

Score

Suite Rose

4 Etudes from 32 Etudes for Clarinet
by C. Rose

Arranged for 2 Clarinets
by Wesley Hall

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Suite Rose

I

C. Rose
arr. W. Hall

Moderato assai ♩ = 104

[illegible]

24

Cl. I *mf*

Cl. II

27

Cl. I *p* *dolce*

Cl. II *p*

31

Cl. I

Cl. II

35

Cl. I

Cl. II

40

Cl. I *mf*

Cl. II *mf*

44

Cl. I *f* risoluto

Cl. II *f* risoluto

48

Cl. I

Cl. II

II

Andante con moto ♩ = 108

Clarinet I in B $\flat$

Clarinet II in B $\flat$

5

Cl. I

Cl. II

9

Cl. I

Cl. II

13

Cl. I

Cl. II

16

Cl. I

Cl. II

19

Cl. I

Cl. II

22

a tempo

Cl. I

Cl. II

p

p

p

f

f

p

p

mf

mf

rit.

mp

p

p

26

Cl. I

Cl. II

f



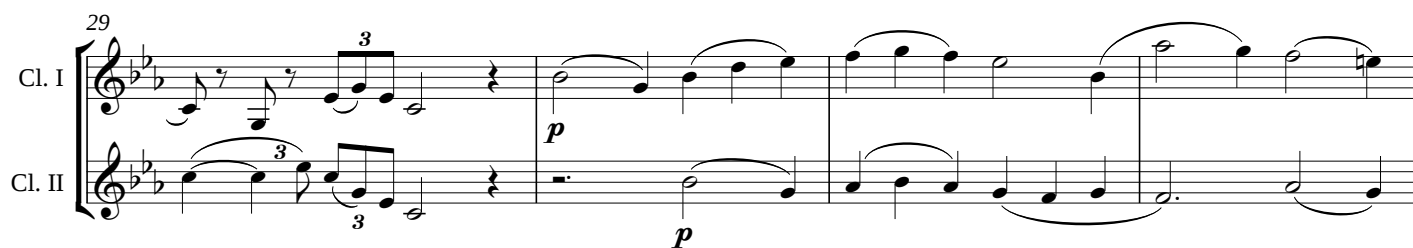
29

Cl. I

Cl. II

p

p



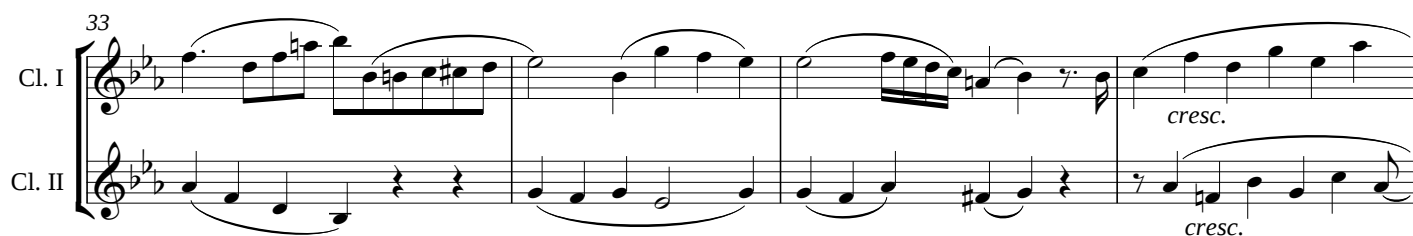
33

Cl. I

Cl. II

cresc.

cresc.



37

Cl. I

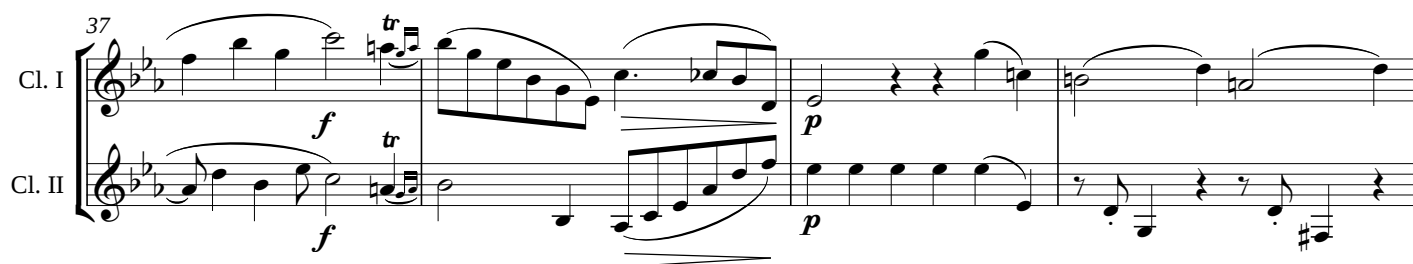
Cl. II

f

f

p

p



41

Cl. I

Cl. II



44

Cl. I

Cl. II

f

f



47

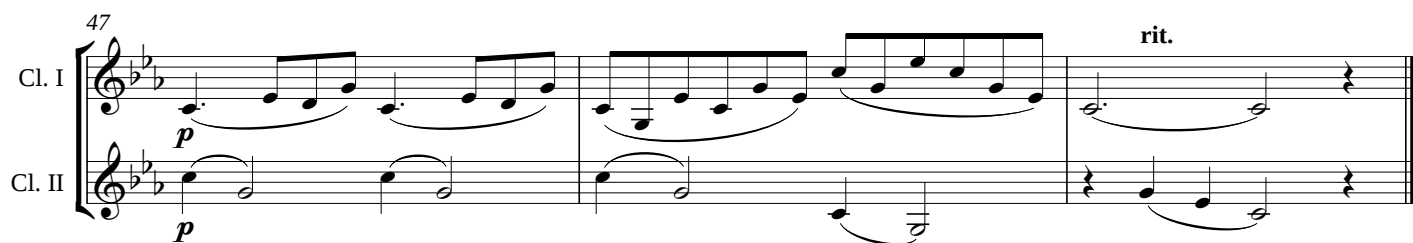
Cl. I

Cl. II

p

p

rit.



Clarinet I in B♭

Clarinet II in B♭

The image shows the first four measures of a musical score for two clarinets, Clarinet I and Clarinet II, both in B-flat. The music is written in 4/4 time. Clarinet I starts with a half note B-flat, followed by a quarter note A, and then a half note G. Clarinet II starts with a half note B-flat, followed by a quarter note A, and then a half note G. Both instruments play a series of eighth notes in the second measure, followed by a half note in the third measure, and a half note in the fourth measure. The score is written on two staves, with Clarinet I on the top staff and Clarinet II on the bottom staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure is marked with a 'p' (piano) dynamic. The second measure is marked with a 'p' (piano) dynamic. The third measure is marked with a 'p' (piano) dynamic. The fourth measure is marked with a 'p' (piano) dynamic.

Cl. I

Cl. II

mf

f

mf

9

Cl. I *mf*

Cl. II

Cl. I

Cl. II

17

f

tr

dim.

f

dim.

20

Cl. I

p

f

dim.

Cl. II

p

f

dim.

Clarinet I, measure 22: the trill and grace notes are omitted intentionally.

24 *rit.* **Tempo I** *p* *tr* *tr*

28

30

31 *tr* *dolce* *mfp*

33

36 *mfp*

39

Cl. I

Cl. II

This musical score is for two clarinets, Cl. I and Cl. II, spanning measures 24 to 39. The notation is in treble clef with a key signature of one flat (B-flat). Measure 24 begins with a 'rit.' (ritardando) marking, followed by a 'Tempo I' (return to tempo) marking. The first system (measures 24-27) features a melodic line in Cl. I with trills (tr) and a supporting line in Cl. II. Dynamics include piano (p). The second system (measures 28-29) continues the melodic development. The third system (measures 30-31) shows a more active Cl. II line. The fourth system (measures 31-32) includes a trill in Cl. I and a 'dolce' (sweet) marking in Cl. II. The fifth system (measures 33-34) continues the melodic flow. The sixth system (measures 35-36) features a 'mfp' (mezzo-forte piano) marking. The seventh system (measures 37-38) shows a melodic line in Cl. I. The final system (measures 39-40) concludes the passage with sustained notes in both parts.

IV

Allegro ♩ = 108

Clarinet I in B $\flat$

Clarinet II in B $\flat$

p

4

Cl. I

Cl. II

7

Cl. I

Cl. II

f

10

Cl. I

Cl. II

13

Cl. I

Cl. II

16

Cl. I

Cl. II

p

19

Cl. I

Cl. II

Detailed description of the musical score: The score is for two clarinets, I and II, in B-flat major and 4/4 time. The tempo is marked Allegro at 108 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of 19 measures. Measures 1-4: Clarinet I plays a melodic line with eighth and sixteenth notes, while Clarinet II plays a supporting line with eighth notes. Both start with a piano (p) dynamic. Measures 5-7: Clarinet I continues its melodic line, and Clarinet II plays a more active line with eighth notes. Measures 8-10: Clarinet I plays a melodic line, and Clarinet II plays a supporting line with eighth notes. Measures 11-13: Clarinet I plays a melodic line, and Clarinet II plays a supporting line with eighth notes. Measures 14-16: Clarinet I plays a melodic line, and Clarinet II plays a supporting line with eighth notes. Measures 17-19: Clarinet I plays a melodic line, and Clarinet II plays a supporting line with eighth notes. The score includes various musical notations such as dynamics (p, f), articulation (accents, slurs), and phrasing. The first system shows the initial entry of the clarinets with a piano (p) dynamic. The second system introduces a forte (f) dynamic for the second clarinet. The third system continues the development with slurs and accents. The fourth system shows a change in dynamics and phrasing. The fifth system features a piano (p) dynamic for the first clarinet. The sixth system continues the melodic and harmonic development. The seventh system shows a final phrase with a piano (p) dynamic for the first clarinet.

22

Cl. I

Cl. II

mf

mf

25

Cl. I

Cl. II

p

28

Cl. I

Cl. II

p

cresc.

cresc.

31

Cl. I

Cl. II

f

rit.

a tempo

p

p

34

Cl. I

Cl. II

f

f subito

37

Cl. I

Cl. II

40

Cl. I

Cl. II

Detailed description: This page contains a musical score for two clarinets, Cl. I and Cl. II, spanning measures 22 to 40. The key signature has one flat (B-flat). The score is written in a system of two staves per measure. Measure 22: Cl. I has a half note G4, a quarter note A4, and a half note G4. Cl. II has a continuous eighth-note pattern. Measure 25: Cl. I has a half note G4, a quarter note A4, and a half note G4. Cl. II has a continuous eighth-note pattern. Measure 28: Cl. I has a half note G4, a quarter note A4, and a half note G4. Cl. II has a continuous eighth-note pattern. Measure 31: Cl. I has a half note G4, a quarter note A4, and a half note G4. Cl. II has a continuous eighth-note pattern. Measure 34: Cl. I has a half note G4, a quarter note A4, and a half note G4. Cl. II has a continuous eighth-note pattern. Measure 37: Cl. I has a half note G4, a quarter note A4, and a half note G4. Cl. II has a continuous eighth-note pattern. Measure 40: Cl. I has a half note G4, a quarter note A4, and a half note G4. Cl. II has a continuous eighth-note pattern. Dynamics include *mf*, *p*, *f*, *cresc.*, *rit.*, *a tempo*, and *f subito*.