

Konzert N° 2

Clarinet & Piano

Arr.: Bertrand Moren

Eugen Reiche

EMR 33187

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Konzert N° 2

E♭ Major

Eugen Reiche

Arr.: Bertrand Moren

Allegro maestoso (♩ = 108)

B♭ Clarinet

Piano

4

7

10

13

Measures 16-20 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line has a fermata at the end of measure 16, followed by a measure rest, and then a final note in measure 20 marked with a forte *f* dynamic. The piano accompaniment features a trill in measure 17 and various chords and eighth notes throughout the system.

21

A

Measures 21-24 of the musical score, starting with section **A**. The vocal line begins with a half note, followed by eighth notes and a half note. The piano accompaniment starts with a forte *f* dynamic, featuring chords and eighth notes in the right hand, and a steady eighth-note pattern in the left hand.

25

Measures 25-28 of the musical score. The vocal line continues with eighth notes and a triplet in measure 28. The piano accompaniment features a dense texture of chords and eighth notes in the right hand, and a steady eighth-note pattern in the left hand.

29

Measures 29-31 of the musical score. The vocal line includes a piano *p* dynamic and triplet markings. The piano accompaniment also features a piano *p* dynamic and continues with eighth-note patterns in both hands.

32

Measures 32-35 of the musical score. The vocal line includes an *ad lib.* (ad libitum) marking. The piano accompaniment continues with eighth-note patterns in both hands.

35

Measures 35-38 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and features a melodic line with some grace notes. The piano accompaniment also starts with a forte (*f*) dynamic and includes a triplet of eighth notes in the right hand. The dynamic changes to mezzo-forte (*mf*) and *espress.* (expressive) in measure 37, where the right hand has a triplet of eighth notes. The system ends with a repeat sign.

39

Measures 39-42 of the musical score. A section marker 'B' is placed above measure 39. The vocal line begins with a piano (*p*) dynamic and *dolce* (sweet) marking. The piano accompaniment also starts with a piano (*p*) dynamic and *dolce* marking. The right hand features a triplet of eighth notes in measure 40. The system ends with a repeat sign.

43

Measures 43-46 of the musical score. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment also starts with a mezzo-forte (*mf*) dynamic. The right hand features a triplet of eighth notes in measure 44. The system ends with a repeat sign.

47

Measures 47-50 of the musical score. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic. The right hand features a triplet of eighth notes in measure 48. The system ends with a repeat sign.

51

Measures 51-54 of the musical score. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment also starts with a mezzo-forte (*mf*) dynamic. The right hand features a triplet of eighth notes in measure 52. The system ends with a repeat sign.

Measures 55-59 of a musical score. The system consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line features a melodic phrase starting on a half note, followed by eighth and sixteenth notes. The piano accompaniment has a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the final note of the vocal line in measure 59.

Measures 60-64 of a musical score. The system consists of a vocal line and a piano accompaniment. The key signature has two flats. The vocal line continues the melodic phrase. The piano accompaniment features a more active bass line with eighth-note patterns. A box containing the letter 'C' is located above the vocal line in measure 64. A fermata is placed over the final note of the vocal line in measure 64.

Measures 65-69 of a musical score. The system consists of a vocal line and a piano accompaniment. The key signature has two flats. The vocal line is marked *energico* and features a more active melodic line. The piano accompaniment is also marked *energico* and features a steady eighth-note bass line. A fermata is placed over the final note of the vocal line in measure 69.

Measures 70-73 of a musical score. The system consists of a vocal line and a piano accompaniment. The key signature has two flats. The vocal line is marked *ad lib.* and features a melodic phrase. The piano accompaniment features a steady eighth-note bass line. A fermata is placed over the final note of the vocal line in measure 73. The piano part includes triplets in measures 72 and 73.

Measures 74-78 of a musical score. The system consists of a vocal line and a piano accompaniment. The key signature has two flats. The vocal line features a melodic phrase with triplets. The piano accompaniment features a steady eighth-note bass line. A fermata is placed over the final note of the vocal line in measure 78.

77

78

79

80

D

81

82

83

84

85

86

87

88

89

90

91

Measures 93-97. The vocal line begins with a recitative-like melody marked *mf*. The piano accompaniment features a complex texture with a triplet in the bass line and a *f* dynamic marking.

Measures 98-101. The vocal line continues with a recitative-like melody. The piano accompaniment features a complex texture with a *f* dynamic marking.

Measures 102-104. The vocal line begins with an *ad lib.* marking. The piano accompaniment features a complex texture with a *p* dynamic marking.

Measures 105-108. The piano accompaniment features a complex texture with a *p* dynamic marking and a *dim.* marking.

Measures 109-112. The vocal line begins with a *p espress.* marking. The piano accompaniment features a complex texture with a *p espress.* marking.

112

115

118

121

124

G

poco string.

ff *energico*

ff

a tempo

mf dolce *tr*

p *tr*

H

f pesante *mf*

142

143

144

145

146

147

148

I

p espress.

legato

p con ped.

149

150

150

151

Measures 151-152. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 151 features a long melodic line in the treble staff with a slur over the first four notes, followed by a series of eighth notes. The right hand in the piano part plays a continuous eighth-note pattern with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. The left hand plays a series of chords: F#4-C#5, F#4-C#5-G#4, F#4-C#5-G#4, and F#4-C#5-G#4.

Measures 153-154. Measure 153 continues the melodic line in the treble staff with a slur over the first four notes, followed by a series of eighth notes. The right hand in the piano part continues the eighth-note pattern with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. The left hand plays a series of chords: F#4-C#5, F#4-C#5-G#4, F#4-C#5-G#4, and F#4-C#5-G#4.

Measures 155-156. Measure 155 continues the melodic line in the treble staff with a slur over the first four notes, followed by a series of eighth notes. The right hand in the piano part continues the eighth-note pattern with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. The left hand plays a series of chords: F#4-C#5, F#4-C#5-G#4, F#4-C#5-G#4, and F#4-C#5-G#4.

Measures 157-158. Measure 157 continues the melodic line in the treble staff with a slur over the first four notes, followed by a series of eighth notes. The right hand in the piano part continues the eighth-note pattern with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. The left hand plays a series of chords: F#4-C#5, F#4-C#5-G#4, F#4-C#5-G#4, and F#4-C#5-G#4.

Measures 159-160. Measure 159 continues the melodic line in the treble staff with a slur over the first four notes, followed by a series of eighth notes. The right hand in the piano part continues the eighth-note pattern with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. The left hand plays a series of chords: F#4-C#5, F#4-C#5-G#4, F#4-C#5-G#4, and F#4-C#5-G#4.

156

pp

157

pp

158

pp

159

cresc.

160

cresc.

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