

# KONCERT

ES-DUR OP. 35

PRO DVA KLARINETY A ORCHESTR

František Vincenc Kramář  
(1759-1831)

**Allegro**

I.

*Tutti*

Piano

Musical score for Piano, measures 1-10. The score is in E-flat major (two flats) and 2/4 time. It features a grand staff with treble and bass clefs. The tempo is Allegro and the dynamics range from fortissimo (ff) to mezzo-forte (mf). The score includes various musical notations such as slurs, accents, and dynamic markings. A first ending bracket is present at the end of measure 10.

Measures 1-10:

- Measure 1: *ff* dynamics, *Tutti* marking.
- Measure 4: *f* dynamics.
- Measure 6: *mf* dynamics.
- Measure 8: *(Vi -)* marking.
- Measure 10: First ending bracket labeled **1**.

12

Vi-  
Vi-

15

17

19

21

2

23

27

3

31

33

35

37

-de

ff

39

-de

ff

41 **4**

43 Solo *mf*

Cl. *mf*

Cl. *mf*

(-de) *mf*

46 *p*

Cl. *p*

Cl. *p*

49 **5**

Cl. **5**

Cl. **5**

**5**

52

Cl. & b *mf*

Cl. & b *mf*

Musical score for measures 52-54. The top two staves are for Clarinet (Cl.) in B-flat major (one flat). The bottom two staves are for Piano (P). The piano part features a complex rhythmic pattern with many beamed notes. Dynamics include *mf*.

55

Cl. & b *p*

Cl. & b *mp*

Musical score for measures 55-56. The top two staves are for Clarinet (Cl.) in B-flat major (one flat). The bottom two staves are for Piano (P). The piano part features a complex rhythmic pattern with many beamed notes. Dynamics include *p* and *mp*.

57

Cl. & b *f*

Cl. & b *p* *f*

Musical score for measures 57-59. The top two staves are for Clarinet (Cl.) in B-flat major (one flat). The bottom two staves are for Piano (P). The piano part features a complex rhythmic pattern with many beamed notes. Dynamics include *p* and *f*.

60 **6**

Cl. & b

Cl. & b

pp

pp

**6**

& bb

? bb

fp

p

62

Cl. & b

Cl. & b

ü

ü

fp

p

64

Cl. & b

Cl. & b

f

f

mp cantabile

ä



74

Cl. & b *f*

Cl. & b *f*

& b b

? b b

76

Cl. & b *fp* *U* *W* *Tutti* *ä* *î* *î*

Cl. & b *f* *ä* *î* *î*

& b b *mf* *î* *î* *nî* *î* *bi* *bi* *bi*

? b b *î* *î* *nî* *î* *î* *î* *î*

78

Cl. & b *Solo*

Cl. & b *Solo*

& b b *î* *î* *nî* *î* *bi* *bi* *bi*

? b b *î* *î* *nî* *î* *î* *î* *î*



80 **8**

Cl. *p cantabile* *mf*

Cl.

**8** *p*

W

83

Cl. *p*

Cl. *mf* *p cantabile*

W

86

Cl. *mp* *mf*

Cl.

W

9

Cl.  $\text{fp}$   $f$

Piano  $f$

91

Cl.  $ff$

Cl.  $ff$

Piano  $f$

94

Cl.  $p$

Cl.  $p$   $p$

Piano  $p$

97

Cl. & b ú bú ú â ï ï ï ú

Cl. & b ä ï bï ï #ï ï ï ï ú ï ï ï ï

mp *espress.*

p mp *espress.*

100

Cl. & b ï bï ï ï ú ï ï ï

Cl. & b bú ï ï ï ï bï ï ï ï ï ï #ï ï ï ï

mp

p

10

103

Cl. & b bú nú ú ú bú

Cl. & b ä ï ï bï ï ï ï ï

pp

p

pp

106

Cl. & b *p* *pp*

Cl. & b *pp*

Piano & b b *p*

Piano ? b b *p*

109

Cl. & b *p* *mp* **11**

Cl. & b *mp*

Piano & b b *p* **11**

Piano ? b b *p*

111

Cl. & b

Cl. & b

Piano & b b

Piano ? b b

113

Cl. & b  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

Cl. & b  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

&  $\flat$   $\hat{a}$   $\hat{a}$   $\hat{a}$   $\hat{a}$

?  $\flat$   $\hat{a}$   $\hat{a}$   $\hat{a}$   $\hat{a}$

mp

p

115

Cl. & b  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

Cl. & b  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

&  $\flat$   $\hat{a}$   $\hat{a}$   $\hat{a}$   $\hat{a}$   $\hat{a}$

?  $\flat$   $\hat{a}$   $\hat{a}$   $\hat{a}$   $\hat{a}$

117

Cl. & b  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

Cl. & b  $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$   $\dot{a}$

&  $\flat$   $\hat{a}$   $\hat{a}$   $\hat{a}$   $\hat{a}$

?  $\flat$   $\hat{a}$   $\hat{a}$   $\hat{a}$

mf pp *cresc.*

mf pp *cresc.*

mf pp *cresc.*

119

Cl. & b

Cl. & b

12

f

f

12

121

Cl. & b

Cl. & b

fpp

fp

pp

fpp

pp

123

Cl. & b

Cl. & b

cresc.

cresc.

pp.

cresc.

125

Cl. & b

Cl. & b

W

f

W

f

127

Cl. & b

Cl. & b

Tutti

Tutti

Vi

Vi -

129

13

131

133

Musical score for measures 133-134. The system consists of two staves: a treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature, and a bass clef staff with a key signature of two flats and a common time signature. The music features a series of chords in the right hand, many with a fermata, and a steady accompaniment in the left hand.

135

Musical score for measures 135-136. The system consists of two staves: a treble clef staff with a key signature of two flats and a common time signature, and a bass clef staff with a key signature of two flats and a common time signature. The music continues with chords and accompaniment, including some sixteenth-note patterns in the right hand.

137

Musical score for measures 137-138. The system consists of two staves: a treble clef staff with a key signature of two flats and a common time signature, and a bass clef staff with a key signature of two flats and a common time signature. The music features a change in the right-hand melody, including a sharp sign (F#) and a fermata.

139

14

Musical score for measures 139-141. The system consists of two staves: a treble clef staff with a key signature of two flats and a common time signature, and a bass clef staff with a key signature of two flats and a common time signature. Measure 140 is boxed and labeled '14'. The music includes a fermata in measure 140 and a piano (*p*) dynamic marking in measure 141.

142

Musical score for measures 142-144. The system consists of two staves: a treble clef staff with a key signature of two flats and a common time signature, and a bass clef staff with a key signature of two flats and a common time signature. The music features a melodic line in the right hand with a fermata and a piano (*p*) dynamic marking.

145

Musical score for measures 145-147. The system consists of two staves: a treble clef staff with a key signature of two flats and a common time signature, and a bass clef staff with a key signature of two flats and a common time signature. The music includes a melodic line in the right hand with a fermata and a piano (*p*) dynamic marking.



148 **-de**

**-de**

150 **15**

152

154 **Solo**

Cl.

Cl.

157

Cl. & b *p*

Cl. & b *p*

*p*

159

16

Cl. & b *p*

Cl. & b *p*

*p*

16

161

Cl. & b *mf*

Cl. & b *mf*

*mp*

163

Cl. & b

Cl. & b

W

N

p

p

p

165

Cl. & b

Cl. & b

W

N

p cantabile

p

W

168

17

Cl. & b

Cl. & b

W

N

pp

W

pp

17

pp

W

W

171

Cl. & b *p*

Cl. & b *p* *>w*

Piano & b b *a* *#i* *w*

173

Cl. & b *mf*

Cl. & b *mf*

Piano & b b *n* *u* *u* *mf*

175

Cl. & b *p* *mf* *p*

Cl. & b *p*

Piano & b b *n* *i* *a* *p*

178

Cl. & b *pp*

Cl. & b *pp*

18

181

Cl. & b

Cl. & b

184

Cl. & b *p*

Cl. & b *mp* *p* *pp*

187

Cl. & b *pp* *mp*

Cl. & b *pp* *mp*

Piano & b b *pp* *mp*

? b b

190

**19**

Cl. & b *p* *f*

Cl. & b *p* *f*

Piano & b b *mp* *p* *f subito*

? b b

193

w

Cl. & b *f*

Cl. & b *f*

Piano & b b *mf* *f*

? b b

195

Cl. & b ä f

Cl. & b f

197

Cl. & b #i

Cl. & b

199

Cl. & b p 3 3 mf

Cl. & b p 3 3 mf

20

20

W

W

202

Cl. 1  
Cl. 2  
Piano

*mp cantabile*

205

Cl. 1  
Cl. 2  
Piano

*p*

208

Cl. 1  
Cl. 2  
Piano

*p*  
*pp*



210 **21**

Cl. & b

Cl. & b

**21**

& bb

? bb *cresc.*

212

Cl. & b *fp*

Cl. & b *fp* *mf*

& bb *mf* *mp* *p*

? bb

214

Cl. & b *fp* *mf* *f*

Cl. & b *fp* *mf* *f*

& bb *f*

? bb

217 *U* *Tutti*

Cl.  
Cl.

*Tutti*

*fp*

219 *22*

*22*

221

223

225

227

Piano accompaniment for measures 227-228. The music is in G-flat major (two flats) and 4/4 time. The right hand features a complex texture with many beamed sixteenth notes and chords. The left hand provides a steady accompaniment with eighth and sixteenth notes.

229

23

Piano accompaniment for measures 229-231. Measure 229 includes vocal lines with lyrics 'ä' and 'ü' in both staves. The piano accompaniment continues with complex textures. Measure 230 includes lyrics 'ä' and 'ü'. Measure 231 includes lyrics 'ä' and 'ü'.

232

Solo

Cl.

Cl.

p

Solo section for Clarinet and Piano accompaniment for measures 232-234. The Clarinet part is marked 'Solo' and 'p'. The piano accompaniment features complex textures with many beamed notes and chords. The lyrics 'ä' and 'ü' are present in the vocal lines.

235

Cl.

Cl.

Piano accompaniment for measures 235-236. The music continues with complex textures in both hands. The lyrics 'ä' and 'ü' are present in the vocal lines.

238

Cl. I *mf*

Cl. II

**24**

mf

241

Cl. I

Cl. II *mf*

*mf*

**24**

243

Cl. I

Cl. II *mp*

*p*

*f*

*p*

*f*

*mf*

**24**

246

Cl. & b

Cl. & b

& b b

? b b

248

Cl. & b

Cl. & b

& b b

? b b

pp

pp

fp

pp

250

25

Cl. & b

Cl. & b

& b b

? b b

f

f

25

252

Cl. & b *mp cantabile*

Cl. & b *mp cantabile*

W & b b *p*

? b b

255

Cl. & b *fp*

Cl. & b *fz*

W & b b *f*

? b b

258

Cl. & b *fp* **26** *fz*

Cl. & b *fz* **26** *fz*

W & b b *nw*

? b b *nw*

261

Cl. & b

Cl. & b

& b b

? b b

f

f

Detailed description: This system covers measures 261 and 262. The first two staves are for Clarinet in B-flat (Cl. & b). The first staff has a dynamic marking of *f* at the start of measure 261. The piano accompaniment consists of two staves: the upper staff is in B-flat major (two flats) and the lower staff is in B-flat major with a question mark, possibly indicating a different voicing or a typo. The piano part features sustained chords with some movement in the lower register.

263

Cl. & b

Cl. & b

& b b

? b b

f

W

Detailed description: This system covers measures 263 and 264. The first two staves are for Clarinet in B-flat (Cl. & b). A large slur labeled 'W' (likely for 'Wind') spans across both staves from the beginning of measure 263 to the end of measure 264. The piano accompaniment has two staves. The upper staff is in B-flat major and the lower staff is in B-flat major with a question mark. A dynamic marking of *f* appears in measure 264.

265

Cl. & b

Cl. & b

& b b

? b b

f

Detailed description: This system covers measures 265 and 266. The first two staves are for Clarinet in B-flat (Cl. & b). The piano accompaniment has two staves. The upper staff is in B-flat major and the lower staff is in B-flat major with a question mark. A dynamic marking of *f* is present in measure 265.

267

Cl. & b *p* *w* *mf*

Cl. & b *p* *mf*

W *p* *mf*

270

Cl. & b *p* *p sempre*

Cl. & b *p* *p sempre*

W *p* *mp espress.*

27

272

Cl. & b *pp*

Cl. & b *pp*

W *pp*



274

Cl. & b *mp*

Cl. *p* *mf*

W. & *mf*

W. ? *mf*

Measures 274-275. Clarinet 1 and 2 parts with dynamics *mp*, *p*, and *mf*. Piano accompaniment with dynamics *mf* and *p*. Includes slurs and accents.

276

Cl. & b *f* *mf*

Cl. *fp* *f*

W. & *mf*

W. ? *mf*

Measures 276-277. Clarinet 1 and 2 parts with dynamics *f*, *mf*, and *fp*. Piano accompaniment with dynamics *mf* and *f*. Includes slurs and accents.

278

Cl. & b *mf* *fp*

Cl. *fp* *f* *fp*

W. & *mf* *fp*

W. ? *mf*

Measures 278-279. Clarinet 1 and 2 parts with dynamics *mf*, *fp*, and *f*. Piano accompaniment with dynamics *mf* and *fp*. Includes slurs and accents.

280 **28**

Cl.  $\& \flat$   $\dot{\text{i}} \text{ n}\dot{\text{l}} \dot{\text{i}} \dot{\text{i}} \flat \dot{\text{l}} \text{ n}\dot{\text{l}} \# \dot{\text{i}} \dot{\text{i}} \dot{\text{i}} \dot{\text{i}} \text{ n}\dot{\text{l}} \dot{\text{i}} \flat \dot{\text{l}} \text{ n}\dot{\text{l}} \# \dot{\text{i}} \dot{\text{i}}$   $\underline{w}$

mf fp

Cl.  $\& \flat$   $\hat{\text{i}} \hat{\text{i}}$   $\dot{\text{i}} \dot{\text{i}} \dot{\text{i}} \dot{\text{i}} \# \dot{\text{i}} \dot{\text{i}} \# \dot{\text{i}} \dot{\text{i}} \dot{\text{i}} \text{ n}\dot{\text{l}} \text{ n}\dot{\text{l}} \# \dot{\text{i}} \dot{\text{i}} \# \dot{\text{i}} \dot{\text{i}}$

mf

**28**

$\& \flat \flat$

$\text{? } \flat \flat$

$\dot{\text{a}} \dot{\text{a}} \dot{\text{a}} \dot{\text{a}} \dot{\text{a}} \dot{\text{a}} \dot{\text{a}} \dot{\text{a}}$

$\dot{\text{a}} \dot{\text{a}} \dot{\text{a}} \dot{\text{a}} \dot{\text{a}} \dot{\text{a}} \dot{\text{a}} \dot{\text{a}}$

mf p

282

Cl.  $\& \flat$   $\acute{\text{u}}$   $\dot{\text{i}} \dot{\text{i}} \dot{\text{i}} \dot{\text{i}}$   $\hat{\text{i}} \hat{\text{i}}$   $\dot{\text{a}} \dot{\text{i}} \flat \dot{\text{l}} \dot{\text{i}} \text{ n}\dot{\text{l}} \dot{\text{i}} \dot{\text{i}} \flat \dot{\text{l}}$

f p p

Cl.  $\& \flat$   $\dot{\text{i}} \dot{\text{i}} \dot{\text{i}} \dot{\text{i}} \# \dot{\text{i}} \dot{\text{i}} \# \dot{\text{i}} \dot{\text{i}} \dot{\text{i}} \dot{\text{i}}$   $\text{h}\acute{\text{u}}$   $\acute{\text{u}}$   $\acute{\text{u}}$   $\hat{\text{i}}$

f p

$\& \flat \flat$

$\text{? } \flat \flat$

$\dot{\text{a}} \dot{\text{a}} \dot{\text{a}} \dot{\text{a}}$

$\dot{\text{a}} \dot{\text{a}} \dot{\text{a}} \dot{\text{a}}$

$\flat \flat \flat \flat \flat \flat \flat \flat$

$\text{b}\acute{\text{a}}$

$\acute{\text{u}}$   $\hat{\text{i}}$

$\acute{\text{u}}$   $\hat{\text{i}}$

f p

285  $\underline{w}$

Cl.  $\& \flat$   $\dot{\text{a}} \dot{\text{i}} \flat \dot{\text{l}} \text{ n}\dot{\text{l}} \flat \dot{\text{l}} \text{ n}\dot{\text{l}} \dot{\text{i}} \dot{\text{i}}$   $\text{h}\acute{\text{u}}$   $\acute{\text{u}}$

pp p pp

Cl.  $\& \flat$   $\acute{\text{u}}$   $\text{h}\acute{\text{u}}$   $\hat{\text{i}}$   $\hat{\text{i}}$

p

$\& \flat \flat$

$\text{? } \flat \flat$

$\text{b}\dot{\text{a}} \text{b}\dot{\text{a}} \text{b}\dot{\text{a}} \text{b}\dot{\text{a}}$

$\text{b}\dot{\text{a}} \text{b}\dot{\text{a}} \text{b}\dot{\text{a}} \text{b}\dot{\text{a}}$

$\hat{\text{i}}$   $\hat{\text{i}}$

$\dot{\text{a}} \text{b}\dot{\text{a}} \text{b}\dot{\text{a}} \text{b}\dot{\text{a}}$

$\text{b}\dot{\text{a}} \text{b}\dot{\text{a}}$

$\acute{\text{u}}$   $\hat{\text{i}}$

$\acute{\text{u}}$   $\text{b}\dot{\text{a}}$

$\acute{\text{u}}$   $\text{b}\dot{\text{a}}$

pp

288

Cl. & b  $\dot{u}$   $\acute{b}\acute{u}$   $\acute{b}\acute{u}$   $\grave{b}\grave{i}$   $\grave{i}$   $\grave{i}$   $\grave{i}$   $\acute{b}\grave{i}$   $\grave{i}$   $\grave{n}\grave{i}$   $\grave{i}$   $\acute{n}\grave{i}$   $\acute{n}\grave{i}$   $\grave{i}$   $\grave{i}$

Cl. & b  $\dot{u}$   $\acute{n}\acute{u}$   $\acute{u}$   $\acute{b}\acute{u}$   $\grave{i}$   $\hat{i}$   $\hat{i}$

mp mp

29

29

&  $\flat\flat$   $\grave{a}$   $\acute{b}\grave{i}$   $\acute{n}\grave{i}$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$   $\hat{i}$   $\hat{i}$

?  $\flat\flat$   $\acute{b}\acute{u}$   $\acute{n}\acute{u}$   $\acute{b}\acute{w}$   $\acute{b}\acute{w}$   $\acute{b}\acute{w}$   $\acute{b}\acute{w}$   $\acute{b}\acute{w}$   $\hat{i}$   $\hat{i}$

mp p

291

Cl. & b  $\acute{b}\acute{u}$   $\acute{u}$   $\acute{u}$   $\hat{i}$   $\acute{u}$   $\acute{b}\acute{u}$

pp pp

Cl. & b  $\acute{a}$   $\grave{i}$   $\acute{n}\grave{i}$   $\acute{i}$   $\acute{i}$   $\acute{i}$   $\acute{i}$   $\acute{b}\grave{i}$   $\acute{n}\grave{i}$   $\acute{i}$   $\acute{n}\grave{i}$   $\acute{w}$

p pp

&  $\flat\flat$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$   $\hat{i}$   $\hat{i}$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$

pp

?  $\flat\flat$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$   $\acute{b}\grave{i}$   $\hat{i}$   $\hat{i}$   $\acute{b}\grave{i}$   $\acute{n}\grave{i}$

294

Cl. & b  $\acute{u}$   $\hat{i}$   $\acute{b}\acute{u}$   $\acute{u}$   $\acute{b}\acute{u}$   $\acute{u}$

pp pp

Cl. & b  $\grave{i}$   $\grave{i}$   $\acute{b}\grave{i}$   $\acute{n}\grave{i}$   $\acute{i}$   $\#\acute{i}$   $\acute{i}$   $\#\acute{i}$   $\acute{i}$   $\acute{i}$   $\acute{n}\grave{i}$   $\acute{u}$   $\acute{n}\acute{u}$   $\acute{u}$   $\acute{i}$   $\acute{b}\grave{i}$

p pp

&  $\flat\flat$   $\hat{i}$   $\hat{i}$   $\acute{a}$   $\acute{b}\grave{i}$   $\acute{a}$   $\acute{n}\grave{i}$   $\acute{a}$   $\acute{b}\grave{i}$   $\acute{a}$   $\acute{n}\grave{i}$   $\acute{b}\grave{i}$

pp

?  $\flat\flat$   $\hat{i}$   $\hat{i}$   $\acute{u}$   $\acute{u}$   $\acute{u}$   $\acute{u}$

297

Cl. & b *mp* *p*

Cl. *bü* *p*

299

Cl. & b *mp* *p* 30

Cl. *p*

30

301

Cl. & b *mp* *p*

Cl. *mp*

303

Cl. *mp*

Cl. *mp* *p*

Piano *mp*

305

Cl. *p*

Cl. *mp*

Piano *pp* *mp*

307

Cl. *mp* *mf*

Cl. *mp* *mf*

Piano *p* *mp*

309 **31**

Cl. 1 *f* *fp*

Cl. 2 *f* *fp*

**31**

*mf pp*

311

Cl. 1 *p* *ff*

Cl. 2 *ff*

*cresc.*

*mf ff*

313

Cl. 1 *f* *ff* *f*

Cl. 2 *ff* *f*

*mf cresc.* *ff* *ff*

*mf cresc. ff ff*

316

Cl. & b *ff* *pp*

Cl. & b *ff* *p*

pp

319

Cl. & b *cresc.*

Cl. & b *cresc.*

32

pp

*cresc.*

322

Cl. & b *Tutti*

Cl. & b *Tutti*

*Tutti*

*f* *Vi-*

*(Vi -j)*

*Vi-*

324 325

326 327

328 329

(- de)

ff

330 331 332

33

333 334

- de

335 336

- de



# II.

## Adagio

The musical score is divided into four systems. The first system is for Piano, with a treble and bass clef, 3/4 time signature, and a key signature of two flats. It features a melody in the right hand and accompaniment in the left hand, with dynamics *p* and *ff*. The second system continues the piano part, with dynamics *ff* and *p*. The third system also continues the piano part, with dynamics *f* and *ff*, and includes a first ending bracket labeled '1'. The fourth system introduces two Clarinet parts (Cl.) and a Solo part. The top Clarinet part has dynamics *f* and *pp*. The bottom Clarinet part has dynamics *f.* and *p espress.*. The piano accompaniment continues with dynamics *p*.

16

Cl. & b *mf* *pp*

Cl. & b *p*

Pno. & b *mf* *p*

19

Cl. & b *mf* *p espress.*

Cl. & b *mf* *pp*

Pno. & b *mf* *p*

2

22

Cl. & b *mf*

Cl. & b *mf*

Pno. & b *mf*

26

Cl. & b *mf* *poco f*

Cl. & b *mf*

Pno. *mf*

29

Cl. & b *poco f*

Cl. & b

Pno. *mf*

31

Cl. & b **3**

Cl. & b

Pno. **3**

32

Cl. & b

Cl. & b

Pno. & b

34

Cl. & b

Cl. & b

Pno. & b

36

Cl. & b

Cl. & b

Pno. & b

4

39

Cl. & b Solo ú. bú.

Cl. & b Solo bú. ú.

Pno. *pp* *ff* *mf espress.* *p*

43

Cl. & b ú. ü. bú. ú.

Cl. & b ú. bí. ü. bú. ü.

Pno. *p*

47

Cl. & b *mp* *p* *cantabile*

Cl. & b *mp*

Pno. *mp* *pp*

51 **5**

Cl. 1  
Cl. 2  
Pno.

55

Cl. 1  
Cl. 2  
Pno.

59 **6**

Cl. 1  
Cl. 2  
Pno.

63

Cl. &#2265;#

Cl. &#2265;#

Pno. &

Pno. ?

mp

p

Detailed description: This system covers measures 63 to 66. The first clarinet part (Cl. 1) has a melodic line starting with a half note G4 (with a sharp sign) and a dotted half note G4. The second clarinet part (Cl. 2) has a melodic line starting with a half note A4 and a dotted half note A4. The piano accompaniment (Pno.) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *mp* and *p*.

67

Cl. &#2265;#

Cl. &#2265;#

Pno. &

Pno. ?

p

pp

Detailed description: This system covers measures 67 to 70. The first clarinet part (Cl. 1) has a melodic line starting with a half note G4 (with a sharp sign) and a dotted half note G4. The second clarinet part (Cl. 2) has a melodic line starting with a half note A4 and a dotted half note A4. The piano accompaniment (Pno.) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *p* and *pp*.

70

7

Cl. &#2265;#

Cl. &#2265;#

Pno. &

Pno. ?

p

Detailed description: This system covers measures 70 to 73. The first clarinet part (Cl. 1) has a melodic line starting with a half note G4 (with a sharp sign) and a dotted half note G4. The second clarinet part (Cl. 2) has a melodic line starting with a half note A4 and a dotted half note A4. The piano accompaniment (Pno.) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *p*. A box with the number '7' is placed above the first measure of this system.

72

Cl. & # A *p* *pp* *ú.* *ú.*

Cl. & # *p*

Pno. & *pp* *ú.* *ú.*

75

Cl. & # *p* 3 3 6

Cl. & # *p* 6

Pno. & *pp* 6 6 6

77

Cl. & # *p* 6 *pp*

Cl. & # 6 6 6

Pno. & *pp* 6 6 6



### III.

This musical score is for measures 5 through 12 of a piece. It features two Clarinet in Bb parts and a Piano accompaniment. The key signature is one flat (Bb) and the time signature is 6/8. The score is divided into three systems. The first system (measures 5-8) includes a piano (*p*) dynamic marking. The second system (measures 9-12) includes a mezzo-forte (*mf*) dynamic marking and first endings (marked with a '1' in a box) for both the Clarinet and Piano parts. The piano part has a question mark in the first measure of the second system, possibly indicating a performance choice or a correction. The notation includes various note values, rests, and articulation marks such as slurs and accents.

13

Cl. & b

Cl. & b

Pno. & bb

ü. ä ü ä ü. ä ü ä

ä ä ä ä

p

17

Cl. & b

Cl. & b

Pno. & bb

ü. ü. ü. ü.

ä ä ä ä ä ä ä ä

fp

mf

20

Cl. & b

Cl. & b

Pno. & bb

ü. ü. ü. ü. ü. ü. ü. ü.

ü. ü. ü. ü. ü. ü. ü. ü.

f

2

23

Cl. & b *p*

Cl. & b *p*

Pno. & b *p*

27

Cl. & b

Cl. & b

Pno. & b

30

Cl. & b *Tutti* **3**

Cl. & b *Tutti*

Pno. & b *Tutti* **3** *f*

33

Pno.

36

Pno.

39

Pno.

42

Cl.

Cl.

4

Pno.

45

Cl. & b

Cl. & b

Pno. & bb

Pno. ? bb

48

Cl. & b

Cl. & b

Pno. & bb

Pno. ? bb

51

Cl. & b

Cl. & b

Pno. & bb

Pno. ? bb

5

54

Cl. & b *p espress.*

Cl. & b *p espress.*

Pno. *p*

58

Cl. & b

Cl. & b *mp*

Pno.

62

Cl. & b **6**

Cl. & b *p* **6**

Pno. *p* **6**

66

Cl. & b

Cl. & b

Pno. & bb

70

Cl. & b

Cl. & b

Pno. & bb

7

73

Cl. & b

Cl. & b

Pno. & bb

76

Cl. & b *p* *fp*

Cl. & b *p* *fp*

Pno. *espress.*

79

Cl. & b *cresc.*

Cl. & b *cresc.*

Pno. *cresc.*

82

Cl. & b *fp* *mf* *p* *fp*

Cl. & b *fp* *mf* *p* *fp*

Pno. *mf* *p* *cresc.*



84

Cl. & b

Cl. & b

Pno. & bb

Pno. ? bb

Cl. & b

Cl. & b

Pno. & bb

Pno. ? bb

87

Cl. & b

Cl. & b

Pno. & bb

Pno. ? bb

Cl. & b

Cl. & b

Pno. & bb

Pno. ? bb

91

Cl. & b

Cl. & b

Pno. & bb

Pno. ? bb

Cl. & b

Cl. & b

Pno. & bb

Pno. ? bb

95 *Tutti*  
Cl. & b  $\hat{a}$   $\hat{a}$   $\hat{I}$ .  
f *Tutti*  
Cl. & b  $\hat{a}$   $\hat{a}$   $\hat{I}$ .  
f *Tutti*  
Pno. & b b  $\hat{a}$   $\hat{a}$   $\hat{I}$ .  
f *Tutti*

98

101 **10**

104

107

110

11

Solo

mp

Cl. & b

Cl. & b

Pno.

*p leggiero.*

114

mf

p

Cl. & b

Cl. & b

Pno.

118

Cl. & b

Cl. & b

Pno.

121

Cl. & b

Cl. & b

Pno. & b b

12

mp

125

Cl. & b

Cl. & b

Pno. & b b

p

129

Cl. & b

Cl. & b

Pno. & b b

132 **13**

Cl. & b

Cl. & b

Pno. & bb

Pno. ? bb

132 133 134 135

136

Cl. & b

Cl. & b

Pno. & bb

Pno. ? bb

136 137 138 139

**14**

140

Cl. & b

Cl. & b

Pno. & bb

Pno. ? bb

140 141 142 143

145

Cl. & b

Cl. & b

Pno. & b b

*Solo*

*f*

*Solo*

*f*

*mf*

149

Cl. & b

Cl. & b

Pno. & b b

*fp*

*f*

*p*

*f* *pp*

152

Cl. & b

Cl. & b

Pno. & b b

**15**

**15**

155

Cl. *p* *poco a poco cresc.*

Cl. *p* *poco a poco cresc.*

Pno. *poco a poco cresc.*

158

Cl. *f*

Cl. *f*

Pno. *f*

161

16

Cl. *p*

Cl. *p*

Pno. *p*





177

Cl. & b

Cl. & b

Pno.

mf

181

Cl. & b

Cl. & b

Pno.

18

p

185

Cl. & b

Cl. & b

Pno.

f

fp

188

Cl. & b ä î. î ä î f

Cl. & b bî ä î. î ä î f

Pno. ff ä mf ä

191

Cl. bî î î î î î î î î î î î î bî

Cl. & b

Pno. 19 ä ä ä

194

Cl. fp #î î î î î î î î î î î î mf

Cl. & b

Pno. f p ä ä ä ä ä ä mp

197

Cl. *p*

Cl.

Pno. *p*

200

Cl. *Tutti* **20**

Cl. *Tutti*

Pno. *Tutti* **20**

203

Pno.

206

Pno.

209

Pno.

209

212

Pno.

21

212

215

Cl.

Solo

f Solo

Pno.

215

218

Cl.

f

Pno.

218

221

This system contains measures 221 through 224. The top two staves are for Clarinet (Cl.) in B-flat, and the bottom two for Piano (Pno.). In measure 221, the clarinets play a single note 'ä' with a fermata. In measure 222, the clarinets begin a melodic line with notes 'ä', 'n', and 'b'. The piano accompaniment consists of chords for 'ä' and 'I'. Dynamic markings include 'pp' for the clarinets and 'pp subito' for the piano. A crescendo hairpin is shown over measures 222-224. Measure 223 continues the melodic line with notes '#', 'n', 'b', 'n', 'b'. Measure 224 concludes with notes 'ä', 'ä' for both parts.

Cl.  
Cl.  
Pno.

*pp*  
*pp subito*  
*p*

225

This system contains measures 225 through 226. The top two staves are for Clarinet (Cl.) in B-flat, and the bottom two for Piano (Pno.). In measure 225, the clarinets begin a melodic line with notes '#', 'n', '#', 'n', 'b', 'b', 'n', 'b'. The piano accompaniment consists of chords for 'ä' and 'I'. Dynamic markings include 'mp' for the clarinets and 'mp' for the piano. A crescendo hairpin is shown over measures 225-226. Measure 226 concludes with notes 'ä', 'ä' for both parts.

Cl.  
Cl.  
Pno.

*mp*  
*f*  
*f*  
*mf*

227

This system contains measures 227 through 230. The top two staves are for Clarinet (Cl.) in B-flat, and the bottom two for Piano (Pno.). In measure 227, the clarinets play a single note 'ä'. In measure 228, the clarinets play a series of sixteenth notes 'ä', 'ä', 'ä', 'ä'. The piano accompaniment consists of chords for 'ä' and 'I'. Dynamic markings include 'ff' for the clarinets and 'f' for the piano. A crescendo hairpin is shown over measures 227-230. Measure 229 continues the melodic line with notes 'ä', 'ä', 'ä', 'ä'. Measure 230 concludes with notes 'ä', 'ä' for both parts.

Cl.  
Cl.  
Pno.

*ff*  
*ff*  
*f*