

SOLI CLARINETTO I^o

Zoltán Kodály: Dances of Galánta
Clarinet I in A

10 Lento $\text{♩} = 54$ 10 poco più mosso 11

in A

f espr. *p*

34 *p* *f* poco string. poco a poco cresc.

39 *ff*

45 Cadenza *p* cresc. poco a poco *rall.*

46 *f* *p espr.* Andante maestoso $\text{♩} = 76-80$

51 *poco cresc.*

55

59 [pochiss. sosten.]

62 *dim.* *p*

Liszt: Dances of Galánta
Clarinet I in A

1. Cl.

570

p espr.

poco rubato

575

accol.

ad lib.

cresc.

sosten

Allegro molto vivace

580

pp

sf

1

sf

f

The image shows a page of a musical score for Clarinet I in A. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a time signature of 2/4. The first system contains measures 570 and 571. Measure 570 starts with a triplet of eighth notes, followed by a quarter note, and then a half note. Measure 571 continues with a triplet of eighth notes, followed by a quarter note, and then a half note. The second system contains measures 572 and 573. Measure 572 starts with a triplet of eighth notes, followed by a quarter note, and then a half note. Measure 573 continues with a triplet of eighth notes, followed by a quarter note, and then a half note. The third system contains measures 574 and 575. Measure 574 starts with a triplet of eighth notes, followed by a quarter note, and then a half note. Measure 575 continues with a triplet of eighth notes, followed by a quarter note, and then a half note. The fourth system contains measures 576 and 577. Measure 576 starts with a triplet of eighth notes, followed by a quarter note, and then a half note. Measure 577 continues with a triplet of eighth notes, followed by a quarter note, and then a half note. The fifth system contains measures 578 and 579. Measure 578 starts with a triplet of eighth notes, followed by a quarter note, and then a half note. Measure 579 continues with a triplet of eighth notes, followed by a quarter note, and then a half note. The sixth system contains measures 580 and 581. Measure 580 starts with a triplet of eighth notes, followed by a quarter note, and then a half note. Measure 581 continues with a triplet of eighth notes, followed by a quarter note, and then a half note. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like p, sf, and f. Performance instructions like 'poco rubato' and 'Allegro molto vivace' are also present.

Bartok- Miraculous Mandarin

Cl. in la

p cantabile

a tempo

agitato (quasi più mosso)

a tempo, poco rit.

a tempo

agitato (come sopra)

a tempo

poco rit.

a tempo

sempre più agitato

Più mosso, $\bullet = 150$

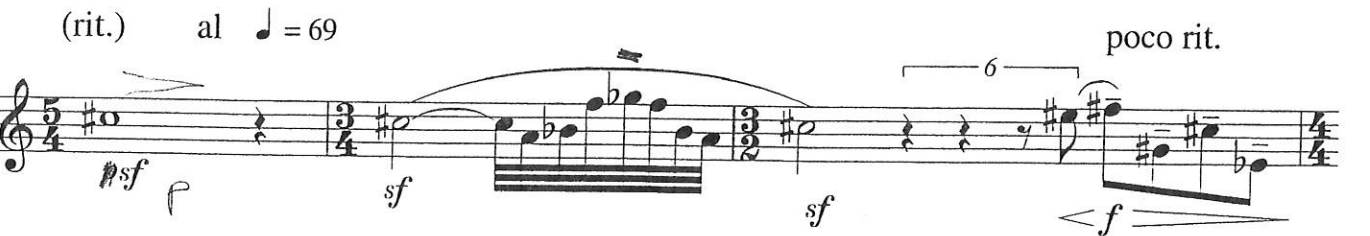
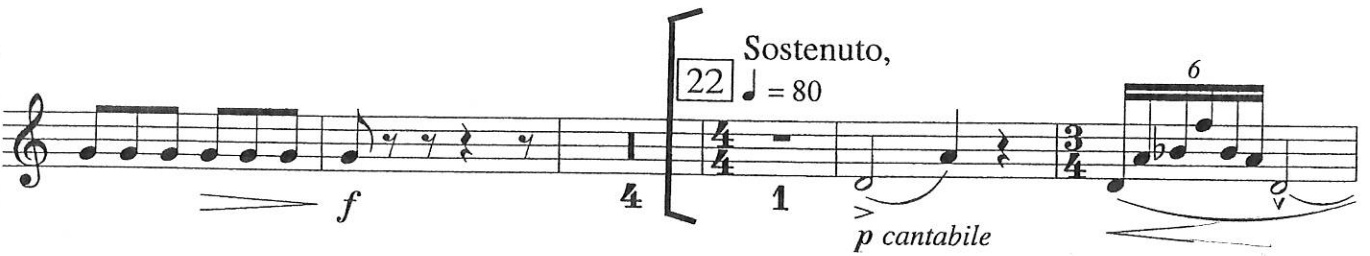
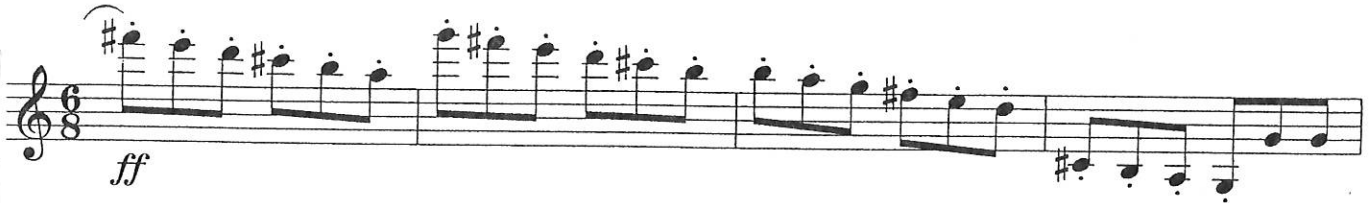
16

Mr

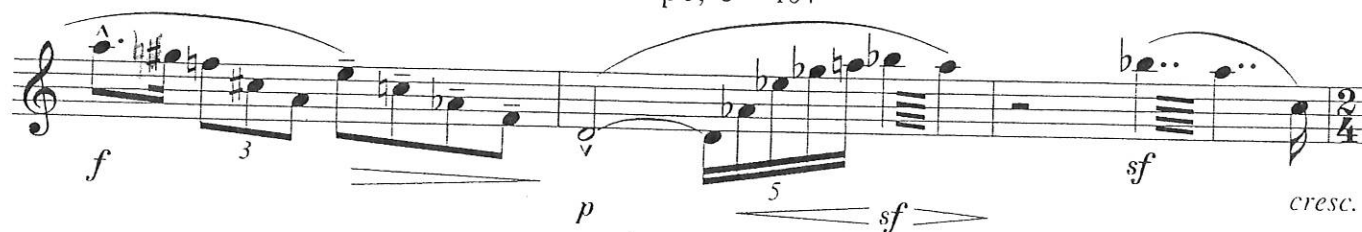
poco a poco accel. vivace, $\text{♩} = 152-120$

Cl. in sib

21



ritard. molto $\text{♩} = 60$ a tempo, $\text{♩} = 104$



Meno mosso,
 $\text{♩} = 70$

Più mosso, $\text{♩} = 104$
Meno mosso, $\text{♩} = 66$

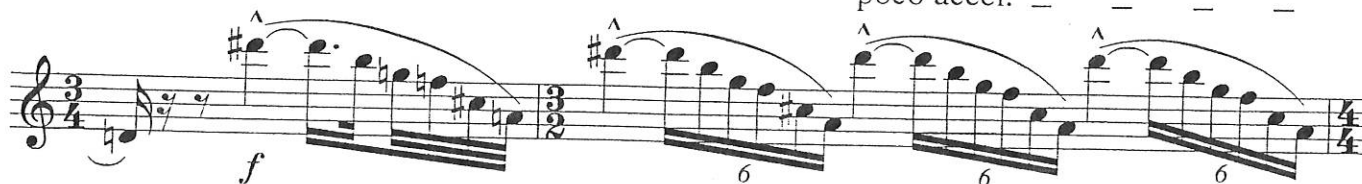


$\text{♩} = 100$ ritard. a tempo, $\text{♩} = 66$

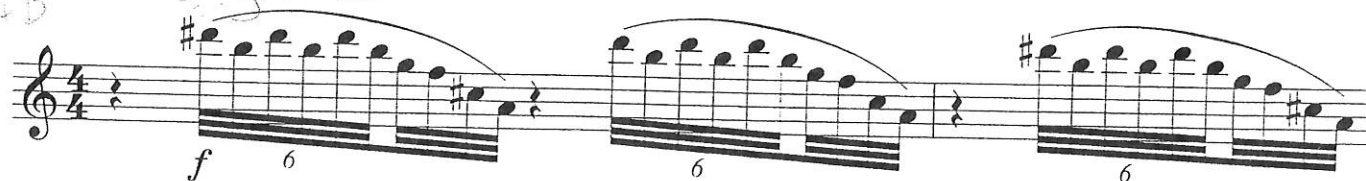


Più mosso, $\text{♩} = 86-92$

poco accel. — — —



Allegretto, $\text{♩} = 138$

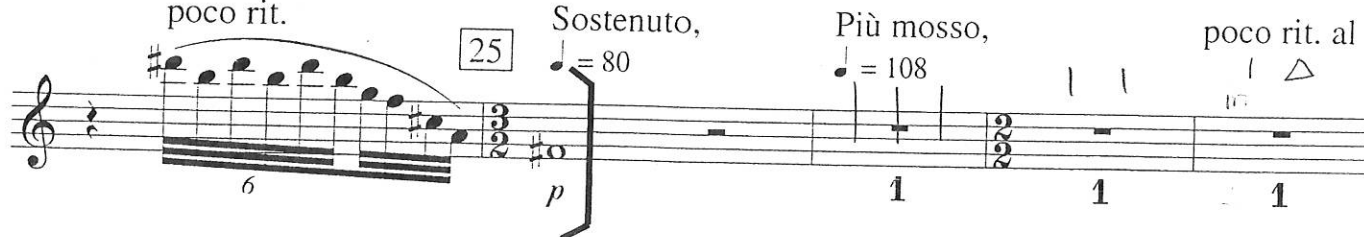


poco rit.

Sostenuto, $\text{♩} = 80$

Più mosso, $\text{♩} = 108$

poco rit. al



Sost., $\text{♩} = 80$ Più mosso, $\text{♩} = 108$ Ancora più mosso, $\text{♩} = 132$

accel. al Allegretto, $\text{♩} = 152$



Sechste Symphonie

Klarinette I in B

L. van Beethoven, Op. 68

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande
Allegro ma non troppo. (♩=66)

482

490

f *p* *f* *dolce* *dim.* *pp*

K

Measures 482-490 of the Clarinet I part. The key signature is one sharp (F#). The tempo is Allegro ma non troppo (♩=66). The dynamics range from *f* (forte) to *pp* (pianissimo). The markings include *dolce* and *dim.* (diminuendo). A key signature change to one sharp is indicated by a 'K' above the staff at measure 482.

Szene am Bach
Andante molto moto. (♩=50)

Viol. I

69

74

p *cresc.* *f* *p* *tr.*

Measures 69-74 of the Violin I part. The key signature is one sharp (F#). The tempo is Andante molto moto (♩=50). The dynamics range from *p* (piano) to *f* (forte). The markings include *cresc.* (crescendo) and *tr.* (trill).

Lustiges Zusammensein der Landleute
Allegro (♩=108)

Ob. I

132

p *cresc.*

Measures 132-137 of the Oboe I part. The key signature is one sharp (F#). The tempo is Allegro (♩=108). The dynamics range from *p* (piano) to *cresc.* (crescendo).

BEETHOVEN SINF. N. 4

p cantabile

f *p* *pp* *ppp*

Allegro ma non troppo
in Bb 10

p *pp* *dim.* *acc.* *sffz.* *mf* *dolce*

10 18 21 22

1st Solo

SOLI CLARINETTO I^o

Beethoven - Symfonie nr. 8

24 6 *cresc.* *f* *più f* *ff* 3 *f* *f* *f*

41 *sf* *sf* *f* *f* Fine. SOLO. *dolce* *cresc.* 3

51 1. 2. *p* *p* *cresc.* 1 1 2

61 *p dolce cresc.* *p* *p dolce* *p dolce*

71 *cresc.* *p* *cresc.* *p* *dimin.* *pp* Men. D.C. al Fine.

Detailed description: This is a page of a musical score for Beethoven's Symphony No. 8. It contains five staves of music, numbered 24 to 71. The music is in 3/4 time and G major. The notation includes various dynamics such as *cresc.*, *f*, *ff*, *sf*, *p*, *pp*, *dimin.*, and *Men. D.C.*. There are also performance instructions like *più f*, *dolce*, and *SOLO.*. The score features several first and second endings, indicated by '1.' and '2.' above the notes. A large bracket on the right side of the page groups measures 41 through 71. The music is written for a single melodic line, likely for a violin or flute.

4

GEO. GERSHWIN
Score by Ferde Grofe

f marcato *cresc.*
N.B. Optional Cuts A to B - C to D - E to F - G to H
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ROSSINI SEMIRAMIDE

Solo

p *p*

mf *cresc.*

M *3*

The image shows a handwritten musical score for Rossini's Semiramide. It consists of five staves of music. The first staff begins with the word 'Solo' and a piano (*p*) dynamic. It features several triplet markings (3) and a fermata. The second staff continues the melodic line with various intervals and a piano (*p*) dynamic. The third staff starts with a 7-measure rest, followed by a 2-measure rest, then a melody marked *mf* and *cresc.*. The fourth staff continues the melodic development. The fifth staff concludes with a melody marked *M* and a triplet (3) marking.

HISTOIRE DU SOLDAT

The Soldier's Tale Geschichte vom Soldaten

Clarinetto

IGOR STRAVINSKY
edited by John Carewe (1987)

Part 1 MARCHE DU SOLDAT

Introduction
in La

$\text{♩} = 112$

21 Cornet (4)

28 *stacc.* *mf* (5) *sf subito dlm.* *p*

38 *mf* (6)

39 *f*

44 (7) *f*

49 (8) *f*

55 (9)

64 (10) *8va Solo* *ff*

71 (11) *8va* *fff*

77 *8va* (12) *cresc.* (13)

88 (14) *mf*

Clarinetto
DANSE DU DIABLE

in Si $\flat$

Allegro $\text{♩} = 138$

5 ff ① sim.

9 ff *Gva* ② *poco meno f*

13 *ma marc.* ff

16 *poco meno ma marc. f* ③

20

24 f

28 ④ 2

33 ⑤ *poco sf* 3 3

38 p *stacc.*

Detailed description: This is a musical score for a Clarinet in Si flat, titled 'DANSE DU DIABLE'. The key signature is one flat (B-flat), and the tempo is marked 'Allegro' with a quarter note equal to 138 beats per minute. The score is written on a single staff in treble clef. It consists of nine measures of music, grouped into five numbered sections (1-5). Section 1 (measures 5-8) starts with a fortissimo (ff) dynamic and includes a 'sim.' (sforzando) marking. Section 2 (measures 9-12) begins with a fortissimo (ff) dynamic, has a 'Gva' (glissando) marking, and ends with a 'poco meno f' dynamic. Section 3 (measures 13-15) starts with a 'ma marc.' (maestoso) marking and a fortissimo (ff) dynamic. Section 4 (measures 16-19) begins with a 'poco meno ma marc. f' dynamic and includes a fermata. Section 5 (measures 20-38) continues with various dynamics including fortissimo (f), fortissimo sforzando (sf), and piano (p), and includes staccato markings. The score features many slurs, ties, and triplet markings. A handwritten 'v' is above measure 16, and a handwritten 'v' with a downward arrow is above measure 38.

Clarinetto

41 (6)

47 (7) *f*

51 (8) *8va* *f* *Aria Ditta*

56 (9) *2*

61 (10) *ff* *p subito*

65

69 *fff* *p sub.* *fff*

PETITS AIRS AU BORD DU RUISSEAU

32 *p* ⑥

37 *poco sf sub. p sim.*

42 ⑦ *sempre simile*
poco sf p subito

48 ⑧

52 ⑨ *1-2. un* ⑩ *poco pesante*

62 ⑪ *Violino* *f*

69 *8va* *p*

72 *8va* ⑫ *N*

75 ⑬ *f*

SCHEHERAZADE

N. RIMSKY-KORSAKOV, Op. 35

I. Tranquillo.

Solo dolce

2 Solo 2

f

tr

tr

tr

Solo pp

Solo pp

II. Recit.

Moderato assai.

ad lib.

lunga

f Solo f lento 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 cresc. f

III. Andantino quasi Allegretto

in B $\flat$ 6/8

19 Solo

26

Più mosso

pochiss.

grazioso. Solo

ppp

pochissimo cresc.

p

IV. Vivo.

in A. 2/8

16 Solo

mf

SYMPHONIE

Clarinetto I

D. SZOSTAKOWICZ. Op. 10.

Allegretto. J = 152
in B.

Solo

f

dim.

p cresc.

dim.

p

Cassa. p

Stringendo. Piatti p

Clarinetto 1.

Piu mosso. J = 208.

cresc.

ff

Allegretto. J = 152.

Violini II

Clarinetto 1.

p

Allegro non troppo. J = 160

Solo

p

Fagotto 1.

4

Clarinetto I

II

Moderato ♩ = 208

28

solo
in A*p*

8

14

29

23

30

30

* Cl. II)

2

p

40

31

49

32

*cresc.**mf*

Presto ♩. = 126

III

49 solo in A

p

5

f *dim.*

9 50

p *cresc.*

13

f

17 51

5

52

f *cresc.*

SERGEJ PROKOF'EV: Pierino e il Lupo

11 Moderato
In A
p
con eleganza

12

14 Moderato
mf

20 Nervoso $\text{♩} = 96$
accel.
ten.
f precipitato
a Tempo
f *p* *rit.*

CLARINETTO 1º

ATTO 3º

TOSCA
G. PUCCINI

IN LA

11 *dolcissimo, vagamente* *rit.* *AND^{te} LENTO APPASS^{io} MOLTO*

Solo *p* *rubando* *sostenendo*

rit. *rubando* *rit.*

stentato *mf* *p*

sostenendo, vagamente *cres.* *affrett.* *rit.* 12 *rall.*

II

Adagio assai

30 *Piano* *f* *p* *p* 1 Flauto

36 Oboe *p* Solo *p*

42 3 2 *pp* 3

51 2 5

58 4 *pp*

63 3