

SYMPHONY No. 4

L. VAN BEETHOVEN, Op. 60

**Allegro vivace**  
**in B♭**

8

*p dolce*

*p dolce*

**Solo**

2

*sempre p*

*p dolce*

**Adagio**

8

**среще.**

ETP8C.

*p cantabile*

**PL**

**cre8c.**

**greco.**

13

CLARINETTO in Sib SINFONIA N° 4

L.V. BEETHOVEN

START

*p cantabile* *cresc.* I. II.

TERZO TEMPO  
Allegro vivace

in Sib *p* *sf* *p* *sf*

QUARTO TEMPO  
Allegro ma non troppo  
SOLO

in Sib *dolce*

END

Beethoven (van) L.- QUINTA SINFONIA  
PRIMO TEMPO

Allegro con brio

in Sib *p* *p* *cresc.*

SECONDO TEMPO  
Andante con moto

in Sib *dolce* *pp* *f* *dolce*

# 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)

418 L. in B dolce p

428 dolce 3

435 476 p

479 f 3 dolce f [p] f

486 [p] f dim. pp

Edition Peters Nr. 8661

31816

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2

## 2. Satz

Scene am Bach

Andante molto moto (♩ = 50)

69 L. in B p

72

75 cresc. p

## 3. Satz

Lustiges Zusammensein der Landleute

Allegro (♩ = 108)

114 L. in B dolce dolce

128 cresc. p

# Sinfonie Nr. 8

F-Dur/F major

## 3. Satz

L. van Beethoven  
op. 93

Tempo di Minuetto (♩ = 126)

48 I. in B

3

dolce cresc.

p

53

1

p

1

cresc.

2

f

61

p dolce cresc.

p

66

1

p dolce

p

cresc.

73

cresc.

p

dim.

p

# N. 8 Scena e Duetto di Romeo e Tebaldo

## Scena del Duetto

Maestoso.

in Sib

**START** *ten. assai* *ff* *a piacere* *di forza* *p* *sostenute a piacere*

12 *in tempo* *appoggiato stent.*

16 *appoggiato stent.*

19 *di forza ed a piacere* *lente* *3*

22 *stent.* *3*

26 *a piacere* *stent.* *lungheissima* *3*

28 *un po' sost.* *tr* *ten.* *in tempo* **5** **Recitativo**  
Deserto è i

**Primo Tempo** *a piacere* **END**

37 *luogo.*

43 *a piacere* *3* *3* *3*

47 **Andante** **Ravvivando un poco** *3* *3*

**Allegro** *pp* *all'ira e - strema che in me tu de - sti.* **13** **2** **10**

## Tänze aus Galanta

Zoltán Kodály

Lento (♩ = 54)  
poco più mosso

31 I. in A  
mf espr.

37 poco string.

45 Cadenza  
f poco a poco cresc.

p cresc. poco a poco

rall.

46

51

56

61

Andante maestoso ♩ = 76-80

p espr.

poco cresc.

pochiss. sost.

dim.

p

Allegro Poco meno mosso (♩ = 120)

I. in A 346

p grazioso

352

571 Andante maestoso ♩ = 72

p espr.

572

poco rubato

575

accel.

cresc.

sostenuto

pp

# Ein Sommernachtstraum

## Scherzo

Allegro vivace

F. Mendelssohn-Bartholdy  
op. 61

I. in B

*p*

II. in B

8

15

*dim.*

20

*p*

22

36

41

*p*

*tr*

99

*p*

101

108

131 I. in B 151

*p* *f* *sf* *dim.*

222 I. in B 258

*p* *p*

II. in B

261

269 379

*pp*

# SYMPHONY No. 3

Allegro un poco agitato: ("Scotch")

F. MENDELSSOHN, Op. 56

1 in A.

*pp* *sempre pp* *mf* *cresc.* *p* *sf* *cresc.* *sf* *cresc.* *sf*

Vivace non troppo.

in Bb 7

*p* *f* *cresc.* *sf* *cresc.* *f* *f* *f*



# SYMPHONY No. 4

"Italian"

F. MENDELSSOHN, Op. 90  
(1809-1847)

*Allegro vivace.*

1 in A.

*p*

*Andante con moto.*

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

*Saltarello.*  
*Presto.*

*pp* *pp*

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and triplets. Dynamics include *cresc.*

Second system of musical notation, continuing the complex rhythmic patterns. Dynamics include *p*, *cresc.*, and *p legg.*

Third system of musical notation, featuring treble and bass staves with complex rhythmic patterns and triplets. Dynamics include *p* and *cresc.*

Fourth system of musical notation, featuring treble and bass staves with complex rhythmic patterns and triplets. Dynamics include *tr*, *sf dim.*, and *sf*.

Fifth system of musical notation, featuring treble and bass staves with complex rhythmic patterns and triplets. Dynamics include *p* and *pp*.

Sixth system of musical notation, featuring treble and bass staves with complex rhythmic patterns and triplets. Dynamics include *dim.*, *p*, and *dim. pp*.

Seventh system of musical notation, featuring treble and bass staves with complex rhythmic patterns and triplets. Dynamics include *pp leggiero*.

Eighth system of musical notation, featuring treble and bass staves with complex rhythmic patterns and triplets. Dynamics include *cresc.*

W. A. MOZART - CLEMENZA DI TITO

No. 9. Aria  
Adagio

Clarinetto I

"PARTO MA TU BEN MIO"

7



8

Allegro

Clarinetto I

44 Ob. I

44 Ob. I

48

51 3

56 *libero*  
dolce

61 13

77 Viol. I

81

85 *libero*  
dolce  
pp  
calo

90 4  
Allegro assai  
6

+) Originallage

Clarinetto I

102 Ob. I

Handwritten: *mp*

Musical staff 102-105. Treble clef. Key signature: one flat. Measure 102 starts with a dynamic of *mp*. The staff contains eighth and sixteenth notes, with triplets in measures 103 and 104. Measure 105 ends with a *sim.* (sforzando) marking.

106

Musical staff 106-108. Treble clef. Continuation of the eighth-note pattern from the previous staff.

109

Handwritten: *+*

Musical staff 109-115. Treble clef. Measure 109 has a handwritten *+* above it. The staff continues with eighth notes and includes a 4-measure rest at the end.

116

(con la voce)

Musical staff 116-118. Treble clef. Measure 116 has a *sim.* marking. The staff features a melodic line with slurs and a 3-measure rest at the end.

119

Handwritten: *+*

Musical staff 119-121. Treble clef. Measure 119 has a handwritten *+* above it. The staff continues with eighth notes.

122

Musical staff 122-125. Treble clef. Measure 122 has a *1* above it. The staff contains eighth notes with slurs.

126

Handwritten: *Mf*

Musical staff 126-129. Treble clef. Measure 126 has a handwritten *Mf* below it. The staff includes eighth notes and a 3-measure rest.

130

Musical staff 130-132. Treble clef. Measure 130 has a *p* (piano) marking. The staff features eighth notes with slurs.

133

Handwritten: *Mf*

Musical staff 133-135. Treble clef. Measure 133 has a handwritten *Mf* below it. The staff continues with eighth notes and a 1-measure rest at the end.

+). Originallage

137

140 *p* *Cresc.*

143

Recitativo: *tacet*No. 10 Terzetto: *tacet*No. 11 Recitativo accompagnato: *tacet* *→ RITARDANDO*

No. 12 Quintetto con coro

Allegro

*IN 4* *f* *(Voc)*

*IN 2* *6* *1* *f* *Viol. I*

*IN 2* *18* *f* *mp* *Viol. I* *6* *Viol. I*

*31* *f* *1* *7* *1* *f*

*39* *1* *1* *f* *4* *f*

*48* *f* *1* *f* *1* *sf p* *2*

*55* *p* *cresc.* *f* *sf p* *sf p* *2* *2*

18

137

140

143

## Peter und der Wolf

Sergej Prokofieff

229 (20) Nervoso  $\text{♩} = 96$ 

in A

Flink kletterte die Katze auf den Baum.

233

accel.

236

*f precipitato*

239

*p*

## Tosca

3. Akt

Giacomo Puccini

Andante lento appassionato

(11)

in A sostenendo

*P dolciss. vagamente*

*rit. rubando*

*mf stentate*

## 13

4

[illegible]

G. ROSSINI - BARBIERE DI  
Clarinet I - II  
SIVIGLIA

49

Fin 2

CL IN DO

VIVACE

Handwritten musical score for Clarinet I and II, measures 91-95. The score is written for two staves (I and II) and includes fingerings and dynamics. The tempo is marked VIVACE. The key signature is one flat (B-flat). The time signature is 2/4. The score includes measures 91, 92, 93, 94, and 95. Measure 91 starts with a piano (p) dynamic. Measure 92 has a boxed measure number 92. Measure 93 has a boxed measure number 93 and a piano (p) dynamic. Measure 94 has a crescendo (cres.) marking. Measure 95 ends with a 3-measure rest.

Handwritten musical score for Clarinet I and II, measures 91-95. The score is written for two staves (I and II) and includes fingerings and dynamics. The tempo is marked VIVACE. The key signature is one flat (B-flat). The time signature is 2/4. The score includes measures 91, 92, 93, 94, and 95. Measure 91 starts with a piano (p) dynamic. Measure 92 has a boxed measure number 92. Measure 93 has a boxed measure number 93 and a piano (p) dynamic. Measure 94 has a crescendo (cres.) marking. Measure 95 ends with a 3-measure rest.

*p* *cres.*

*f* *3*

94 *f*

*STACCATO*

The musical score consists of six systems of staves. The first system shows a piano (*p*) dynamic and a crescendo (*cres.*) marking. The second system includes a forte (*f*) dynamic and a triplet (*3*) marking. The third system continues the melodic and harmonic development. The fourth system features a section marker '94' and a forte (*f*) dynamic. The fifth system is marked 'STACCATO' and shows a change in articulation. The sixth system concludes the page with further melodic and harmonic notation.

Clarinet I - II

51

*sf* *acc*

This musical score is for Clarinet I and II, spanning measures 95 to 100. The notation is written on six staves, with the first two staves for Clarinet I and the remaining four for Clarinet II. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features a variety of musical elements: 

- Measures 95-96:** Both parts play a series of eighth-note runs. Clarinet I has a *sf* (sforzando) and *acc* (accent) marking above the first measure.
- Measure 97:** Clarinet I continues with eighth-note runs, while Clarinet II plays a series of eighth notes. A *f* (forte) marking is present.
- Measure 98:** Clarinet I plays a series of eighth notes, and Clarinet II plays a series of eighth notes. A *f* marking is present.
- Measure 99:** Clarinet I plays a series of eighth notes, and Clarinet II plays a series of eighth notes. A *f* marking is present.
- Measure 100:** Clarinet I plays a series of eighth notes, and Clarinet II plays a series of eighth notes. A *f* marking is present.

 The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like *f* (forte) and *sf* (sforzando), and articulation markings like *acc* (accent). The score is written in a standard musical notation style with a key signature of one flat and a time signature of 4/4.

**№ 2**

**IL BARBIERE DI SIVIGLIA**<sup>13</sup>  
G. ROSSINI

**CLARINETTO 2º**  
(in Do)

CLARINETTO 1º  
(in Do)

CLARINETTO 2º  
(in Do)

ALLEGRO VIVACE

31 vuota

cres. a poco

rinf.

ff

5

N° 12 TRCET

PRENDI IL FOGLIO

CLARINETTO 1° E 2°

IL BARBIERE DI SIVIGLIA

65

G. ROSSINI

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

CLARINETTO 1°  
(in Si b)

CLARINETTO 2°  
(in Si b)

ANDANTINO

ff Quale in - toppol

116

2 1

p mf

mf

2 1

117

p mf

Spie - gatevi 2

mf

118

p

2

Rossini — Semiramide Overture

2

Klarinette I

CL. IN LA

F Allegro

7 8 G 2

*f* *f* *p*

*cresc.* *f*

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

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

*Solo* *p* *p*

7 L 2

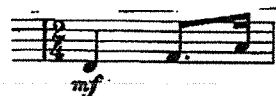
*mf* *cresc.*

M 3

# I. STRAVINSKY - "HISTOIRE DU SOLOAT."

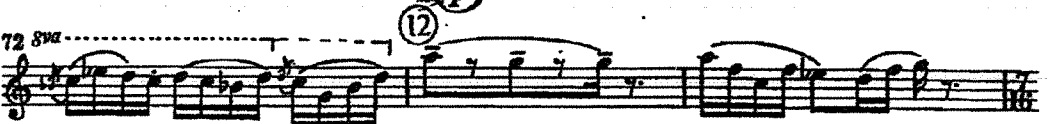
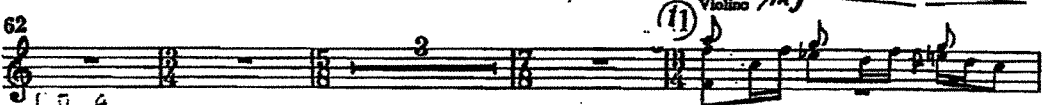
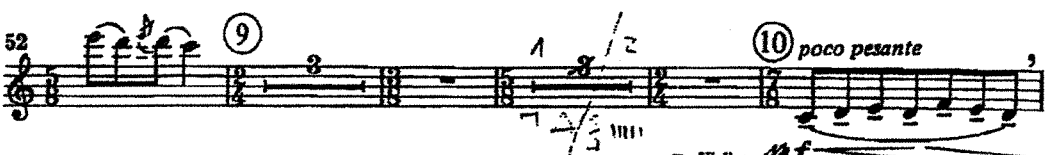
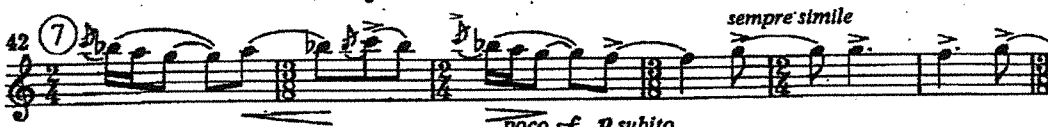
CLARINETTO IN LA.

$\text{♩} = 112$



①

$\text{♩} = 100$



CLARINETTO IN SIb

$\text{♩} = 138$

9 *8va*  
*ff* *poco meno f* ②

13 *ma marc.* *ff*

16 *poco meno ma marc. f* ③

20

24 *f*

28

*f* ①

51 ⑧ *8va* *f*

56

③

## Tschaikowsky P. - MOZARTIANA - SUITE

## VARIAZIONE I.



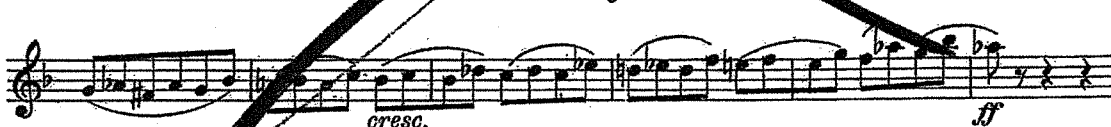
## VARIAZIONE IV.

SOLO



## Tschaikowsky P. - Suite del balletto « CASSE-NOISETTE »

Allegro giusto



3. Akt  
1. Szene

# Die Macht des Schicksals

Andante mosso

Giuseppe Verdi

60 I. in B

2

1

*p*

67

*cresc.*

74

1

*f*

82

*poco allarg.*

*a tempo*

87

92

98

102

105

*poco rall.*

107

*tr.*

# G. VERDI - TRAVIATA

## CLARINET I

20

### N° 6. SCENA VIOLETTA

**Adagio**  
In *S*  $\flat$  6

**Allegro**  
6 ed or si seriva a lui... **SOLO**

**Adagio**

*pp*

**Allegro**  
8

**RECITATIVO**  
6 t'ame-rà in ve-

**All° assai mosso**  
In *DO* 3 tu lo calma... **SOLI**

*p*

*Din...*

**9** **8** **43** *ff*

ad-di - o

28

G. VERDI  
LUISA MILLER  
SINFONIA

1/4

Allegro

CLARINETTO I

40

*ff*

*ff*

*f*

*f*

*f*

*p dolce*

*con molta espress.* *p dolce*

*p dolce*

*dim.*

*p*

*f*

*ff*

*ff*

*ff*

VUOTA

in D

LUISA MILLER

CL 3/4

3

Handwritten musical score for Luisa Miller, in D major, 3/4 time. The score consists of 12 staves of music, featuring various musical notations including notes, rests, and dynamic markings.

Key markings and features include:

- Dynamic markings:** *f* (forte), *p* (piano), *fz* (forzando).
- Tempo/Character:** *Allegro* (written above the first staff).
- Rehearsal Marks:** 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.
- Section Labels:** **VUOTE** (empty) appears above the 10th, 11th, and 12th staves.
- Key Signature:** D major (two sharps: F# and C#).
- Time Signature:** 3/4.
- Staff 1:** Starts with a treble clef, key signature of D major, and tempo marking *Allegro*. It includes a forte (*f*) dynamic and a rehearsal mark 1.
- Staff 2:** Continues the melody, featuring a forte (*f*) dynamic and a rehearsal mark 2.
- Staff 3:** Continues the melody, featuring a forte (*f*) dynamic and a rehearsal mark 3.
- Staff 4:** Continues the melody, featuring a forte (*f*) dynamic and a rehearsal mark 4.
- Staff 5:** Continues the melody, featuring a forte (*f*) dynamic and a rehearsal mark 5.
- Staff 6:** Continues the melody, featuring a forte (*f*) dynamic and a rehearsal mark 6.
- Staff 7:** Continues the melody, featuring a forte (*f*) dynamic and a rehearsal mark 7.
- Staff 8:** Continues the melody, featuring a forte (*f*) dynamic and a rehearsal mark 8.
- Staff 9:** Continues the melody, featuring a forte (*f*) dynamic and a rehearsal mark 9.
- Staff 10:** Continues the melody, featuring a forte (*f*) dynamic and a rehearsal mark 10. The word **VUOTE** appears above the staff.
- Staff 11:** Continues the melody, featuring a forte (*f*) dynamic and a rehearsal mark 11. The word **VUOTE** appears above the staff.
- Staff 12:** Continues the melody, featuring a forte (*f*) dynamic and a rehearsal mark 12. The word **VUOTE** appears above the staff.

4

## LUI SA MILLER

CL 4/4

31

Handwritten musical score for "LUI SA MILLER" in 4/4 time, page 31. The score is written on ten staves. The first staff is marked "H" and "pp". The second staff has "pp" markings. The third staff has "pp" markings. The fourth staff has "pp" markings. The fifth staff has "I" marking. The sixth staff has "4" and "ff" markings. The seventh staff has "L" and "f" markings. The eighth staff has "M" and "Poco più mosso" markings. The ninth staff has "ff" marking. The tenth staff has "p" markings.