

# Concertpiece Nr. 1

2 Clarinets & Piano

**Felix Mendelssohn**

EMR 16003

Solo Stimme / Voix / Part: B<sup>b</sup>

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## Romantic Clarinets

Track N°	Titel / Title (Komponist / Composer)	Time	N° EMR Instrumental
1	Concertpiece N° 1 in f minor, opus 113 (Mendelssohn)	8'07	EMR 13863
2	Il Barbiere di Siviglia / Otello (Rossini / Weston)	3'45	-
3	Sonata (Poulenc)	6'08	-
4	Concertpiece N° 2 in d minor, opus 114 (Mendelssohn)	8'10	EMR 13864
5	Duetto (Crusell)	9'27	EMR 13862
6	Il Convegno (Ponchielli)	10'45	EMR 13861

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# Concertpiece Nr. 1

for 2 Clarinets and Piano *f*-minor opus 113

Felix Mendelssohn

**Allegro con fuoco**

1st Clarinet in B $\flat$  *f* *ad lib.* *f*

2nd Clarinet in B $\flat$  *f* *f*

Piano *f* *f*

6 **A** *ad lib.* *a tempo* *p* *p*

12 *cresc.* *cresc.* *f* *f* *p con espr.* *p*

16 **B** *pp*

20

Musical score for measures 20-23. The score is in 3/4 time with a key signature of three flats. It features a vocal line and a piano accompaniment. The vocal line starts with a half note, followed by quarter notes, and then eighth notes. The piano accompaniment consists of eighth-note chords in the right hand and a bass line in the left hand. Dynamics include *cresc.*, *f*, *sf*, and *p*. The piano part includes markings for *(sf) cresc.*, *(sim.)*, and *(sf)*.

24

Musical score for measures 24-28. The score continues with the vocal line and piano accompaniment. The vocal line features a series of eighth notes. The piano accompaniment has a steady eighth-note pattern. Dynamics include *sf* and *p*. The piano part includes markings for *(sf)* and *(sim.)*.

29

Musical score for measures 29-33. The score includes a *ritard.* (ritardando) marking above the vocal line in measure 29. A *C a tempo* marking is placed above the vocal line in measure 30. The vocal line has a half note followed by quarter notes. The piano accompaniment features a complex rhythmic pattern with eighth notes and sixteenth notes. Dynamics include *p*, *mf con espr.*, and *sf*. The piano part includes markings for *(sim.)*.

34

Musical score for measures 34-37. The score continues with the vocal line and piano accompaniment. The vocal line has a half note followed by quarter notes. The piano accompaniment has a steady eighth-note pattern. Dynamics include *sf* and *p*. The piano part includes markings for *p*.

38

Musical score for measures 38-42. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then enters with a melodic phrase marked *p più f sf*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *cresc.* and *f*.

43

Musical score for measures 43-46. Measure 43 is marked with a **D** chord symbol. The vocal line has a melodic phrase marked *f*. The piano accompaniment has a complex texture with chords and moving lines. Dynamics include *f*, *ff*, and *ad lib.*

47

Musical score for measures 47-50. Measure 47 is marked *a tempo*. The vocal line is mostly silent. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *fp* and *(cresc.)*.

51

Musical score for measures 51-54. Measure 51 is marked with a **E** chord symbol. The vocal line has melodic phrases marked *(Echo)* and *lento*. The piano accompaniment has a complex texture with chords and moving lines. Dynamics include *f*, *dim.*, *p*, *f*, *p*, *cresc.*, *f*, and *dim.*

attacca Andante

57 **Andante**

57 *p* *p*

62 *p* *p* *molto cresc.* *sf* *p* *molto cresc.* *sf* *p* *sf* *p*

67 **F** *con espr.*

72 *con grand espressione* *pp* *p* *pp* *p* *(cresc.)* *(pp)*

Detailed description of the musical score: The score is for a piano piece in 3/8 time, marked 'Andante'. It consists of four systems of music. The first system (measures 57-61) shows the piano part with a dynamic of *p* and a *sim.* marking. The second system (measures 62-66) features a *molto cresc.* leading to *sf* and *p* dynamics. The third system (measures 67-71) includes a first ending bracket and a *con espr.* marking. The fourth system (measures 72-76) is marked *con grand espressione* and includes *pp* and *p* dynamics, with a *(cresc.)* marking in the piano part.

77 2 G

*(p)* *(mp)* *mf* *sf*

82

*f* *pp* *(cresc. mf)* *(pp)*

87 H

*f* *p* *mf* *sf* *f* *p* *mf* *sf* *sf* *(p)* *(mp sub.)* *(sf)*

92

*f* *dolce con espr.* *(mf)* *p*

97

*sf* *ff* *p* *pp*

102 **I**

*f* *p* *mf*

107 *a tempo*

*p* *pp* *pp*

110

*pp* *pp* *pp* *pp* *pp* *attacca*



## Presto 114

Musical score for measures 114-119. The piece is in 8/8 time and G major. The first system shows the right hand with dynamics *mf* and *f*, and the left hand with *p* and *cresc.*. The second system shows the piano accompaniment with *p* and *mf* dynamics.

120 **J**

Musical score for measures 120-124. The right hand features a trill (*tr*) and the tempo marking *scherzando*. Dynamics include *f*, *ff*, and *p*. The piano accompaniment includes *f*, *cresc.*, *(sim.)*, and *fp*.

125

Musical score for measures 125-130. The right hand includes a trill (*tr*) and dynamics *pp*. The piano accompaniment includes *pp sub.* and *(sim.)*.

131 **K**

Musical score for measures 131-135. The right hand features dynamics *f* and *mf*. The piano accompaniment features *sf f* and *f* dynamics.

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