

Concerto n°2 pour clarinette

-2ème mouvement

Carl Maria von WEBER

réduction pour ensemble à cordes et soliste : **Jacky Thérond**

Conducteur

Andante con moto

Clarinete Si^b Solo

Violon I

Violon II

Alto

Violoncelle

Contrebasse



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Concerto n°2 pour clarinette

6

Cl.Sib

6

VI. I

VI. II

Alt.

Vlc.

Ctb.

10

f *p* *pp*

f *p* *pp*

f *p* *pp*

f *p*

f *p*

13

Cl.Sib

13

VI. I

VI. II

Alt.

Vlc.

Ctb.

15

f *ff* *p*

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

Concerto n°2 pour clarinette

19 20

Cl.Sib

f pp p

VI. I

pp p

VI. II

pp p

Alt.

pp p

Vlc.

p

Ctb.

p

This musical system covers measures 19 and 20. The Clarinet in B-flat (Cl.Sib) part begins at measure 19 with a half note G4, followed by a quarter note A4, and then rests for the remainder of the system. Dynamic markings *f*, *pp*, and *p* are placed below the first three notes. The Violin I (VI. I) and Violin II (VI. II) parts enter at measure 19 with a half note G4. The Viola (Alt.) part also enters at measure 19 with a half note G4. The Violoncello (Vlc.) and Contrabasso (Ctb.) parts enter at measure 20 with a half note G3. The Violin I and II parts feature melodic lines with slurs and ties, while the Viola and Cello/Double Bass parts provide harmonic support with sustained notes and moving lines.

24 25

Cl.Sib

VI. I

VI. II

Alt.

Vlc.

Ctb.

This musical system covers measures 24 and 25. The Clarinet in B-flat (Cl.Sib) part is silent throughout this system. The Violin I (VI. I) and Violin II (VI. II) parts continue their melodic development with slurs and ties. The Viola (Alt.) part features a melodic line with slurs and ties. The Violoncello (Vlc.) and Contrabasso (Ctb.) parts provide harmonic support with sustained notes and moving lines. The system concludes with a final measure at measure 25.

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29 30

Cl.Sib *f*

VI. I *mf*

VI. II *mf*

Alt. *mf*

Vlc. *mf* pizz.

Ctb.

34 35

Cl.Sib *f* *dim.* *p*

VI. I *f* *p*

VI. II *f* *p*

Alt. *f* *p*

Vlc. *f*

Ctb.