivace.*. The lyrics "cen - do" and "Sempre per - den - do" are written below the notes. Fingerings (1, 6) and breath marks are indicated throughout the piece.

MENUETTO.

Musical score for Menuetto, measures 25-32. The score consists of four staves of music. It includes dynamic markings such as *ff*, *p*, *sf*, and *st*. The tempo marking *All. vivace.* is present at the beginning of this section. The piece concludes with a double bar line.

L

CLARINETTO PRIMO.

ff Cres: poco a poco Sempre piu Cres: *tr*

ff Dimin: *tr*

Tempo 1^{mo} 2 *ff*

p 1

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

1 *f* *f* 2 *ff*

ALLEGRO
ma non
troppo.

2 10 *f* *p* 4

7 1 3 *f* *ff*

sf *sf* *sf* *sf* *ff* *sf* *sf* *sf* *f* 8 7

1^{re} *f* 3 2^{me} *f* 25 *p* 6

5

CLARINETTO PRIMO.

Musical score for Clarinetto Primo, measures 1-14. The score is written on ten staves. It begins with a treble clef and a common time signature. The first staff contains measures 1-6, with dynamics *p* and *f*, and a *Cres:* marking. The second staff contains measures 7-8, with *ff* dynamics. The third staff contains measures 9-10, with *f* dynamics. The fourth staff contains measures 11-12, with *f* dynamics. The fifth staff contains measures 13-14, with *ff* dynamics, a *Solo.* marking, and *Dimin: Dol:* markings. The sixth staff contains measures 15-16, with *p* and *f* dynamics. The seventh staff contains measures 17-18, with *ff* dynamics. The eighth staff contains measures 19-20, with *f* dynamics. The ninth staff contains measures 21-22, with *ff* dynamics. The tenth staff contains measures 23-24, with *f* dynamics and a *Cres:* marking.

BERTHOVEN SINF 8

CLARINETTO PRIMO IN B.

5

sf sf sf sf tr tr

sf sf p Dim - - - pp Cres.

Cres

Dim - - - pp Sempre. pp

sf pp Cres sf

TEMPO DI MINUETTO

6 4^{mo} 2^{do}

sf sf sf sf sf Dim - - - pp

6 Cres. sf 3

4^{mo} 2^{do} Solo. Fine. Dolce. Cres

5 1 2

p p Cres. sf

p Dolce. Cres - - - p p Dolce. p Dolce.

Cres. p Cres - - - Dim. pp D.C. al Fine.

RHAPSODY IN BLUE

1st Clarinet in B \flat

GEO. GERSHWIN
Score by Ferde Grofe

Molto moderato
Solo
p
gliss.
17
con licenza
mf
3
3
3
3

Più mosso
1
poco rit.

10
2
1st Trpt.
mf
a tempo
Piu mosso
3
3
3
3

Moderato assai
Hn.
4 Scherzando (commodore)
Piano Solo
mf
Clar. in A
A
7
3

5 Più mosso
mf Clar. in A
Piano Solo
poco rit.
Piano Solo 2
Piu mosso
rit.
p
B
7

6 Tempo Giusto
ff marcato
7
Oboe
mf
ff

7
p

8
f marcato
cresc.
Clar. in B \flat

N.B. Optional Cuts A to B - C to D - E to F - G to H

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ROSSINI

SEMIRAMIDE

178 Solo

183

187 7 L 2 *mf* *cresc.*

200

204 M 3

Detailed description: This is a musical score for a piano solo. It consists of five staves of music. The first staff (measures 178-182) features a melodic line with a 'Solo' instruction and a dynamic marking of 'p'. The second staff (measures 183-186) continues the melodic line with a 'p' dynamic. The third staff (measures 187-199) includes a 7-measure rest, a 'L 2' marking, and a dynamic of 'mf' that increases to 'cresc.'. The fourth staff (measures 200-203) continues the melodic line. The fifth staff (measures 204-207) includes a 'M' marking and a 3-measure rest.

Dédiée à Monsieur Werner Reinhart

Suite

from l'Histoire du Soldat

for clarinet, violin and piano

(arranged by the composer)

Clarinet

in A

I. Marche du Soldat

Igor Stravinsk
1918

M. M. ♩ = 112

1

2 (Piano)

3 (Violon) poco p sub.

4 (Piano) staccatissimo

5 (Piano)

6 meno f Piano 8va bassa

7 sub. meno f

8

2

Clarinet

II. Le violon du Soldat

(Scène du Soldat au russeau)

M. M. (♩ = 100)

1 (Piano) *spiccato* (Violon)

2 *spiccato* *poco sf* *ten. ten.*

3 (Violon) *spiccato*

4 (Piano) (Violon)

5 (Violon)

6 (Violon) *ten.*

7 (Violon) *ten.*

8 (Violon) *ten.*

9 (Violon)

10 (Violon) *spiccato*

11 (spicc.) (Violon) *sf*

12 Tabot al Fine.

Clarinet

in B \flat

V. Danse du Diable

M. M. $\text{♩} = 128$

1 (Piano) 8

2

3 (Violon) *mf subito*

4

5 (Violon)

6

7 (Piano) *8^{va} base...*

8

9 (Piano) 8 (Piano)

10 *sim.* *p subito*

11 3 4

1

SCHEHERAZADE

N. RIMSKY-KORSAKOV, Op. 35

I. Tranquillo.

Solo dolce

Solo

f

trm

pp

Solo *pp*

II. Recit.

Moderato assai.

ad lib.

f Solo *f* lento

lunga

p accel. *cresc.*

poco rit. tempo

f lento

lunga

p accel. *cresc.*

poco rit. tempo

f lento

lunga

p accel. *cresc.*

ten.

Tempo giusto. (Allegro molto)

in A.

Solo *p*

f *cresc.*

f

III. Andantino quasi Allegretto

19 Solo

26

in B \flat

p

Più mosso

pochiss.

grazioso. Solo

ppp

pochissimo cresc.

p

IV. Vivo.

16 Solo

in A.

mf

SYMPHONY No. 9

DMITRI SHOSTAKOVICH, Op. 70

Moderato

in A

p

Presto

in A

p

Allegretto

in Bb

à 2

p