

2^o Cl.

Symphonie fantastique

Hector Berlioz
op. 14

5. Satz
Beim Hexensabbat

Allegro (♩. = 112)

II. in C

22

ppp

tr

tr

cresc.

Detailed description: This musical staff contains measures 22 through 25. It begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, with several trills (tr) marked above the notes. The dynamic marking 'ppp' is placed below the first measure, and 'cresc.' is at the end of the staff.

26

tr

tr

ff

Detailed description: This musical staff contains measures 26 through 29. It continues the melodic line from the previous staff, featuring trills (tr) and a final measure with a double bar line. The dynamic marking 'ff' is placed below the final measure.

Ein Sommernachtstraum

Scherzo

Allegro vivace

F. Mendelssohn-Bartholdy
op. 61

I. in B

p

II. in B

8

15

20

dim.

p

22

36

41

99

p

tr

101

108

Musical score for measures 108-115. The score is written for two staves in treble clef. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#).

131 I. in ~~...~~ 151 ~~...~~ *p* *f* *dim.*

Musical score for measures 131-151. The score is written for one staff in treble clef. It is almost entirely obscured by large, thick black diagonal lines. The text "I. in" is visible at the beginning, and "151" is in a box. Dynamic markings *p*, *f*, and *dim.* are present at the bottom.

222 I. in B *p* II. in B 258 *p*

Musical score for measures 222-258. The score is written for two staves in treble clef. The top staff is labeled "I. in B" and the bottom staff "II. in B". Both staves feature a rhythmic pattern of eighth and sixteenth notes. Dynamic markings *p* are present on both staves. Measure 258 is marked with a box.

261

Musical score for measures 261-278. The score is written for two staves in treble clef. It features a rhythmic pattern of eighth and sixteenth notes. The key signature has one sharp (F#).

269 379 *pp*

Musical score for measures 269-379. The score is written for two staves in treble clef. It features a rhythmic pattern of eighth and sixteenth notes. The dynamic marking *pp* is present. Measure 379 is marked with a box.

La grotta di Fingal

58

Klarinette II in A

F. Mendelssohn

ff

ff

dim.

23

p

dim.

pp

p

dolce

Animato in tempo

dim.

un poco ritard. dim. pp

3

p

f

ff

ff

5

H

f

f

ff

I

1

ff

2

ff

CLARINETTO 1.^o E 2.^o

CAVATINA FIGARO

IL BARBIERE DI SIVIGLIA

G. ROSSINI

N.º 2

CLARINETTO 1.^o
(in Do)

CLARINETTO 2.^o
(in Do)

ALII^o VIVACE

2 1

3 1

31 vuota

res. a poco

rinf.

f

ff

5

VIVACE

1 *p* 3 4 5 4 2

3 4 4 2 3 4 1

2 3 4 92

1 1 2 3 4 2

3 *p* *cres.*

3

The first system of music consists of two staves. The upper staff contains a series of eighth-note chords with a melodic line. The lower staff contains a similar accompaniment. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a crescendo (*cres.*) dynamic. The system concludes with a double bar line.

The second system of music consists of two staves. The upper staff features a melodic line with a triplet of eighth notes in the second measure. The lower staff provides accompaniment. A forte (*f*) dynamic marking is present in the second measure. The system concludes with a double bar line.

The third system of music consists of two staves. The upper staff continues the melodic line with eighth-note chords. The lower staff continues the accompaniment. The system concludes with a double bar line.

The fourth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. The system concludes with a double bar line.

The fifth system of music consists of two staves. The upper staff features a melodic line with a circled measure number '98' above the first measure. The lower staff provides accompaniment. Both staves are marked with fortissimo (*ff*) dynamics. The system concludes with a double bar line.

The sixth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. The system concludes with a fermata over the final measure, which is marked with a '7' below the staff. The system concludes with a double bar line.

CLARINETTO 1° E 2°

IL BARBIERE DI SIVIGLIA

65

N° 12. (Dunque andiam (Giudizio) A noi) QUINTETTO

G. ROSSINI

CLARINETTO 1°
(in Si b)

CLARINETTO 2°
(in Si b)

ANDANTINO

Musical notation for Clarinet 1 and 2, measures 116-117. The notation includes dynamics such as *ff* and *f*, and articulation marks like accents. The lyrics "Quale in - toppol" are written below the notes. Measure numbers 116 and 117 are indicated in boxes. First and second endings are marked with "2" and "1" below the notes.

Piano accompaniment for measures 116-117. The notation includes dynamics such as *p* and *mf*. The piano part features a complex rhythmic pattern with many sixteenth notes.

Piano accompaniment for measures 117-118. The notation includes dynamics such as *mf* and *f*. Measure numbers 117 and 118 are indicated in boxes. First and second endings are marked with "2" and "1" below the notes.

Piano accompaniment for measures 118-119. The notation includes dynamics such as *p* and *mf*. The piano part continues with a complex rhythmic pattern.

Piano accompaniment for measures 119-120. The notation includes dynamics such as *p* and *mf*. The lyrics "Spie - gatevi" are written below the notes. Measure numbers 119 and 120 are indicated in boxes. First and second endings are marked with "2" and "1" below the notes.

Piano accompaniment for measures 120-121. The notation includes dynamics such as *p*. Measure numbers 120 and 121 are indicated in boxes. First and second endings are marked with "2" and "1" below the notes.

Peter Ilyich Tchaikovsky
Symphony No. 5 in E Minor, Op. 64

Klarinette II in A

I

Andante

p *più f* *mf* *mf*

8 *p* *p* *cresc.* *f*

15 *f* *p* *pp* **A**

22 *mf cresc.* *f* *mf dim.* *mf* *f* *mf*

29 *f* *p* *p* *pp*

БАРТОН - Il mandolino meraviglioso

Cl. 2^a

$\text{♩} = 96$

Moderato, $\text{♩} = 116$

Rubato

poco rit.

a tempo

agitato

(quasi più mosso)

Musical staff 13-14. Measure 13 is marked 'Cl. 1^a 3^a' and measure 14 is marked 'Cl. 1^a (la)'. The staff contains rhythmic notation with fingerings 1, 1, 1, 4, 1, 2.

a tempo, poco rit.

a tempo

Musical staff 13-14 continuation. Measure 13 is marked 'Cl. 1^a (la)'. The staff contains rhythmic notation with fingerings 1, 1, 3, 6.

agitato (come sopra)

a tempo, poco rit. a tempo

Cl. in la

15

Musical staff 15. Measure 15 is marked 'Cl. in la'. The staff contains rhythmic notation with fingerings 1, 6, 6, 1, 6. Dynamics include *f* and *mf*.

sempre più agitato

Musical staff 15 continuation. The staff contains rhythmic notation with fingerings 3, 3, 3, 3, 3, 3. Dynamics include *mf* and *f*.

Più mosso, $\text{♩} = 150$

16

Musical staff 16. The staff contains rhythmic notation with fingerings 3, 3, 3, 3, 3, 3. Dynamics include *p*.

poco string.

Comodo, $\text{♩} = 96$

17

Musical staff 17. The staff contains rhythmic notation with fingerings 3, 3, 3, 3, 3, 3. Dynamics include *p cresc.* and *f*.

BAROKK - // mandarinio meraviglioso

Cl. 2°

$\text{♩} = 80$ poco rit. al $\text{♩} = 69$
Cl. I° (si \flat) Cl. in sib
pf

poco rit. Più mosso, $\text{♩} = 116$ Meno mosso, $\text{♩} = 88$
23
sf *f* *p*

accelerando ritard. molto a tempo, $\text{♩} = 104$
 $\text{♩} = 60$
cresc. *f* *p* *cresc.*

Meno mosso, $\text{♩} = 70$ Più mosso, Meno mosso,
24 $\text{♩} = 104$ $\text{♩} = 66$
sf *f*

$\text{♩} = 100$ ritard. a tempo, $\text{♩} = 66$ Più mosso, $\text{♩} = 86-92$
sf *dim.* *p*

poco accel. - - - - - legretto, poco rit. Sostenuto, $\text{♩} = 80$
 $\text{♩} = 138$ 25
p

Brahms: Symphony No. 3 in F Major, Op. 90, Mvt. II
Tutti I in B-flat

in B
Andante

p espress. semplice

7

13

20

pp *p*

G. Puccini - Tosca

44

11

dolcissimo, vagamente

AND^{te} LENTO APPASS^{to} MOLTO

Solo
p
rubando
sostenendo
rit.
rit.
rubando
stentate
p
sostenendo, vagamente
cres.
affrett.
rit.
rall.

12

Rossini G. - SEMIRAMIDE

SINFONIA

Allegro vivace

Allegro' I.

pp

SOLO

p

Opp.

p

Beethoven - 4^a Sinfonia

10

p cantabile *cresc.* I. II.

6 6 3

pp *pp*

Detailed description: This block contains the first two staves of the first movement. The first staff is in treble clef with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and a *cantabile* tempo. The music features a melodic line with a crescendo leading to a first ending (I.) and a second ending (II.). The second staff continues the melodic line, featuring a sixteenth-note triplet and a piano-piano (*pp*) dynamic.

TERZO TEMPO
Allegro vivace

in Sib

1 1 1

p *sf* *p* *sf*

Detailed description: This block contains the third movement of the first section, marked 'TERZO TEMPO' and 'Allegro vivace'. It is in the key of B-flat major (Sib) and 3/4 time. The music is characterized by a driving, rhythmic pattern. The first staff starts with a piano (*p*) dynamic. The second and third staves feature accents (*sf*) and a piano (*p*) dynamic. First endings are marked with '1'.

QUARTO TEMPO
Allegro ma non troppo
SOLO

in Sib

dolce

Detailed description: This block contains the fourth movement of the first section, marked 'QUARTO TEMPO' and 'Allegro ma non troppo'. It is in the key of B-flat major (Sib) and 3/4 time. The movement is a 'SOLO' for the first violin, characterized by a smooth, lyrical melody. It begins with a *dolce* (sweet) dynamic.

Sinfonie Nr. 6

F-Dur/F major („Pastorale“)

1. Satz

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande

L. van Beethoven
op. 68

Allegro ma non troppo (♩ = 66)

Musical score for the first movement of Beethoven's Symphony No. 6, measures 1-486. The score is written for a single melodic line in treble clef, F major, 3/4 time. It begins with a first ending bracket (Lin B) over measures 1-418. The tempo is Allegro ma non troppo (♩ = 66). The dynamics range from dolce to p, f, [p], and pp. The score includes measure numbers 424, 435, 476, and 486. The piece concludes with a double bar line at measure 486.

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2

2. Satz

Scene am Bach

Andante molto moto (♩ = 50)

Musical score for the second movement of Beethoven's Symphony No. 6, measures 69-75. The score is written for a single melodic line in treble clef, F major, 8/8 time. It begins with a first ending bracket (Lin B) over measures 69-72. The tempo is Andante molto moto (♩ = 50). The dynamics range from p to cresc. and p. The score includes measure numbers 72 and 75. The piece concludes with a double bar line at measure 75.

3. Satz

Lustiges Zusammensein der Landleute

Allegro (♩ = 108)

Musical score for the third movement of Beethoven's Symphony No. 6, measures 114-128. The score is written for a single melodic line in treble clef, F major, 3/4 time. It begins with a first ending bracket (Lin B) over measures 114-128. The tempo is Allegro (♩ = 108). The dynamics range from dolce to cresc. and p. The score includes measure numbers 114 and 128. The piece concludes with a double bar line at measure 128.

O. Respighi

Pini di Roma

1^o CLARINETTO

I PINI DEL GIANICOLO

in La

Lento

I.

pespressivo e dolcissimo come in sogno

pp

un poco animando

dolciss. cresc. mf dim.

a tempo

p

poco animato

a tempo

cresc. p

a tempo più lento

pp dolcissimo (come eco)

ppp perdendosi

Rachmaninoff — Symphony No. 2

Clarinetto I.

in A.

Adagio *poco rit.*

(♩ = 50)

Solo a tempo

III.

4

46

p espressivo e cantabile poco cresc. dim.

dim. p poco cresc. p mf cresc.

f dim. pp p mf

p p poco cresc. dim.

p dim.

Verdi - Aida

CLARINETTO BASSO

ATTO QUARTO

Andante sostenuto

in Sib

SOLO

allarg.

p

pp

p

pp

poco string.

string.

CLARINETTO BASSO

Ernani
G. Verdi

N°10

PARTE TERZA PRELUDIO, SCENA E CAVATINA

1 *Largo*

in Si b

pp

5

9

13 *allarg.*

Wagner - Tristan und Isolde

CLARINETTO BASSO

ATTO SECONDO - PRELUDIO

Molto vivace

in Sib

p poco più string. *più p*

p *cresc.* *f*

(SCENA I.)

pp *poco cresc.*

sempre più animato

più cresc. *p* *più p*

più p *p* *cresc.*

(SCENA III.)

Lento moderato, sempre molto espress.

in La

p *f* *dim.* *p* *p* *cresc.* *f* *dim.*

p *p* *p* *p*

p *poco cresc.* *più cresc.* *ff* *dim.* *p* *p*

Lento moderato, come prima

p cresc. *f* *p* *pespressivo e dolce*

più animato

cresc. f *f* *dim.* *più p*

più animato

f *dim.* *p* *3* *dim.* *p*

The musical score consists of five staves. The first staff is in bass clef with dynamics *p*, *pp*, *cresc.*, *fp*, and *cresc.*. The second staff is in bass clef with dynamics *più f*, *f*, *dim.*, *cresc.*, and *f*. The third staff is in treble clef with dynamics *p cresc.*, *p*, and *f*. The fourth staff is in bass clef with dynamics *ff*, *dim.*, and *rall.*. The fifth staff is in bass clef with dynamics *p*, *molto rall.*, *Adagio*, *a tempo*, *molto espress.*, *pp*, and *dolce*. The score includes various musical notations such as slurs, accents, and first endings.

CONCERTO PER
VIOLINO e ORCHESTRA

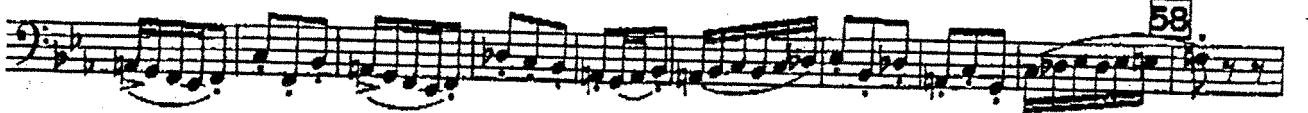
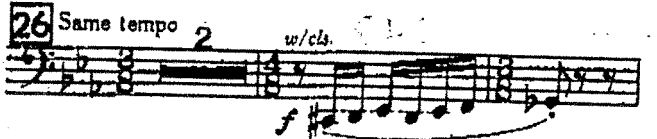
D. SHOSTAKOVICH

in Si b

II. Scherzo

23 Allegro $\text{♩} = 108$

Solo w/fl. I *f*



Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. 13 *a.l.* 1

Maggiore. (Sancho Panza.) 14 *mf* 8 4

mf 15 1 1

16 *mf* *poco ritard.* - *p* *dim.* | *pp*

Var. I *Gemächlich.* *mf* *coll.* 17 *p* *cresc.*

18 *dim.* *mf*

19 20 21 *Var. II. Kriegerisch.* *hervortretend*

22 *Langsam.* *Viola.* 23 *cresc.*

Bass Clarinette in B.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Contains a melodic line with triplets and slurs.

Musical staff 2: Treble clef, key signature of two sharps. Includes dynamic markings *f*, *ff*, and *sfz*. Contains the instruction "Wieder doppelt so schnell." and "(Zwingschlag)".

Musical staff 3: Bass clef, key signature of two sharps. Includes measure numbers 24 and 25. Contains the instruction "etwas ruhiger werdend".

Musical staff 4: Treble clef, key signature of two sharps. Includes the instruction "Missiges Zeitmass." and dynamic marking *mf*.

Musical staff 5: Treble clef, key signature of two sharps. Includes measure number 26 and the instruction "Solo-Fal.". Contains dynamic marking *pp*.

Musical staff 6: Treble clef, key signature of two sharps. Includes measure number 27 and dynamic marking *pp*.

Musical staff 7: Treble clef, key signature of two sharps. Includes measure number 28 and the instruction "früh. Zeitmass.". Contains dynamic marking *mf cresc.*

Musical staff 8: Treble clef, key signature of two sharps. Includes measure number 29 and the instruction "etwas drängend". Contains dynamic marking *mf*.

Musical staff 9: Treble clef, key signature of two sharps. Includes the instruction "etwas drängend" and "lebhaft". Contains dynamic markings *f* and *pp*.

Musical staff 10: Treble clef, key signature of two sharps. Includes the instruction "promtino" and dynamic marking *pp*.

Musical staff 11: Treble clef, key signature of two sharps. Includes measure numbers 30, 31, and 32. Contains dynamic marking *p*.

Musical staff 12: Treble clef, key signature of two sharps. Includes measure numbers 33 and 34. Contains dynamic marking *mf*.

Bass / Clarinette in B.

Tromp. I. 35 *Tiel langsamer.* 2

36 *ppp* *p* *cresc.* 37

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

im Zeitmass. 40 *5* *3* *ppp*

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

8 *p* 2 *f*

43 1 *in 4.* 44 *Celli. 3.* 3

45 1 *ff* *ff* 5

Tromp. I. 46 *etwas ruhiger (hervortretend)* *(Allegro)* *pp* *p*

47 *lebhaft und lustig* *p* *in 4.* *dim.*

3 *Var. V. Sehr langsam.* 48 9 49 6

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

Bass & Clarinette in B.

11
1 3 6 4
67 7 68 a.i.

69 *Beinah doppelt so langsam.*

70 *f*

71 *dim.*

72 *ausdrucksvoll*

73 *mf*

74 *cresc.*

75 9 76 4

77 9 *pp*

78 2

79 *sehr ruhig* 80 *p* 81 *immer ruhiger*

82 4 5

Viola

Viol. I

Viol. II

Viol. III

Viol. IV

Viol. V

Viol. VI

Viol. VII

Viol. VIII

Viol. IX

Viol. X

Viol. XI

Viol. XII

Viol. XIII

Viol. XIV

Viol. XV

Viol. XVI

Viol. XVII

Viol. XVIII

Viol. XIX

Viol. XX

Viol. XXI

Viol. XXII

Viol. XXIII

Viol. XXIV

Viol. XXV

Viol. XXVI

Viol. XXVII

Viol. XXVIII

Viol. XXIX

Viol. XXX

Viol. XXXI

Viol. XXXII

Viol. XXXIII

Viol. XXXIV

Viol. XXXV

Viol. XXXVI

Viol. XXXVII

Viol. XXXVIII

Viol. XXXIX

Viol. XL

Viol. XLI

Viol. XLII

Viol. XLIII

Viol. XLIV

Viol. XLV

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Viol. XLVIII

Viol. XLIX

Viol. L

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