



# Bolero (1928)

**E<sub>b</sub> Clarinet**

**Maurice Ravel  
(1875-1937)**

Tempo di Bolero (♩=60-56)  
moderato assai

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1. On most E<sub>b</sub> clarinets the end of the solo is better played with the low F# key held down (F33) to avoid being sharp. Make sure the figure  doesn't sound like 

# Concerto for Piano and Orchestra

(1932)

E♭ Clarinet

I

Maurice Ravel (1875-1937)

Allegramente (♩=116)

18 (♩=126-132)

19

*Trrr*

(♩=108)

25

(♩=144-152)

*f* 5

6

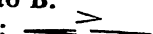
35 6

36

*mf*

*f*

*ff*

1. Slide R.H. little finger from D# to B.
2. Should sound "jazzy"—therefore: 
3. An awkward passage. For first two notes use F34 and F35.
4. Finger these C#s: F14.
5. I often have to put in a few slurs here.
6. Finger E to F#: F35 to F36.
7. This seems like a mistake but it is correct.

III

1 Presto (♩=160)

Solo

18 (♩=152)

19

20

25

26 (♩=160)

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- 8. Finger the D "open": F11, the F<sup>♯</sup> "long": F28 and the E<sub>b</sub>: F38.
- 9. Observe the tenutos and play loud!
- 10. Finger C<sup>♯</sup>: F14.
- 11. Finger G<sup>♯</sup>: F39.

M. RAVEL

# DAPHNIS & CHLOË

BALLET EN UN ACTE

## Fragments Symphoniques

2<sup>e</sup> SÉRIE

160 P<sup>te</sup> Cl. - Mi<sup>b</sup> sur la scène en s'éloignant 2 H<sup>ib.</sup>

161 *voile* P<sup>te</sup> Cl.

162

163 *f dim sempre*

164

165 *f*

*dim. sempre* 2 166 2

167 Bons vous

Pte Cl.

168 *ff*

*dim.*

169 4 170 ret. 171 3 Cl. Solo

172 Lent 173 Très ralenti 174 au Mouv! Cédez très peu. au Mouv!

Cédez Pressez 175 Fl.

193 Lent

194 Animé

pte Cl. *f* *mf*

195 Lent

Animé 196

*ff*

200 pte Cl. Solo très en dehors

vous

*mf* *mf*

201

*mf* *mf*

*pp*

*pp*

202

*f* *p*

203

*mf* *f* *ff*

Richard Strauss  
Till Eulenspiegel's Merry Pranks  
Op. 28

E<sup>b</sup> Clarinet

This musical score is for the E<sup>b</sup> Clarinet part of Richard Strauss's 'Till Eulenspiegel's Merry Pranks, Op. 28'. The score is written in G major (one sharp) and 3/4 time. It consists of 31 measures, with measure numbers 10, 20, and 30 clearly marked. The notation includes various dynamics such as *mf*, *f*, *ff*, *dim*, *pp*, and *cresc*. Performance instructions include *lang* (lento), *acceler* (accelerando), and *Solo*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and is heavily marked with slurs and phrasing slurs. A *tr* (trill) instruction is present in the final measure (31).

Strauss — Till Eulenspiegel's Merry Pranks

E. Clarinet

tr

32 7

33 16 34 4

mf

35

mf cresc

36

cresc

immer ausgelassener und lebhafter

37

gleichgültig

38 3 4 5

39 etwas breiter kläglich

40 3

mf dim

Epilog Doppelt so langsam in Zeitmass das Umfang's

sehr lebhaft

cresc

17

Detailed description: This is a page of musical notation for the E. Clarinet part of Strauss's 'Till Eulenspiegel's Merry Pranks'. The score consists of ten staves of music. It begins with a trill (tr) and measure 32, which has a fermata and a '7' above it. Measures 33 and 34 are marked with '16' and '4' above them. The dynamic marking 'mf' appears in measure 33. Measure 35 is marked with 'mf' and 'cresc'. Measure 36 is marked with 'cresc'. A handwritten note 'immer ausgelassener und lebhafter' is written below measures 36 and 37. Measure 38 is marked with 'gleichgültig' and has '3', '4', and '5' above it. Measure 39 is marked with 'etwas breiter kläglich' and has '3' above it. Measure 40 is marked with 'mf' and 'dim'. A handwritten note 'Epilog Doppelt so langsam in Zeitmass das Umfang's' is written below measure 40. The final measure is marked with 'sehr lebhaft' and 'cresc'. The page number '17' is written at the bottom right.



# THE RITE OF SPRING

(Le Sacre du Printemps)

Ballet for Orchestra

PREMIÈRE PARTIE

I. STRAVINSKY

CLARINETTO PICCOLO  
IN RÉ e MI $\flat$

revised 1948

## L'ADORATION DE LA TERRE

Lento tempo rubato

Colla parte

IN RÉ

The musical score consists of ten staves of music. It includes various performance markings and handwritten annotations:

- Staff 1:** Starts with *Colla parte*. Handwritten notes include "Cl. picc. Solo" and "un peu en dehors".
- Staff 2:** Marked *a tempo*. Handwritten notes include "Piu mosso" and "fag".
- Staff 3:** Marked *espress.* with a circled "4".
- Staff 4:** Marked *Viol I* with a circled "5".
- Staff 5:** Marked *Solo* and *espress.* with a circled "7".
- Staff 6:** Marked *sempre mf* and *dim.* with a circled "8".
- Staff 7:** Marked *Oh. I* with a circled "9".
- Staff 8:** Marked *Solo* and *ff*.
- Staff 9:** Marked *Solo* and *sempre ff* with a circled "10".

Handwritten annotations include "fag", "C. Aug. 1", "Solo", "espress.", "dim.", "poco più f", and "ff".

Clar. Piccolo



Clar. Piccolo

84 Viol. Solo

85 Cor.

88 Tuba

87 in mi

88 Clar. 1

89 Più mosso

90 Tempo 1°

91 Viol. 1 Solo

92 Clar. 1 (Fillo)

93 Più mosso

94 Clar. 2

95 Cor.

96

97 T<sup>o</sup> I

98 Cor. Ing.

99

100

101

102 poco accel.

Cor. Tuba

CERCLES MYSTERIEUX DES ADO-  
Andante con moto LESCENTES

Clarinetto I

V

# SINFONIA FANTASTICA<sup>A</sup> (Berlioz)

## Hexensabbath

Songe d'une nuit du Sabbat

A witches' sabbath

in Mi<sup>b</sup> / Es

Larghetto (♩ = 68)

Allegro (♩ = 112)

(Clar. II) (solo lontano)

21

Allegro assai (♩ = 76)

26

34

Allegro (♩ = 104)

SOLO

40

47

53

59

65

76

Dies Irae

25

27

Corn.

(Campane)

157

182

# SONATA No 9 "CORALE"

# BEETHOVEN

## SCHERZO

Molto vivace

in Do

in Do

Musical notation for the first system, measures 1-4. It consists of two staves in 3/4 time. The first staff is marked 'I.' and the second 'II.'. Dynamics include 'ff' and 'f'.

Musical notation for the second system, measures 5-8. It consists of two staves. Dynamics include 'f'.

Musical notation for the third system, measures 9-12. It consists of two staves. Dynamics include 'f'.

Musical notation for the fourth system, measures 13-16. It consists of two staves.

Musical notation for the fifth system, measures 17-20. It consists of two staves. A first ending bracket is shown with a '5' and 'cresc.' marking.

Musical notation for the sixth system, measures 21-24. It consists of two staves. Dynamics include 'f' and '1 f'.

Musical notation for the seventh system, measures 25-28. It consists of two staves. Dynamics include 'pp'.

(Ritmo di tre battute)

3

1 p 1

1 1 dim.

pp

ff

1

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with similar note values. A *cresc.* marking is present in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff has a melodic line. The lower staff has a bass line with a series of *f* (forte) dynamic markings. A first ending bracket labeled '1' spans several measures.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line. The lower staff has a bass line with *f* and *pp* (pianissimo) dynamic markings. A first ending bracket labeled '1' spans several measures.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line. The lower staff has a bass line with *pp* dynamic markings. A second ending bracket labeled '2' spans several measures.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line. The lower staff has a bass line with *f* and *p* dynamic markings. The tempo marking **Presto** is centered above the system.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line. The lower staff has a bass line with various note values and rests.

Seventh system of musical notation, consisting of two staves. The upper staff has a melodic line. The lower staff has a bass line with various note values and rests.

Adagio molto cantabile

in Si b

in Si b *p* 2 *p*

*dolce* *cresc.* *p* *dim.*

*p*

*cresc.* *p*

*cresc.* *p* *dim.*

*p dim.* *dolce*



# RAPSODIE ESPAGNOLE



MAURICE RAVEL  
(1907)

## I. Prélude à la nuit

6 SOLI

Cadenza

*Mf* *nocte*

Très ralenti

7 1<sup>er</sup> Mouvt (Très calme)

Rall.

8 Bons Cadenza

*P* (long) *pp*

5 2

# Mendelssohn-Bartholdy F. - SOGNO D'UNA NOTTE D'ESTATE

## SCHERZO

Allegro vivace

in Sib

in Sib

2 *dim.* 1 *p*

1 *p*

*tr* *tr* *tr* *tr* *p*

A single musical staff in treble clef. It begins with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes, some with slurs. The dynamics progress to forte (*f*), sforzando (*sf*), and then a decrescendo (*dim.*). There are fermatas over the final notes of the staff.

Two musical staves, labeled I. and II. in the first measure. Both parts start with a piano (*p*) dynamic. The upper staff (I.) features a melodic line with slurs and fermatas. The lower staff (II.) features a more rhythmic accompaniment with slurs and fermatas. The piece concludes with a piano (*p*) dynamic.

A musical staff in treble clef showing a melodic line with various slurs and accents. The notes are primarily eighth and sixteenth notes, with some beamed sixteenth notes. The staff concludes with a fermata.

A musical staff in treble clef showing a melodic line with slurs and accents. The dynamics include piano (*p*) and pianissimo (*pp*). The staff concludes with a fermata.

# SINFONIA FANTASTICA

H. BERLIOZ

18

II.  
*ppp* *cresc.*

*gradatamente* *ff*

# BARBIERE DI S. VIGILIA G. ROSSINI

Allegro vivace

SOLO

First musical staff, treble clef, 6/8 time signature, dynamic marking *p*.

Second musical staff, first and second endings, dynamic marking *cresc.*

Third musical staff, treble and bass clefs.

Fourth musical staff, dynamic markings *rinf.* and *f*.

Fifth musical staff, dynamic marking *ff*.

Vivace

The first system of music consists of two staves. The upper staff begins with a treble clef and contains a series of eighth-note triplets, each marked with a '3' and a slur. The lower staff begins with a bass clef and also contains a series of eighth-note triplets, each marked with a '3' and a slur. The dynamic marking *pp.* is placed at the beginning of the lower staff. The word *cresc.* is written above the lower staff towards the end of the system.

The second system of music consists of two staves. The upper staff contains a series of eighth-note triplets, each marked with a '3' and a slur. The lower staff contains a series of eighth-note triplets, each marked with a '3' and a slur. A repeat sign is present in the middle of the system, with a triplet marking '3' below it. The system concludes with a series of eighth-note triplets in both staves.

The third system of music consists of two staves. Both staves contain a series of eighth-note triplets, each marked with a '3' and a slur. The dynamic marking *cresc.* is written above the lower staff.

The fourth system of music consists of two staves. Both staves contain a series of eighth-note triplets, each marked with a '3' and a slur. The dynamic marking *f* is written above the lower staff.

The fifth system of music consists of two staves. Both staves contain a series of eighth-note triplets, each marked with a '3' and a slur. The dynamic marking *f* is written above the lower staff.

Andantino

*p*

Andantino, 3/4 time signature. The score consists of two staves. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment of eighth notes. A dynamic marking of *p* (piano) is present in the first measure, with a hairpin indicating a gradual increase in volume.

Moderato

*p* *f* *p* *f*

Moderato, 2/4 time signature. The score consists of two staves. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment of eighth notes. Dynamic markings alternate between *p* (piano) and *f* (forte) across the measures.

Moderato, 2/4 time signature. The score consists of two staves. The upper staff has a melodic line with slurs and accents, and the lower staff has a rhythmic accompaniment of eighth notes. The dynamics continue to alternate between *p* and *f*.

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# B. BARTÓK, CONCERTO PER ORCHESTRA

## 2nd CLARINET

4 (Accel.) Tempo!

488 1 1

494

500

509

514

521

*f* *ff* *cresc.* *f* *ff*

## II. GIUOCO DELLE COPPIE

Allegro scherzando

Allegro scherzando

in A 8 9 1 7 17 1 7 1st Ob. 25

etc. 4 33 1 5 1st Ob.

41 45 Poch. rit. a tempo

52

60 1 TACET

*p* *mf* *dim.* *p*

B. & H. 9131



2nd CLARINET

162 *In Bb* 165

Ist Cl. Ist Bsn. Poco rit. — — — *toro*nando al tempo *etc.*  
2nd Cl. *in A* 181

Ist Bsn. *mf* *p*

189 *sempre stacc.*

198 *cresc.* *f* *p*

Poch. rit. *a tempo* *mf*

205 *dim.* *p*

212 1 6 219 1 *Poco rall.* — — — *a tempo*

Ist Cl. 228

225 *In A* *f* *mf*

235

241 1 6 248 1 Ist Trpt.

252 *Take Bb Cl.* 2nd Cl. *in Bb* 258 2 263 1

Bsn. *p* *pp*