

# Duet Amneris e Radames

Aida Act IV  
(1871)

Bass Clarinet in Bb

Giuseppe Verdi (1813-1901)

Assai Sostenuto  $\text{♩} = 68$

Vuota

5 Solo *allarg.*

**B** Solo *p* 3 3 3 2 *ppp piu dimin.*

*ppp*

**C** *pp* *p*

**D** *pp* *f* 3 *f*

**E** *poco piu* *f* *tutti >* *ff* *anim. un poco* *string.* *Tempo I* *Solo* *ten.* *p*

CLARINO BASSO

ERNANI  
G. VERDI

PARTE TERZA  
PRELUDIO, SCENA E CAVATINA

N.º 10

*LARGO* *in Sib* *solo* *pp*

*RECIT.*

È questo il loco? Sì... E l'ora? È questa!... Qui s'aduna la lega... Che contro me co-  
-spira... Degli assassini al guardo l'avel mi cele\_rà di Carlo Magno... E gli elet\_

*p*

# Daphnis et Chloe Second Series

(1909-11)

Bass Clarinet in Bb

Maurice Ravel (1875-1937)

*Soli w/str.*  
*pp*

*w/w.w.*

**157** \*

*f*

**164** Same tempo  
*Soli w/str.*  
*pp*

**165**

*w/w.w.*

**166**

**167** Solo  
*pp*

*p*

Same tempo

**170** Solo  
*p*

*Animé*

**198** *w/w.w.*  
*mf*

Same tempo  
*tutti*  
*f*

Same tempo  
*tutti*  
*p*

*2*

203

*f* *ff*

Animé *Soli w/fls,obs,cls.* 206 2 *tutti*

*mf* *f* *p* *ff*

207

*f* *mf* *f* *f* *f*

*f* *p sub.* *f*

209

*mf* *ff*

*fff*

*p*

210 2 Solo w/celli

*pp*

Same tempo *w/celli*

*pp*

213

*p*

214 Same tempo *w/bsns.*

*p*

*tutti*

*tutti*

216 *tutti* *p*

217 *ff* *ff*

218 *w/bsn.*

219

220 *tutti* *ff*

221 *p* *mf*

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\* The G# key may be held down on instruments equipped with the articulated C# - G#.

# La Valse

(1920)

Bass Clarinet in A and Bb

Maurice Ravel (1875-1937)

Mouv. de Valse viennoise

4 *Solo* *p*

in A

6 *Same tempo* *Solo* *p*

in A

# SINFONIA n. 8

D. SHOSTAKOVICH

Op. 65

431 Più mosso *ff* *pesante tenuto* Adagio *rit.*

437 *ff* *p* Allegretto Solo *p*

444 *ff* *p*

450 *ff* *p* *ff*

455 *ff* *p*

461 *ff* *p* *ppp*

467 *dim.* *p* *ppp* tranquillo *M* *tacet al Fine* 21

Detailed description: This is a page of a musical score for the Bass Clarinet part of Shostakovich's Symphony No. 8, Op. 65. The score is written in bass clef with a key signature of one flat (B-flat major or D minor). It consists of seven staves of music. The first staff (measures 431-436) is marked 'Più mosso' and 'ff', with a first ending bracket and 'Adagio rit.' and 'pesante tenuto' markings. The second staff (measures 437-443) is marked 'Allegretto Solo' and 'p', with a double bar line and a '5' above it. The third staff (measures 444-449) is marked 'ff' and 'p'. The fourth staff (measures 450-454) is marked 'ff', 'p', and 'ff'. The fifth staff (measures 455-460) is marked 'ff' and 'p'. The sixth staff (measures 461-466) is marked 'ff', 'p', and 'ppp'. The seventh staff (measures 467-468) is marked 'dim.', 'p', and 'ppp', and ends with 'tranquillo', a first ending bracket, and 'tacet al Fine'. The number '21' is written at the end of the staff.

CLARINETTO BASSO

# Concerto per Violino

D. Sostakovic

iu B

[23] Allegro  $\text{♩} = 104$

Musical score for Bass Clarinet, measures 23-24. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. Measure 23 begins with a dynamic marking of *mp*. The music consists of eighth and sixteenth notes, some beamed together. Measure 24 starts with a dynamic marking of *f* and includes a slur over a group of notes. The score ends with a large bracket indicating the end of the section.

[57] Cl. bassa

$\frac{3}{8}$

Musical score for Bass Clarinet, measures 57-58. The score is written in bass clef with a key signature of two flats and a 3/8 time signature. Measure 57 begins with a dynamic marking of *f*. The music consists of eighth and sixteenth notes. Measure 58 ends with a dynamic marking of *f* and a large bracket indicating the end of the section.

BASSCLARINETTE

# Tristan und Isolde

II Atto

R. Wagner

*In LA*  
nor seppi fedel da l'onta a tesal. **ADAGIO** *var!* *dim.* Questo aver fatto

*In LA* **Solo** *f* *p*

credito? *p* *cres. f* *dim.* *p* *tra i*

*In LA*  
fidi il mio più fido *p* *1* il mio più

caro! *poco cres.*

*più cres.* *ff* *dim.* *p*

*p* *p cres.* *f*

per un detto *p*



Il Crepuscolo degli Dei

CLARINETTO BASSO

PRELUDIO

Molto tranquillo senza trascinare

in Si $\flat$  *p* *dolcissimo* *p* *Allegro* *p*

dim. *p* *pp* *in La* *pp*

ATTO PRIMO (SCENA I)  
Tempo comodo

in Si $\flat$  *p* *p* *poco f* *dim.* *p*

Il tempo ancora più ritenuto

*marc.* *p* *pp* *(SCENA II)*

SCENA III Allegro

*p* *p* *pp* *Molto moderato* *in La* *p* *più p* *pp*

ATTO SECONDO-PRELUDIO (SCENA I)  
Senza cambiamento sensibile del tempo un poco più comodo

in Si $\flat$  *p* *più p* *pp*

*(SCENA IV)* *p* *p* *p* *(SCENA V)* *più lento* *p* *poco f*

*p* *poco f* *dim.* *p* *poco p* *pp* *ten.* *cresc.* *f* *p* *cresc.* *p* *ten.*

ATTO TERZO (SCENA II)  
Moderato

in Si $\flat$  *p* *pp* *(SCENA III)* *Moderato come prima* *pp*

*pp* *pp* *Molto lento*

# SONATA No 9 "CORALE"

# BEEHOVEN

## SCHERZO

Molto vivace

in Do

in Do

I. *ff* *f* *f* *f* *f*

II.

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*f*

*f* *f* *f* *f* 5 *cresc.*

*f* *f* 1 *f*

*pp* *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 intervals and rests. The lower staff contains a bass line with similar rhythmic patterns. A *cresc.* marking is present in the lower staff towards the end of the system.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with a series of eighth notes. The lower staff contains a bass line with a steady eighth-note accompaniment. A first ending bracket labeled '1' spans across both staves.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with some rests. The lower staff has a bass line with rests and notes. A first ending bracket labeled '1' is present, with *pp* dynamics markings in both staves.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with rests. The lower staff has a bass line with rests and notes. A second ending bracket labeled '2' is present, with *pp* dynamics markings in both staves.

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

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with eighth notes.

Seventh system of musical notation, consisting of two staves. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with eighth notes.

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* *noir*

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

I.  
II. *p*

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 change to forte (*f*), then sforzando (*sf*), and finally diminuendo (*dim.*). There are fermatas over some notes.

Two musical staves, labeled I. and II. in the first measure. Both staves start with a piano (*p*) dynamic. The music features sixteenth-note patterns and slurs. A fermata is present over a note in the first staff. The second staff ends with a piano (*p*) dynamic.

Two musical staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a rhythmic accompaniment with sixteenth-note patterns and slurs.

Two musical staves. The upper staff has a melodic line with slurs and a piano-piano (*pp*) dynamic marking. The lower staff has a rhythmic accompaniment with slurs.



# SINFONIA FANTASTICA

H. BERLIOZ

18

II.  
*ppp*  
*cresc.*

*gradatamente*  
*ff*

# BARBIERE DI S. VIGLIA 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

opp. *pp*  
*cresc.*  
3 3 3 3

3

*cresc.*

*f*

*f* *f* *f*

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. 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. 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

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

## II. GIUOCO DELLE COPPIE

Allegro scherzando

25 1st Ob.

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* *p* 258 2 263 1 *pp*

Bsn.