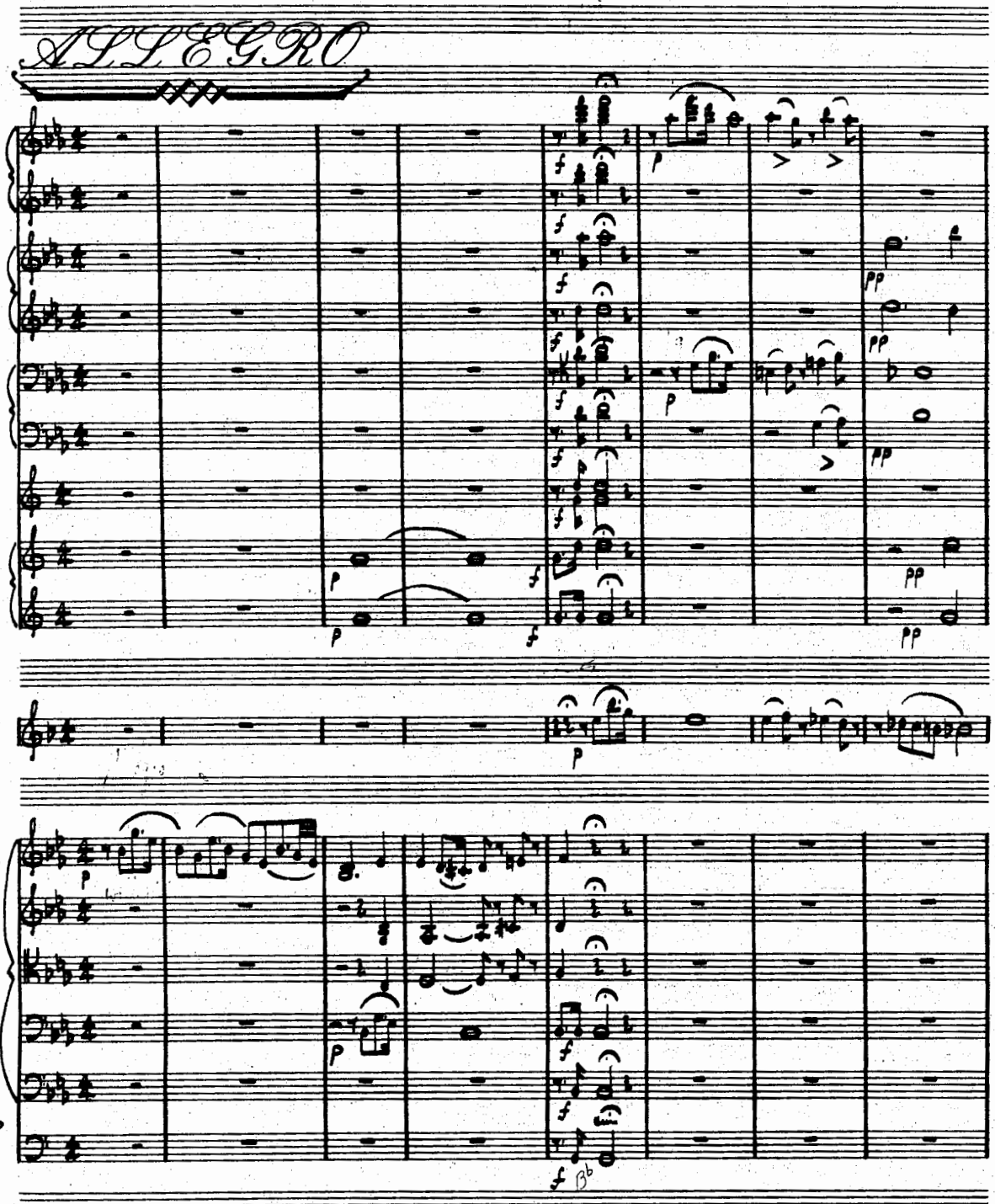
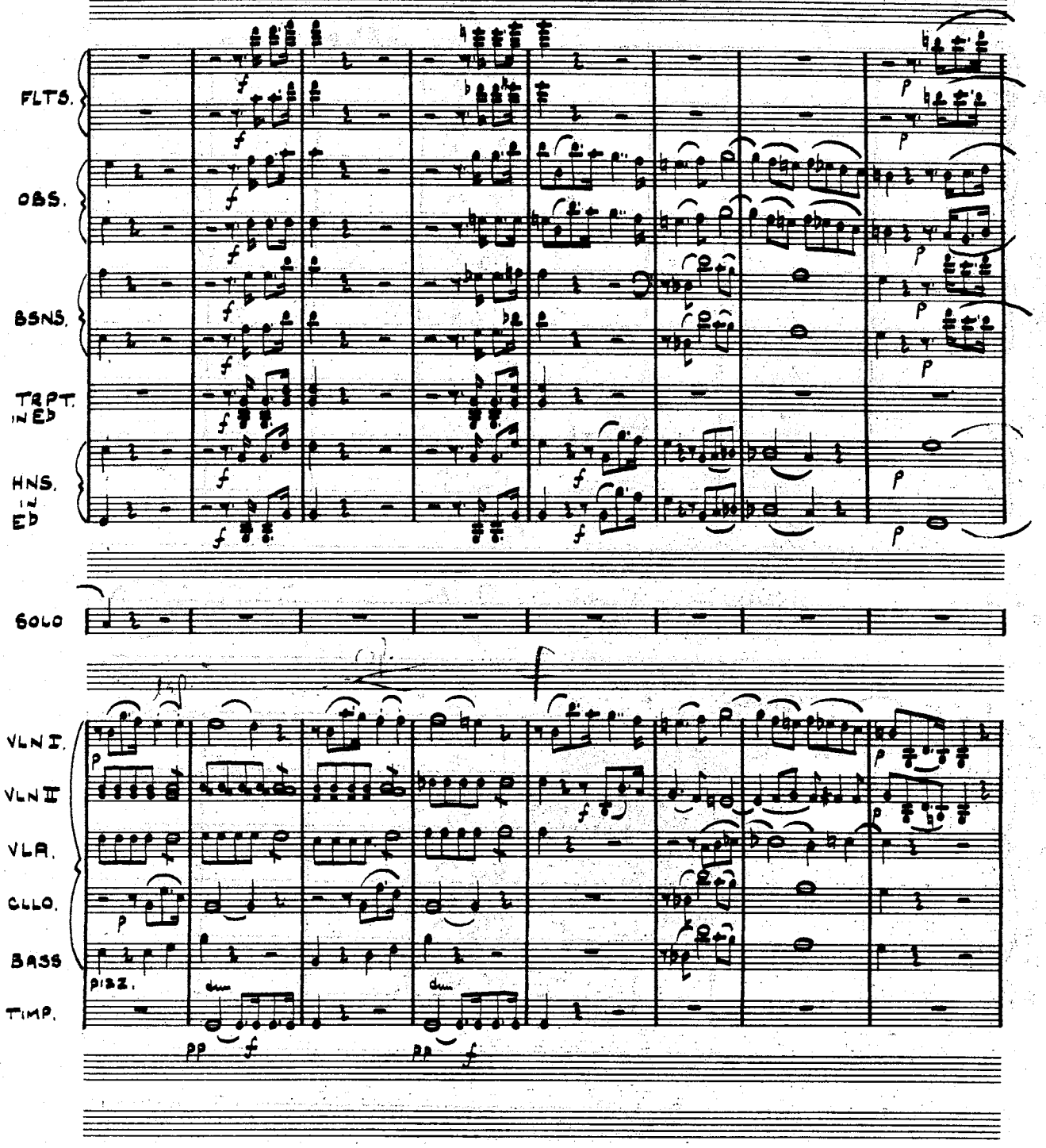


1833 - Handwritten by Henry Lazarus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VLN II
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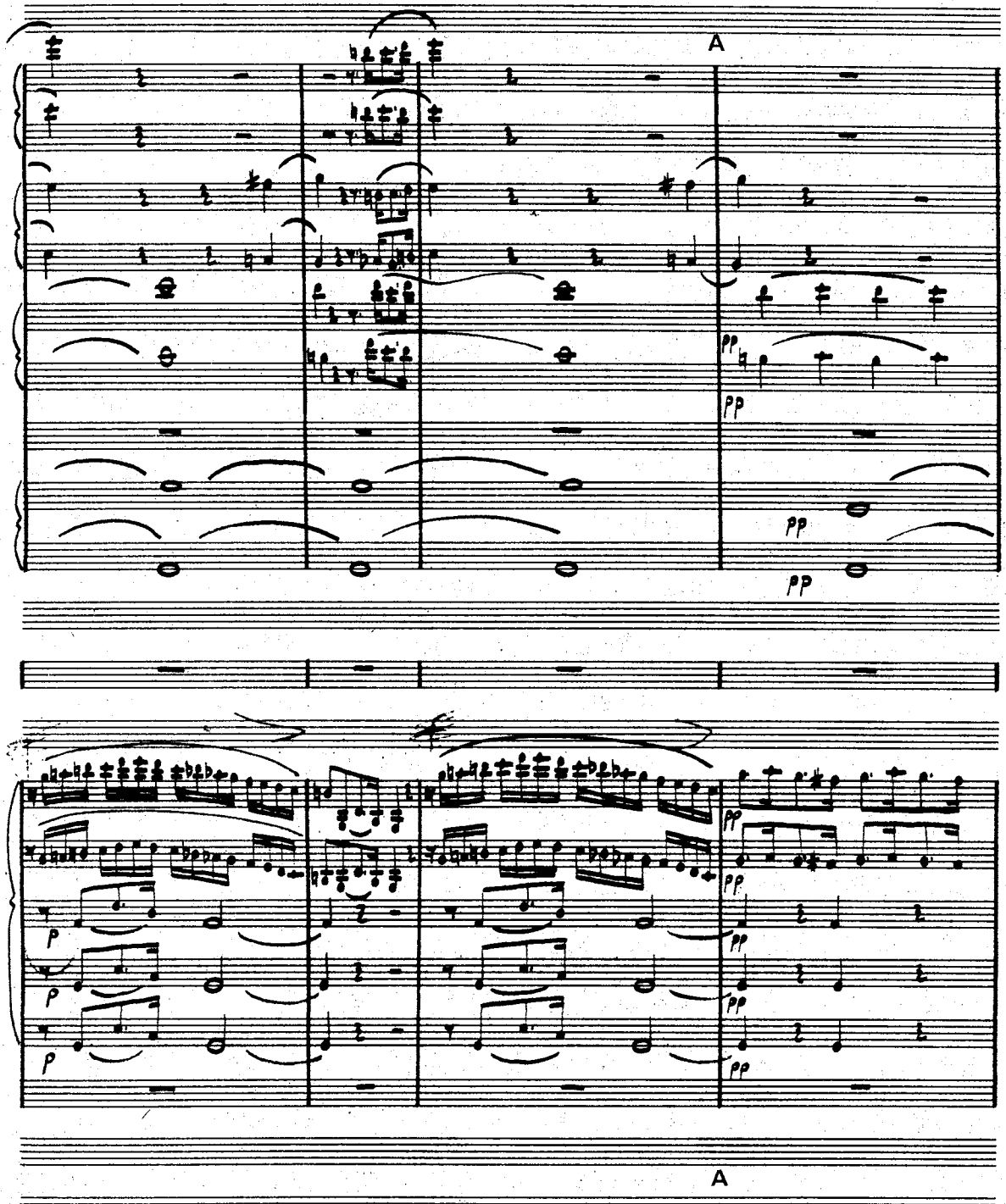
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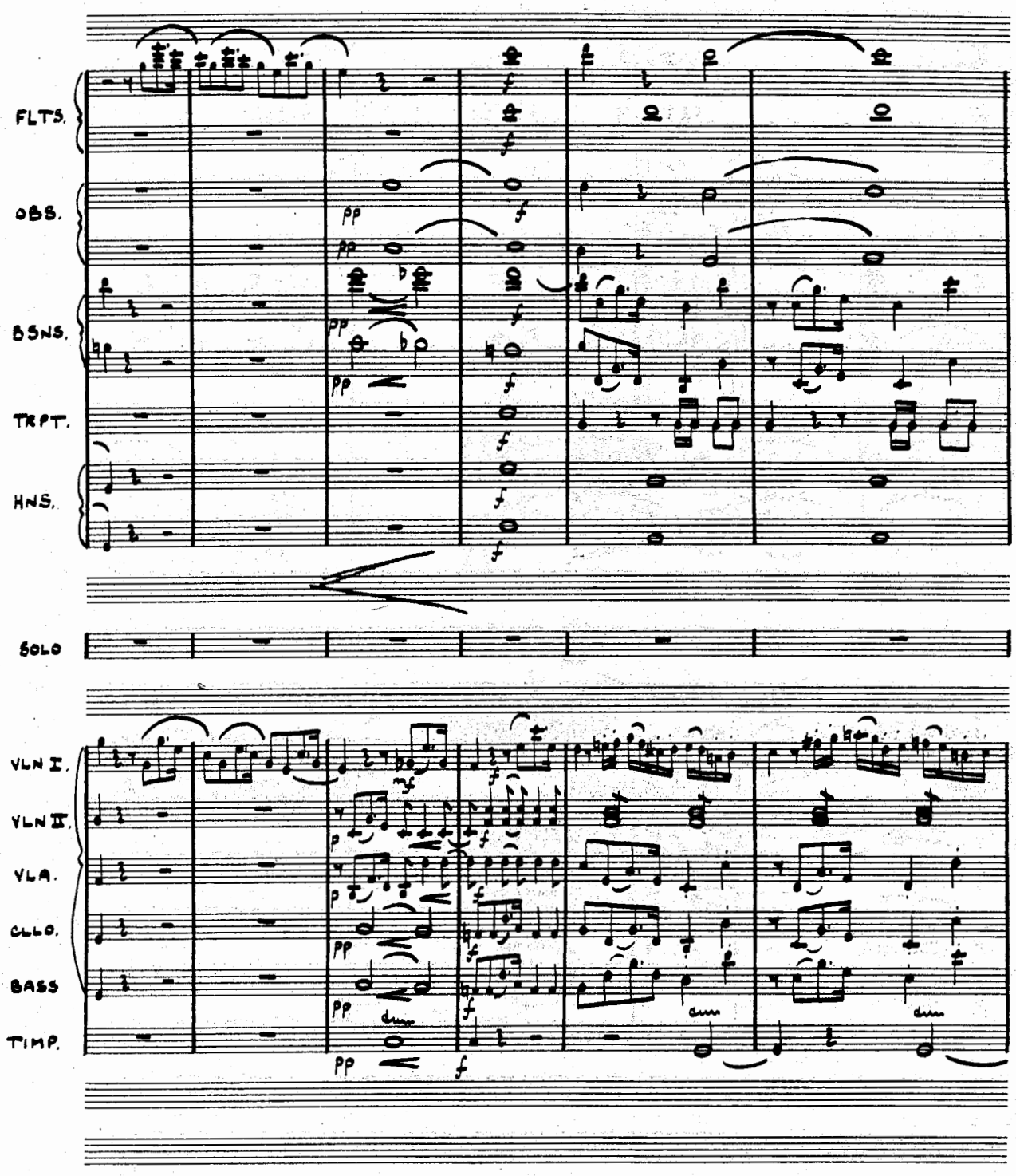
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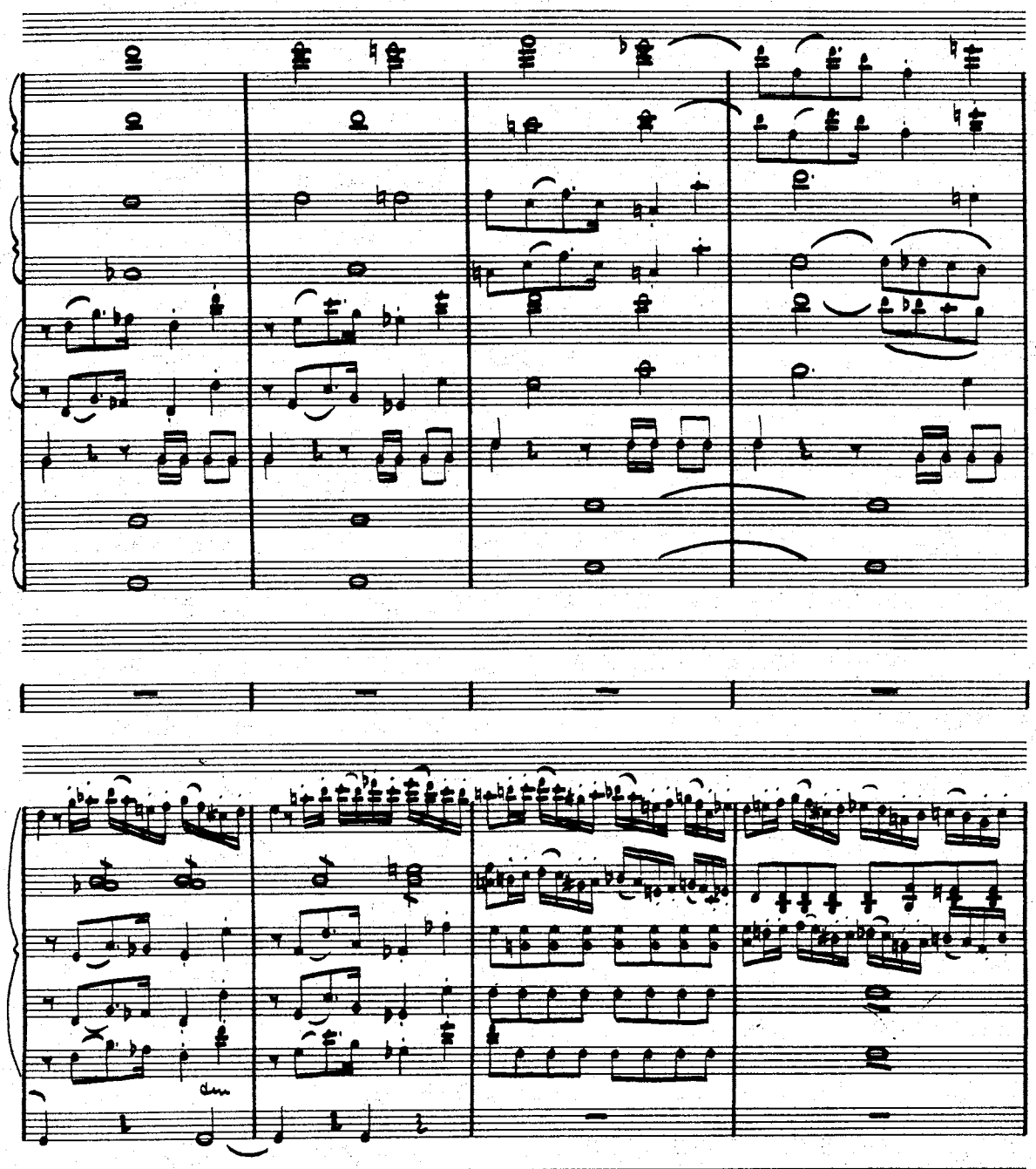

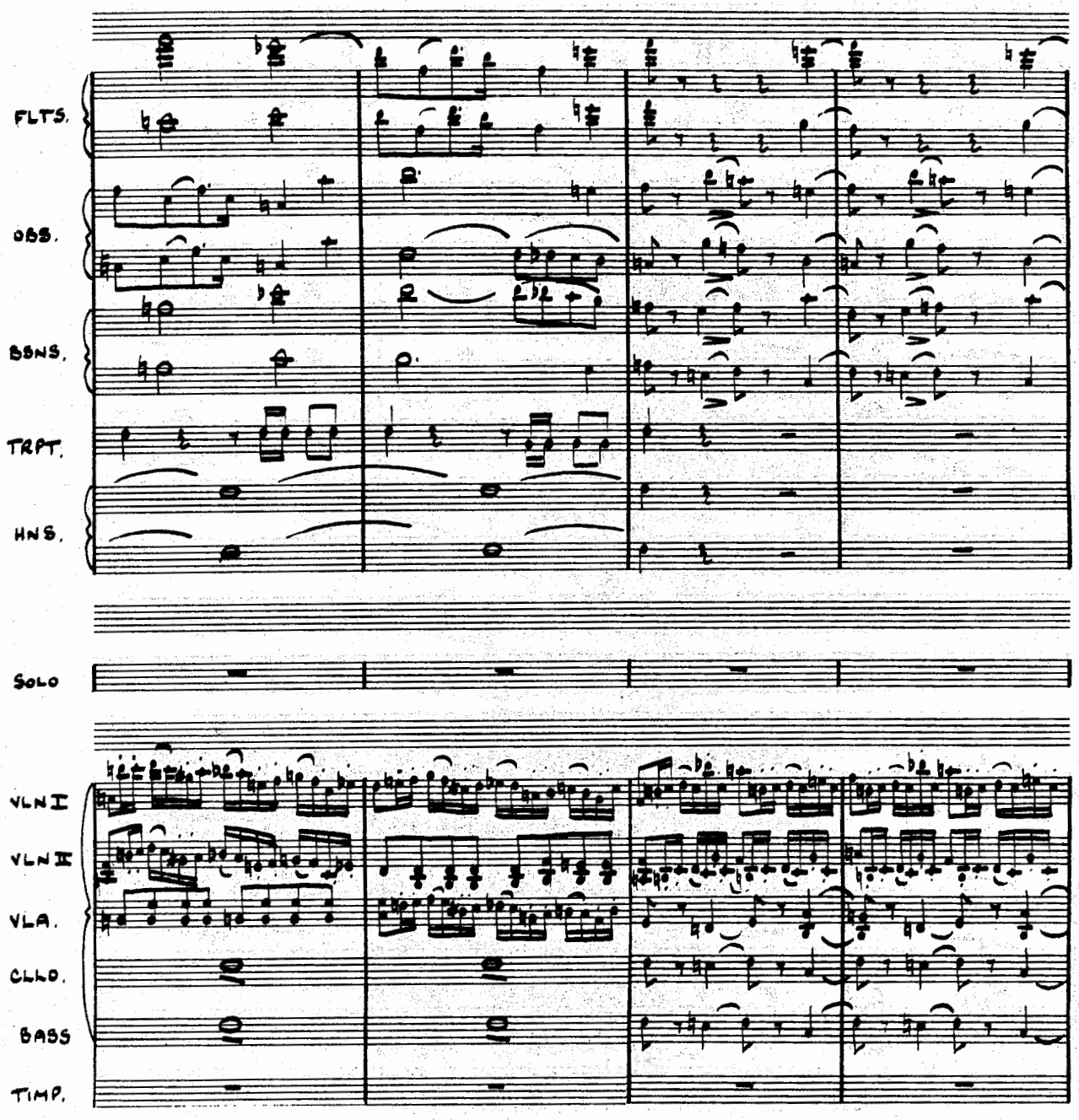
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PIZZ
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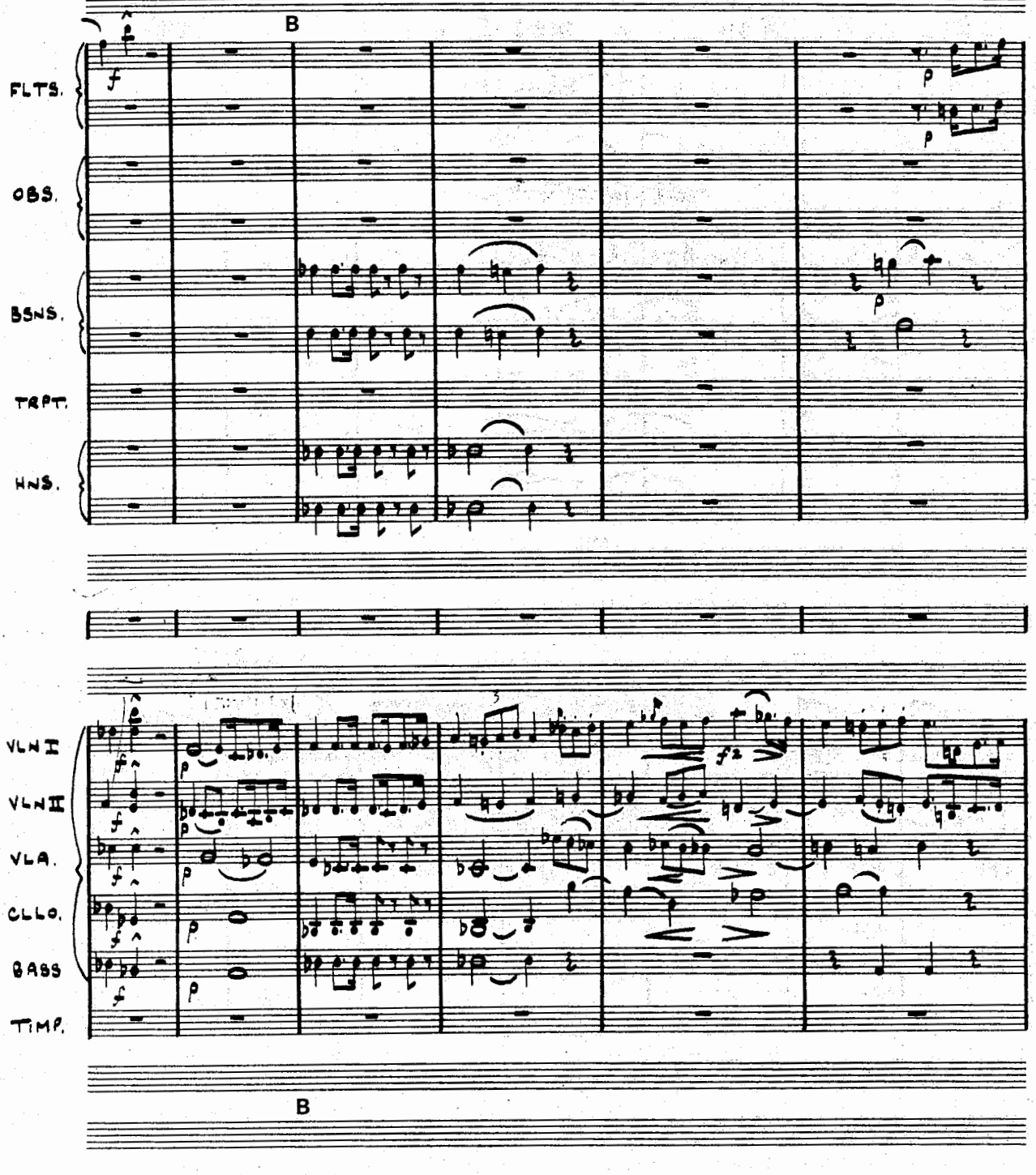
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BASS
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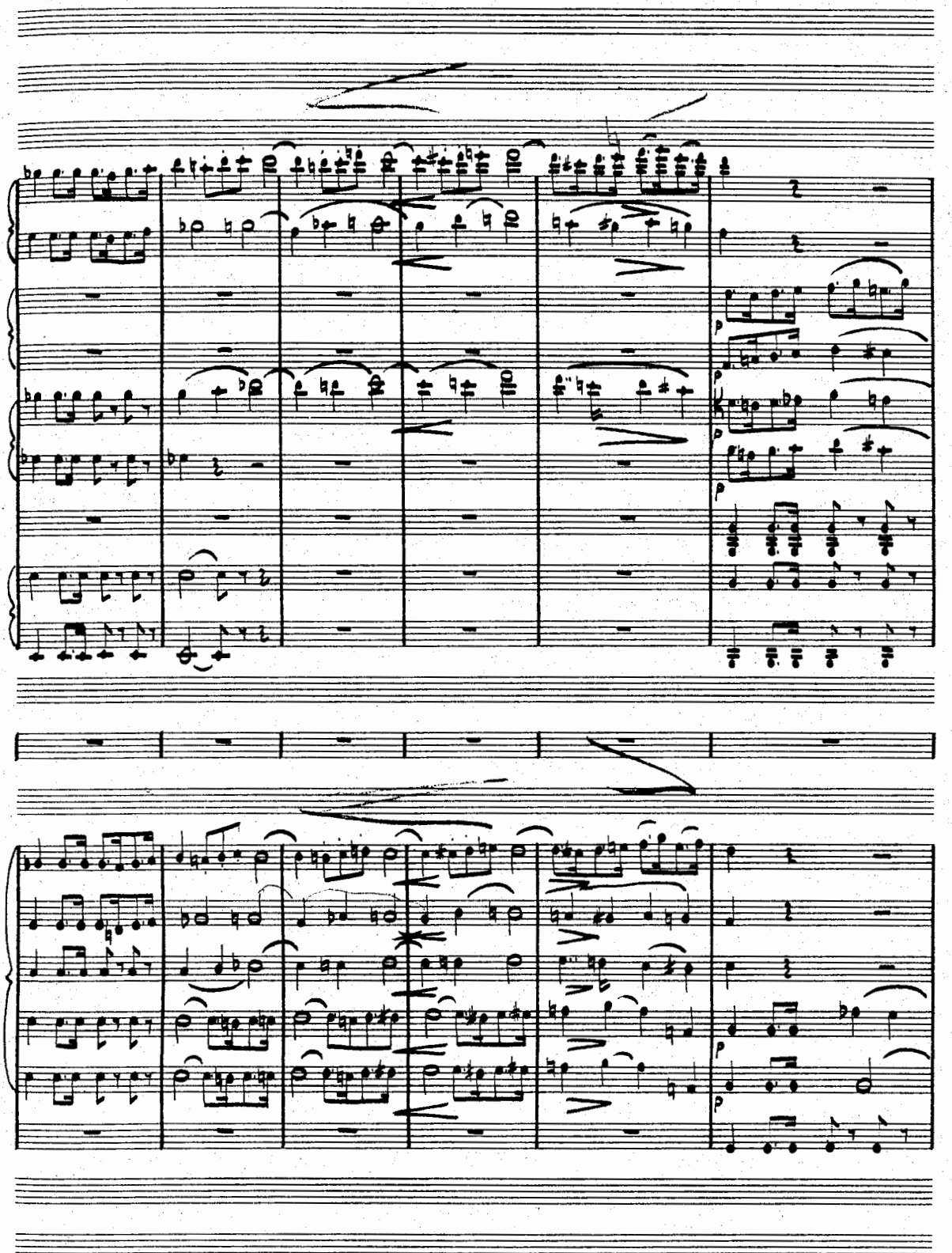

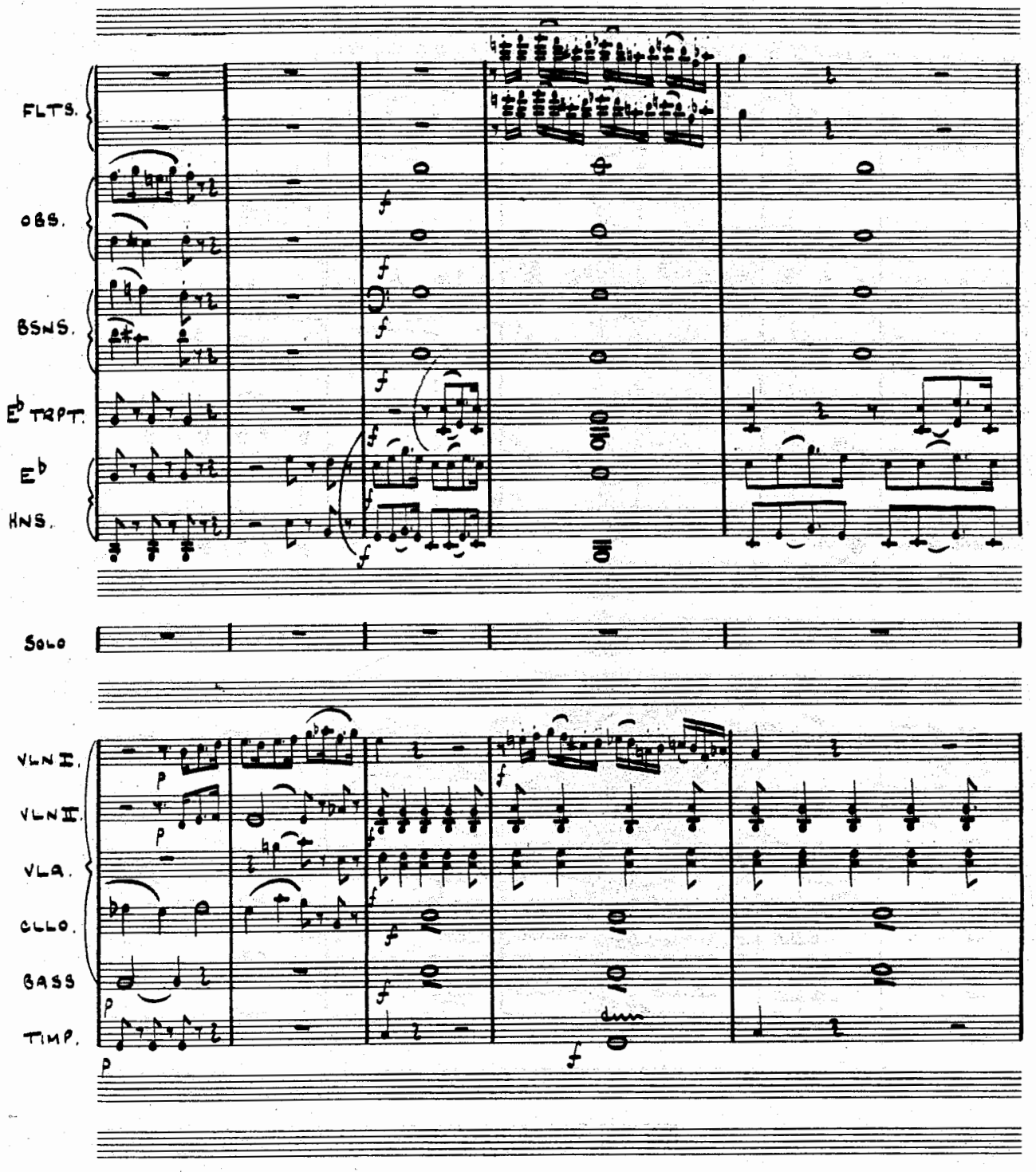
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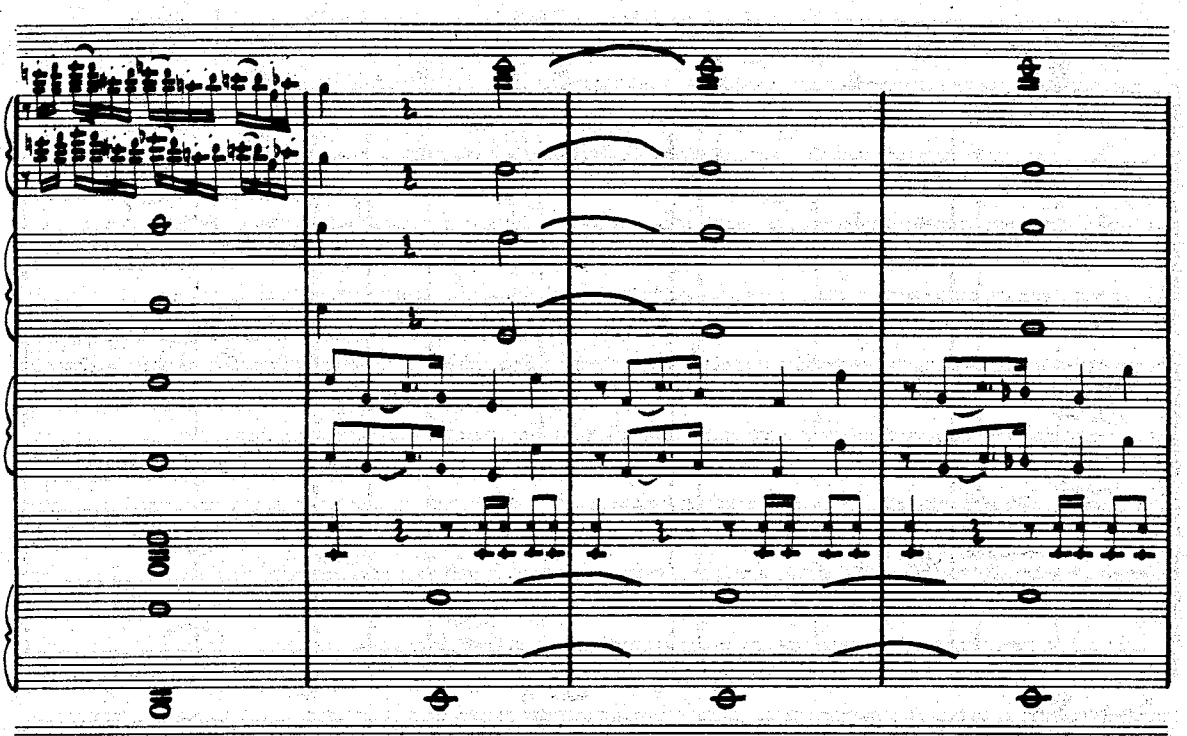

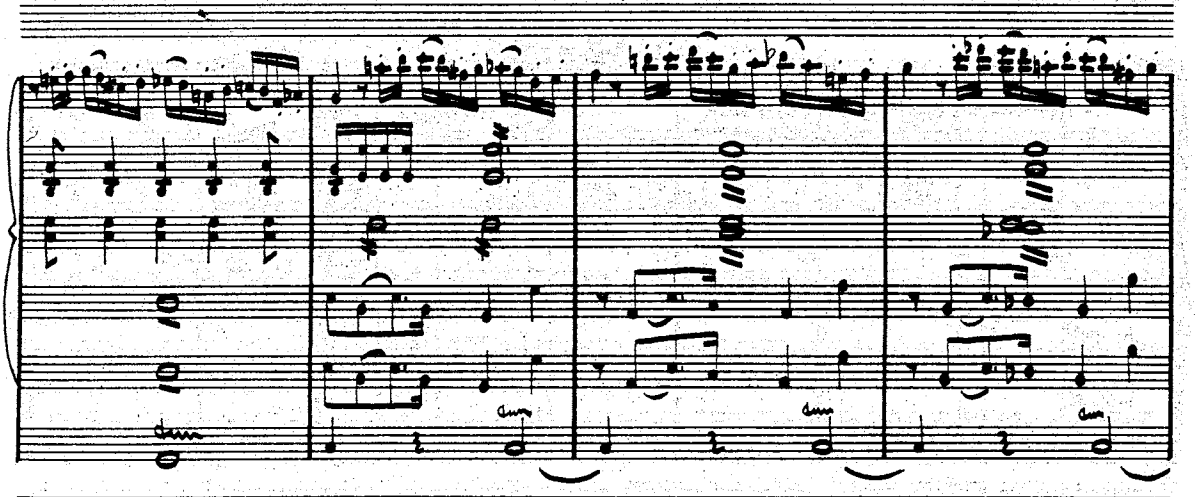

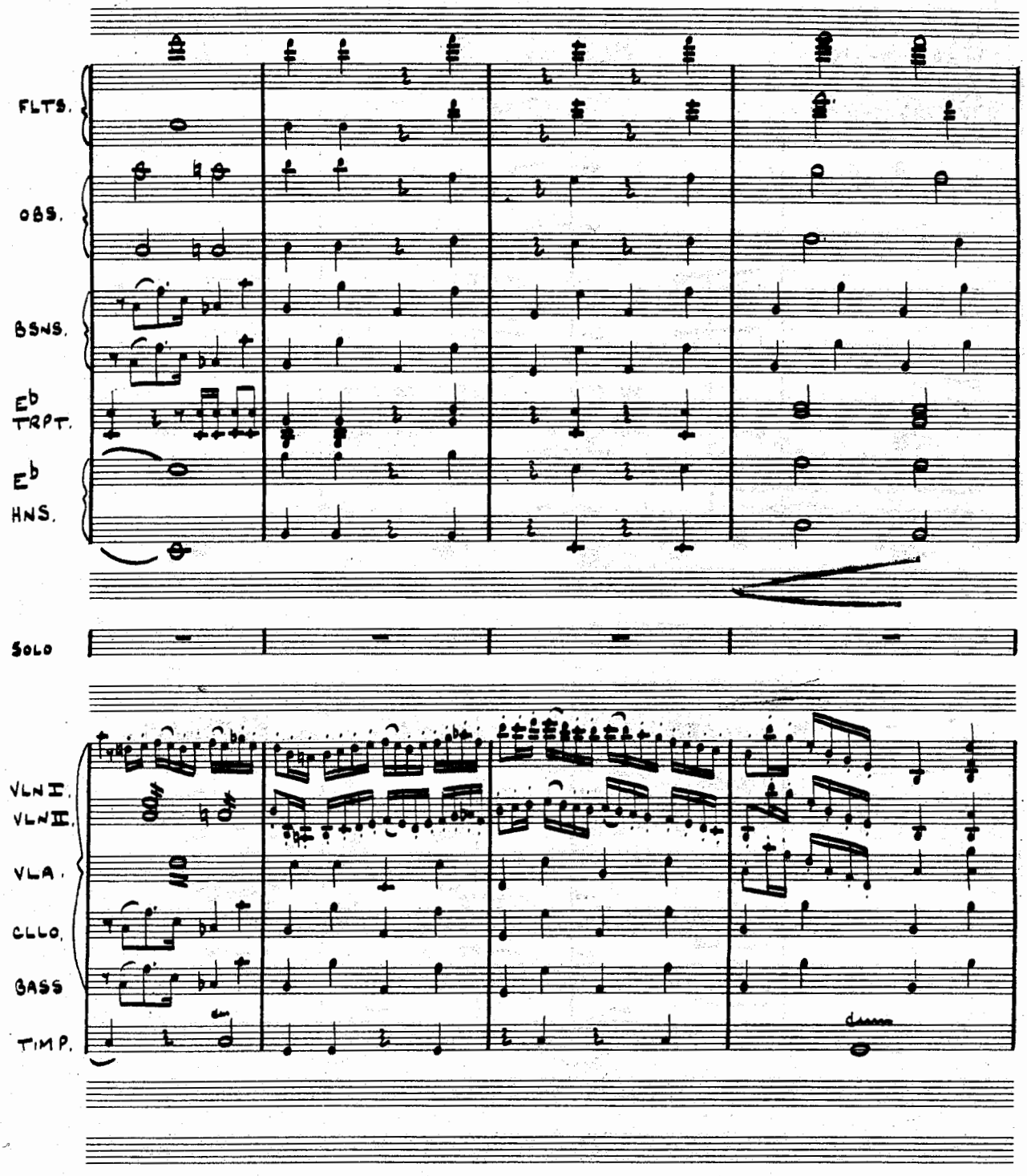
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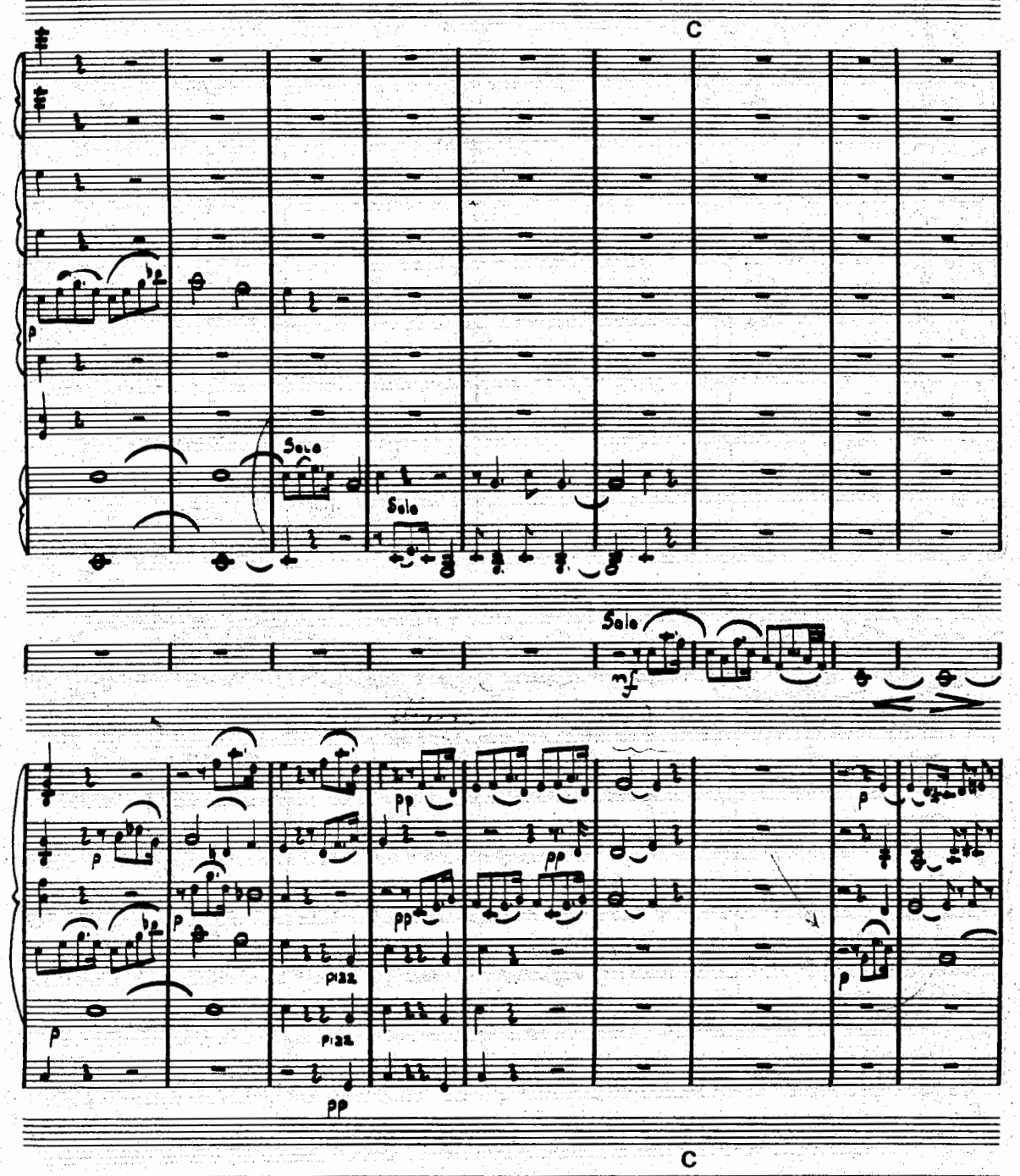
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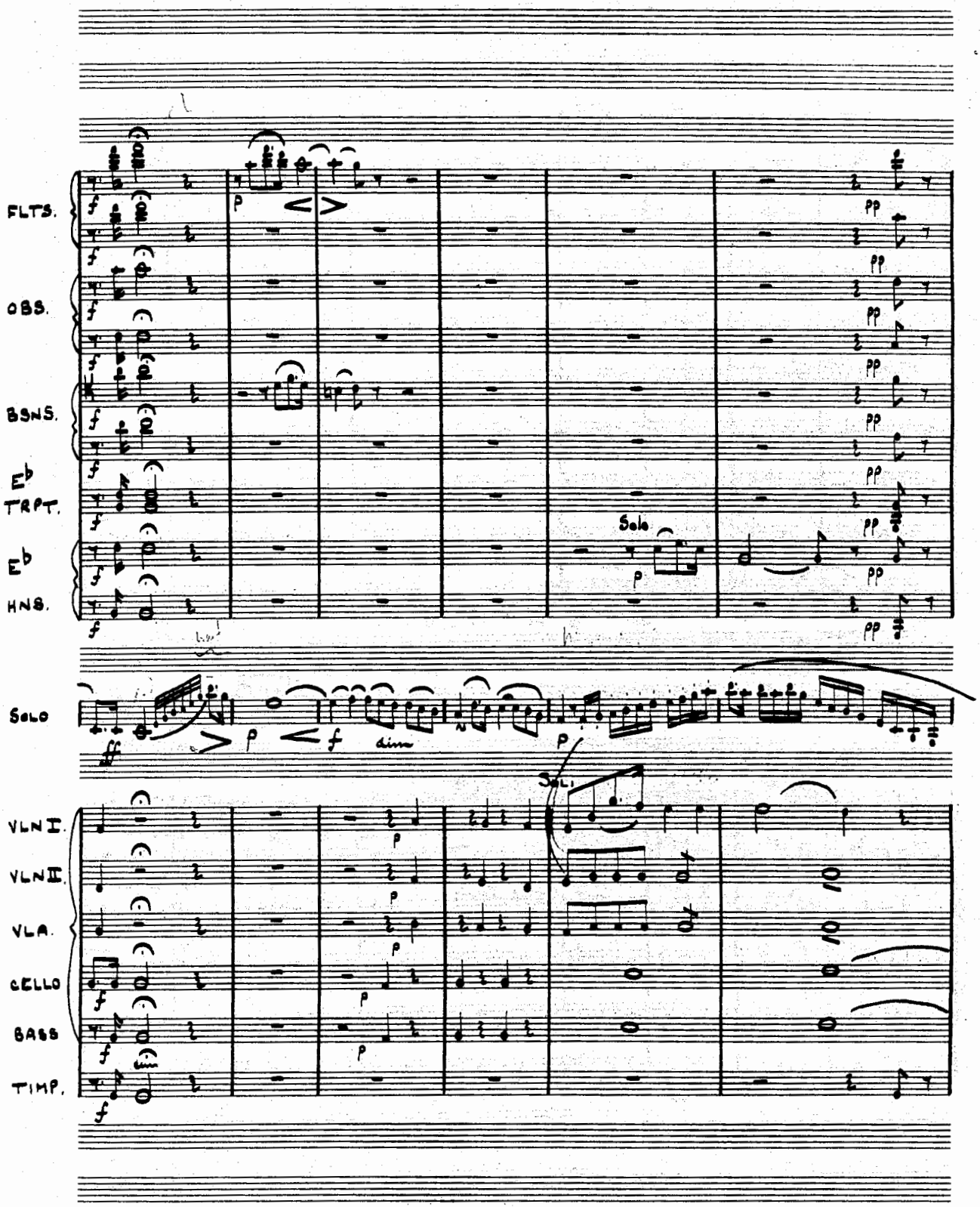
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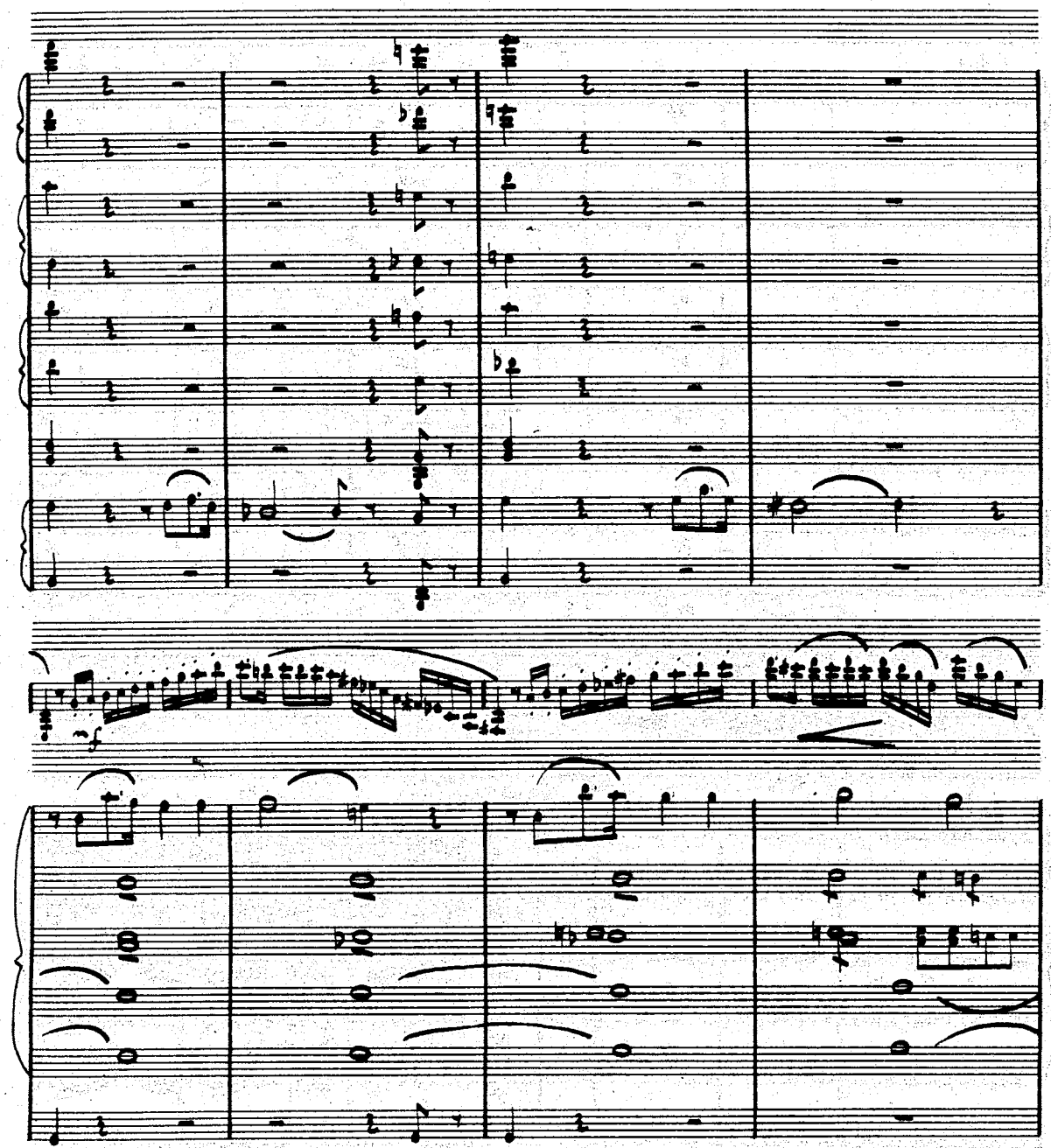

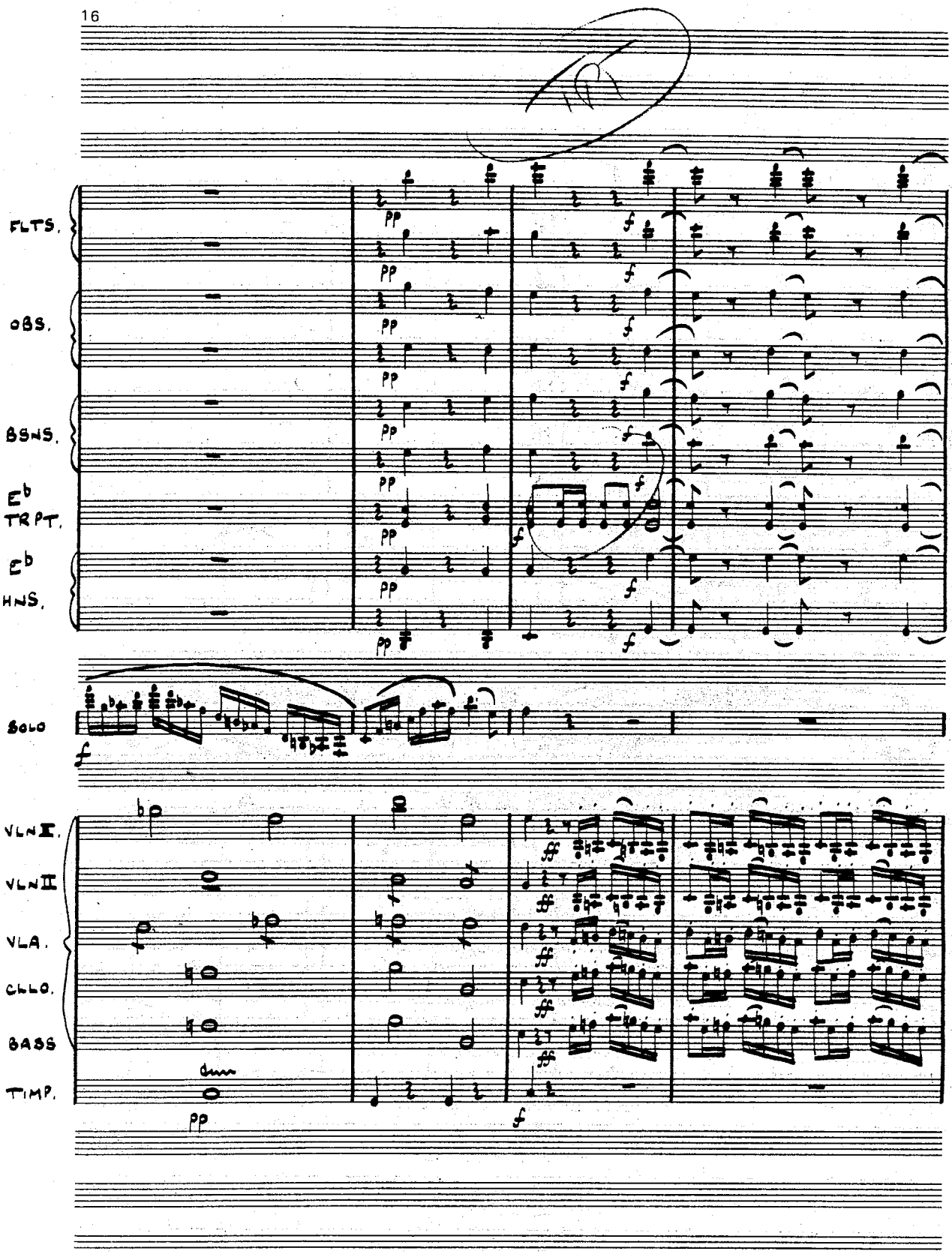
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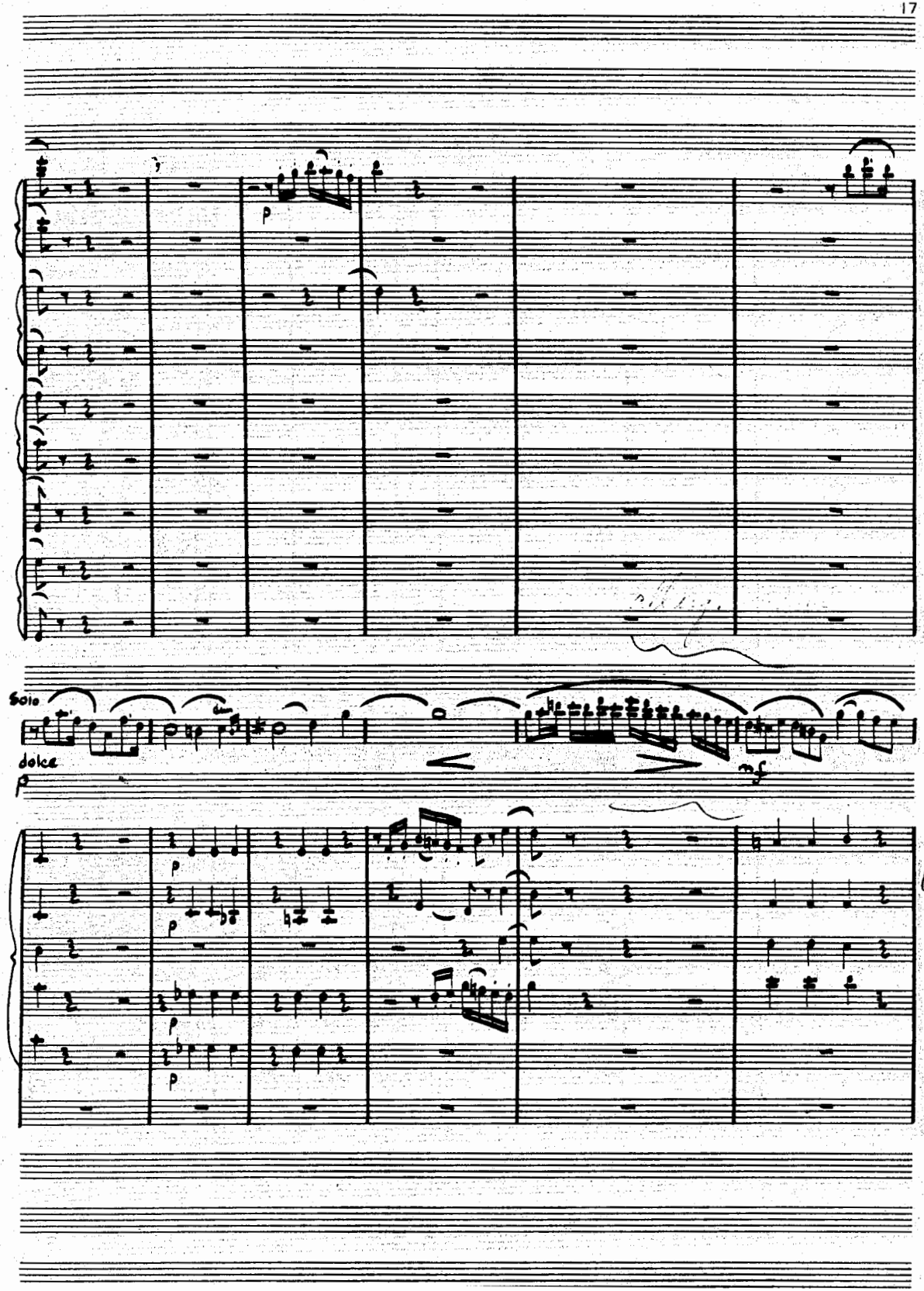
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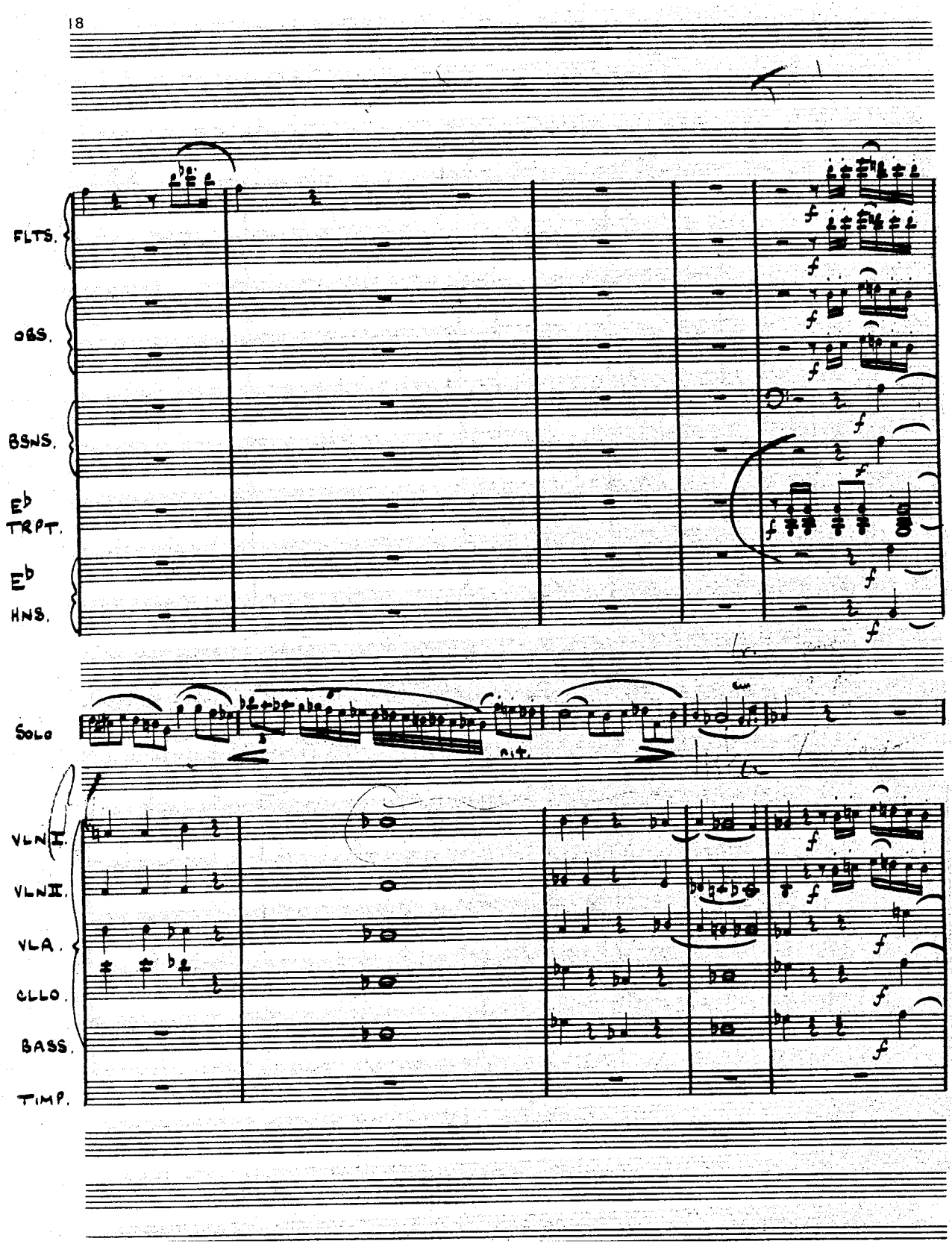
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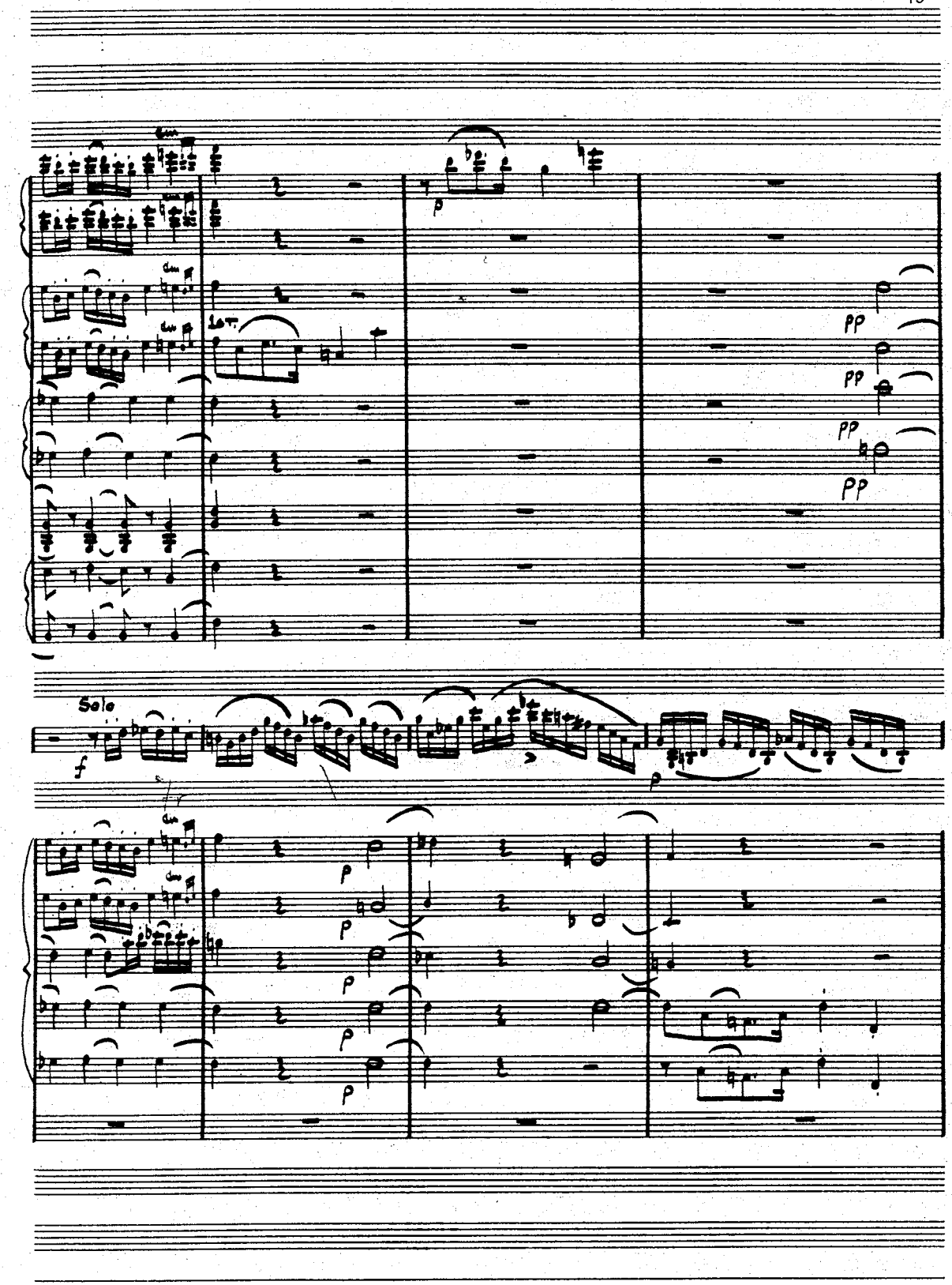
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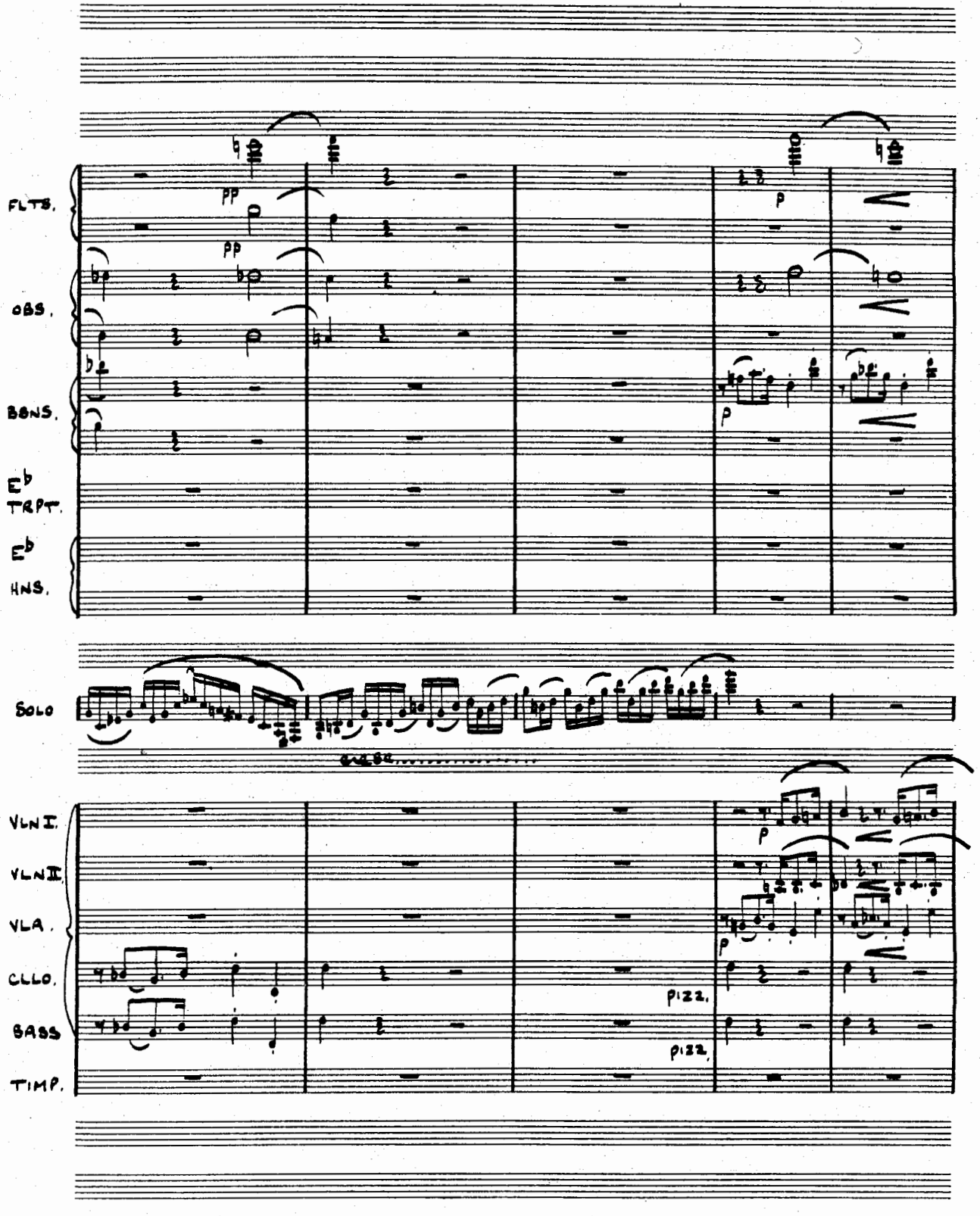
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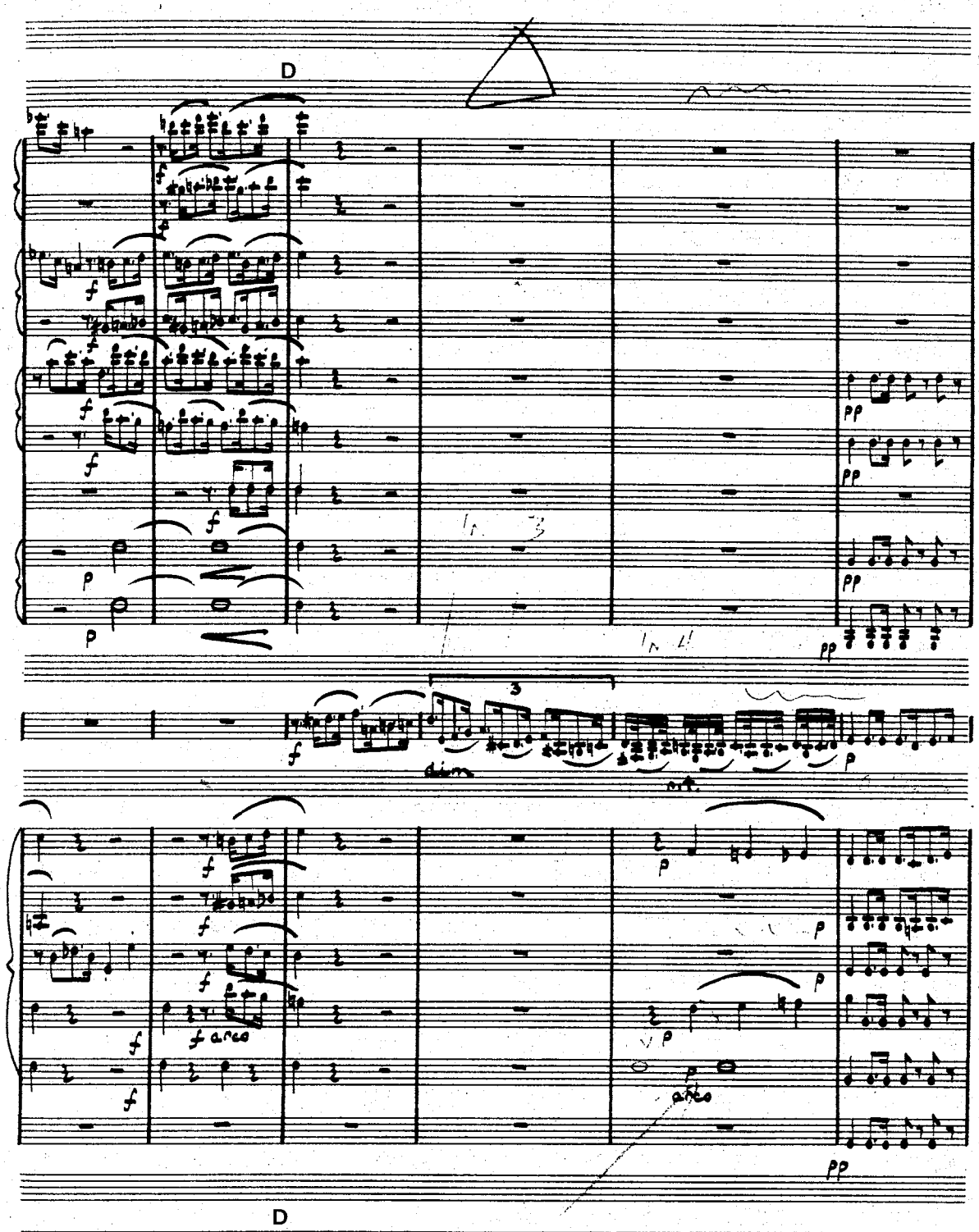
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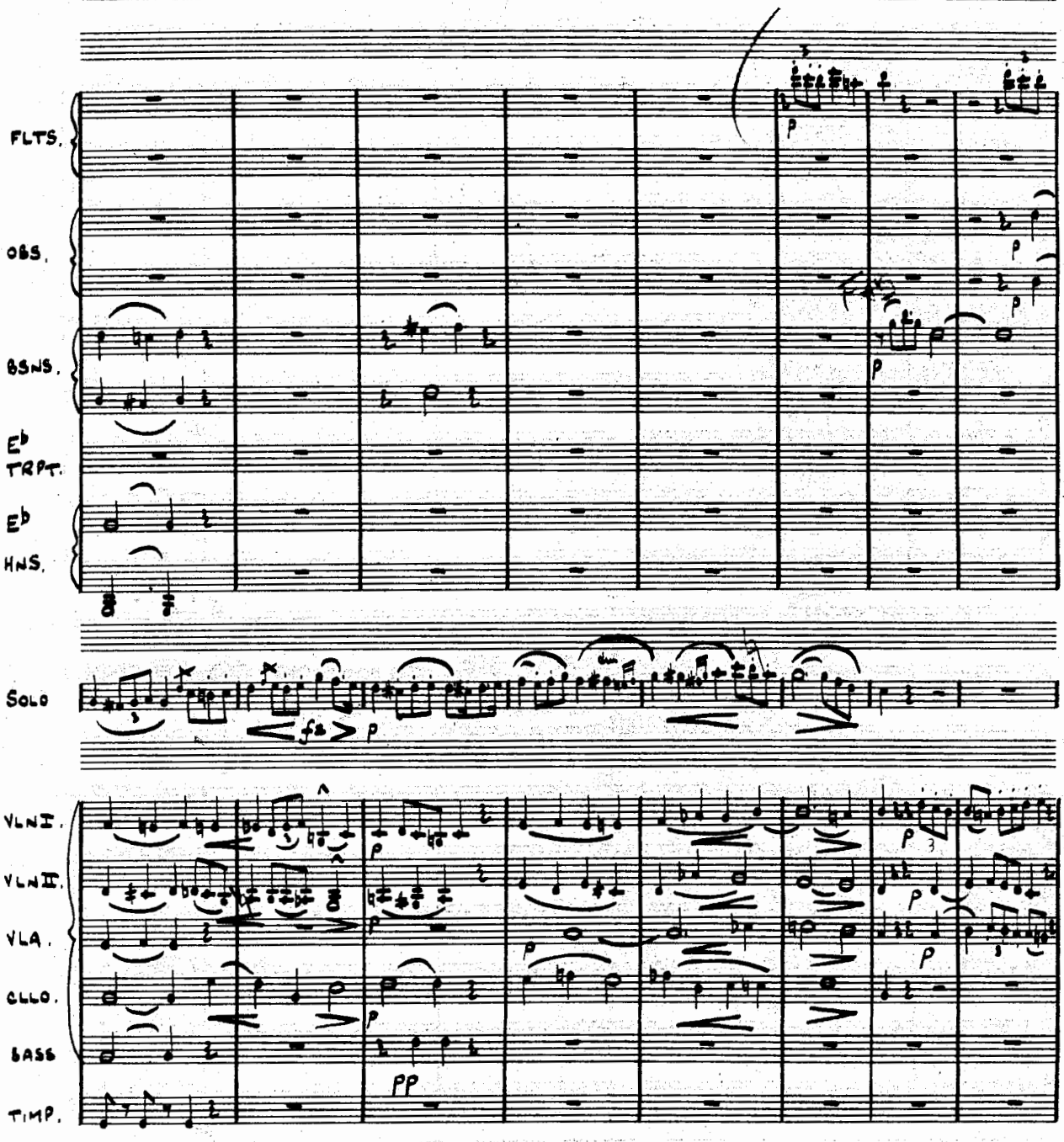
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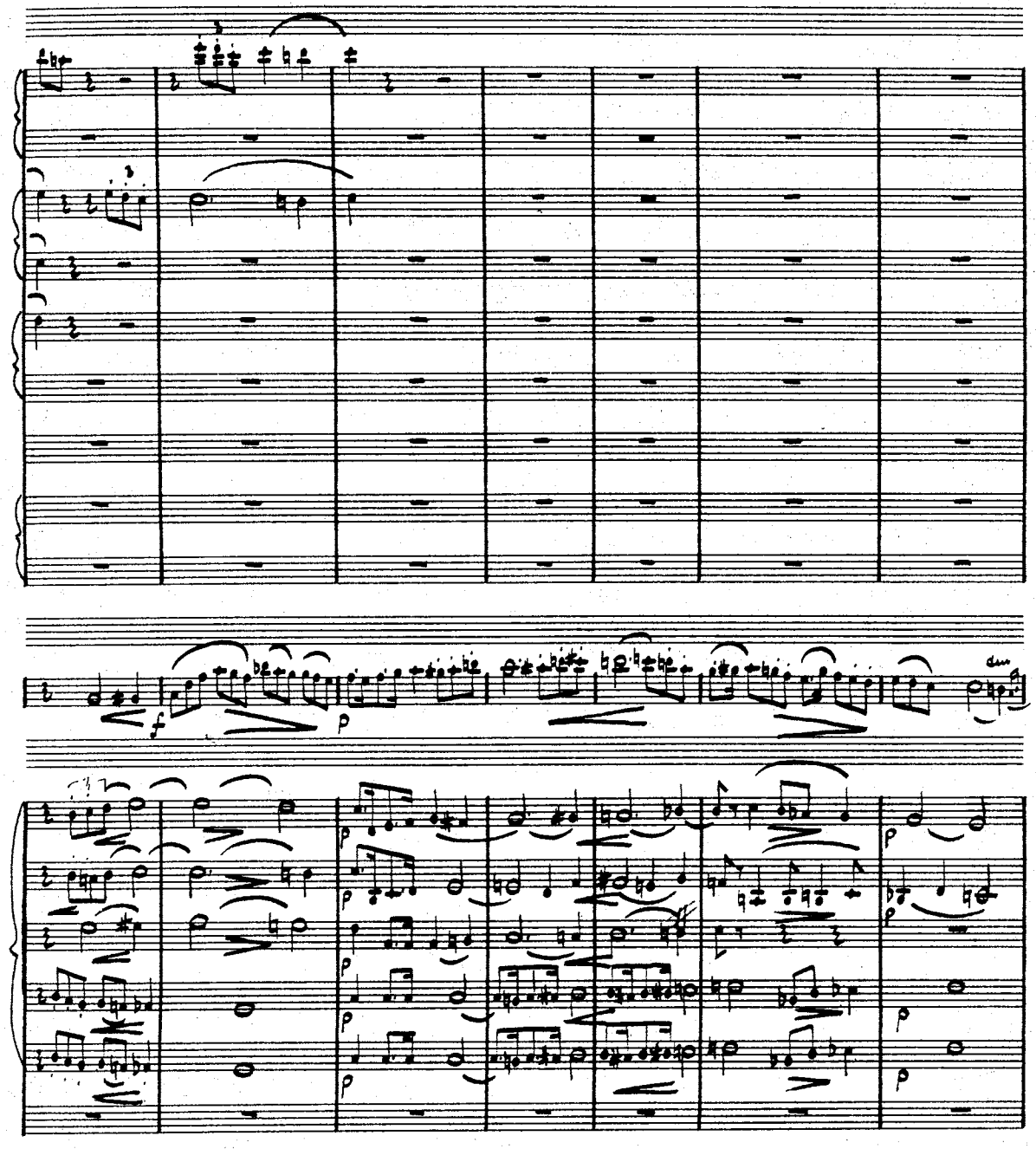

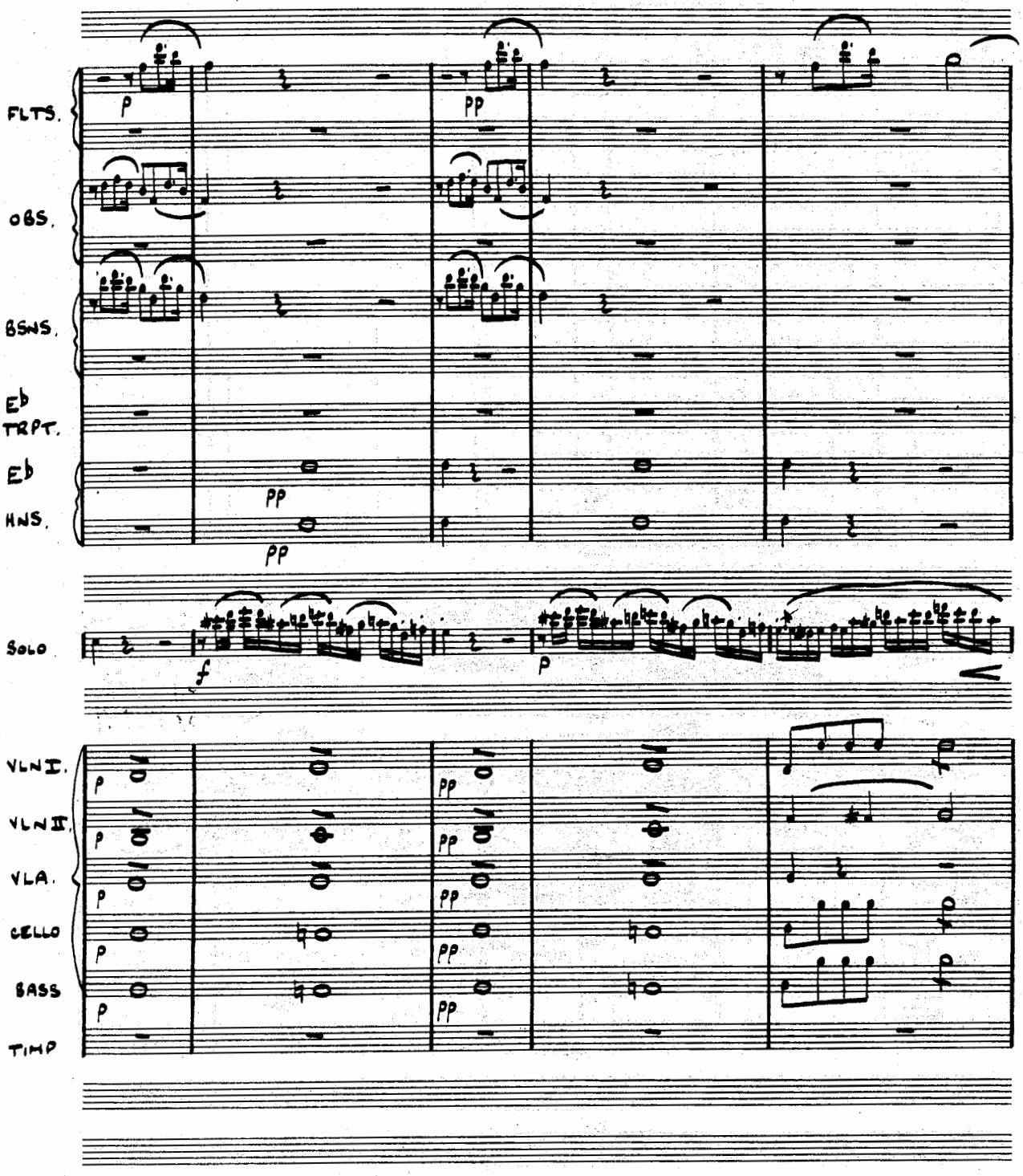
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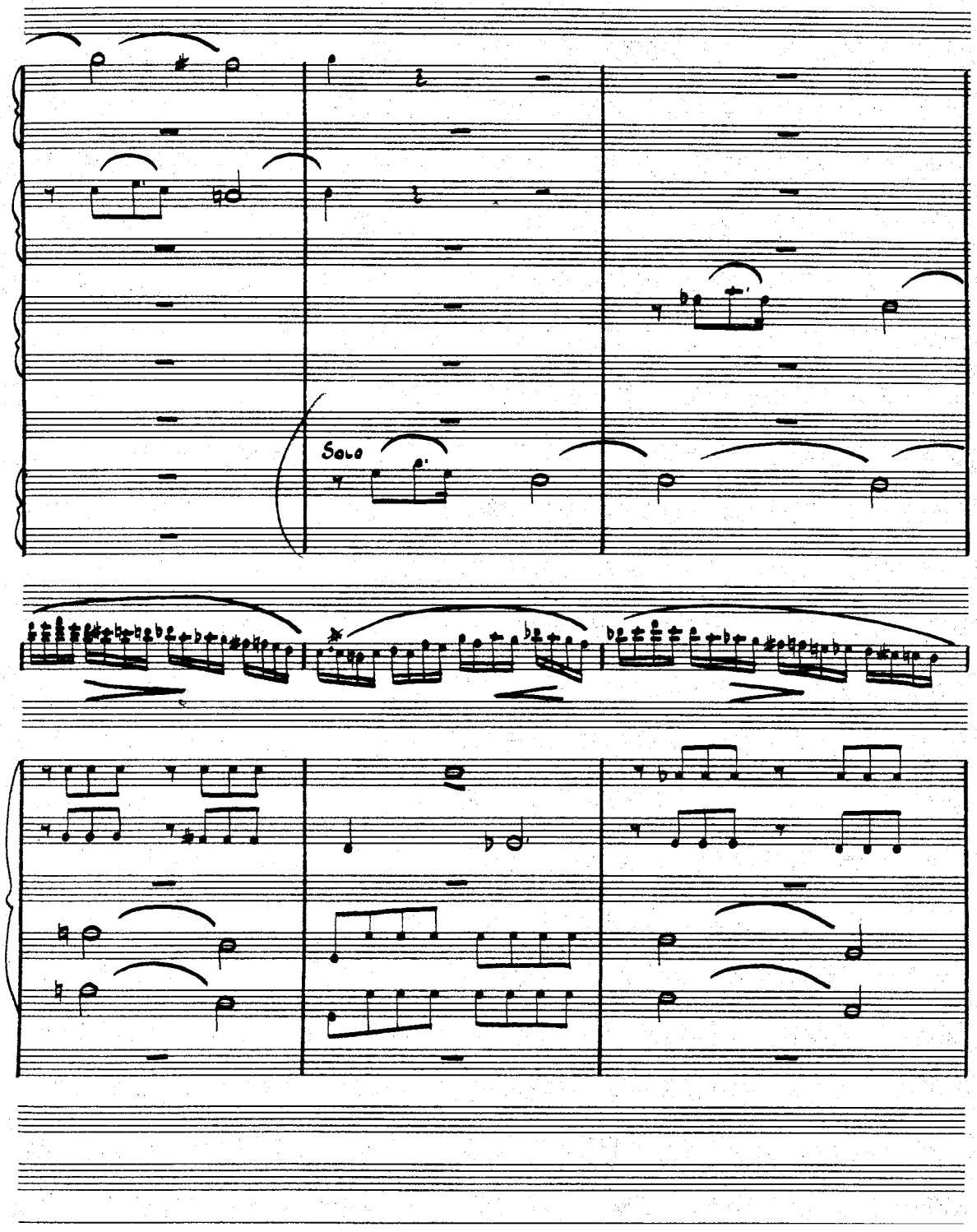
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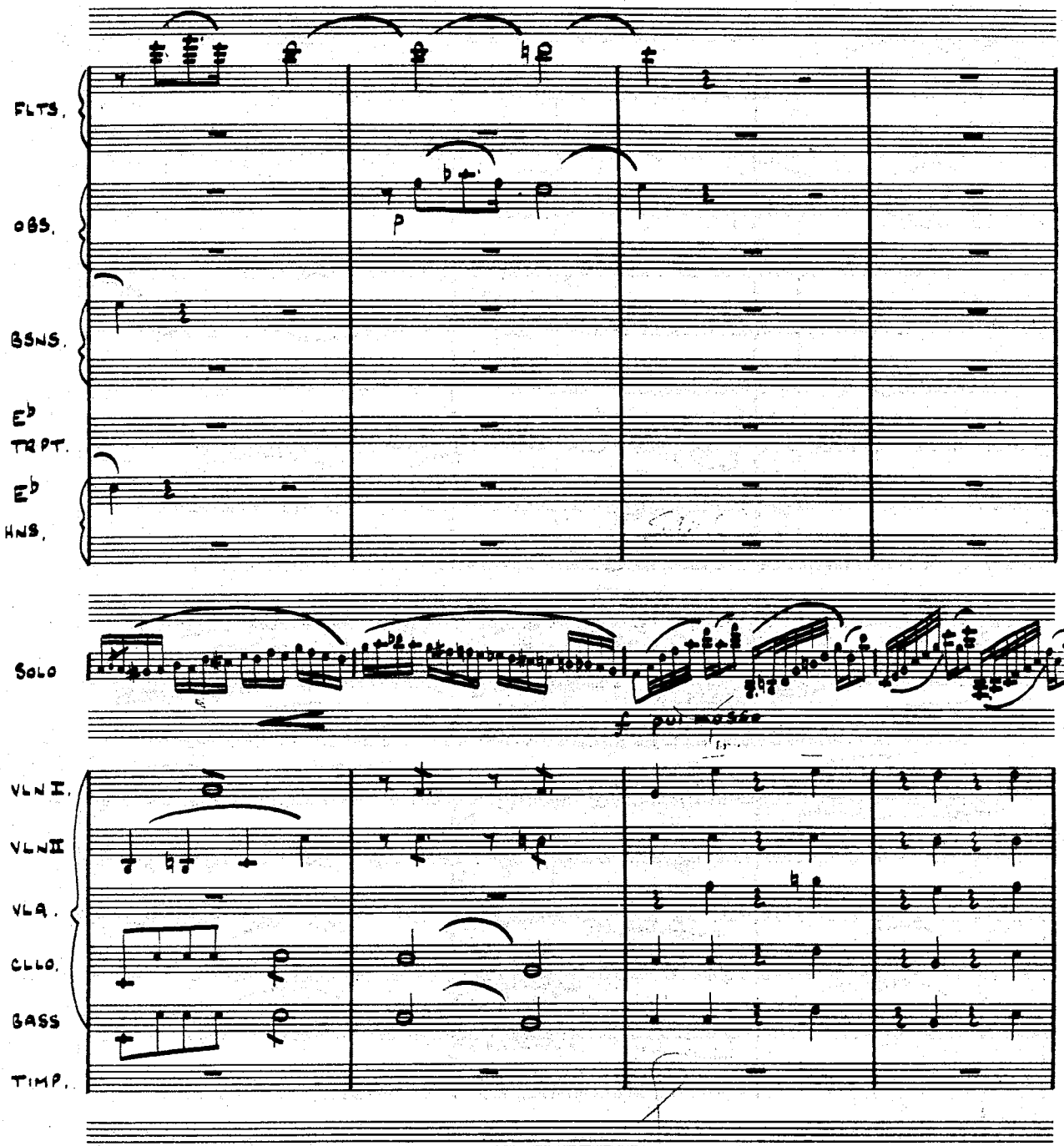
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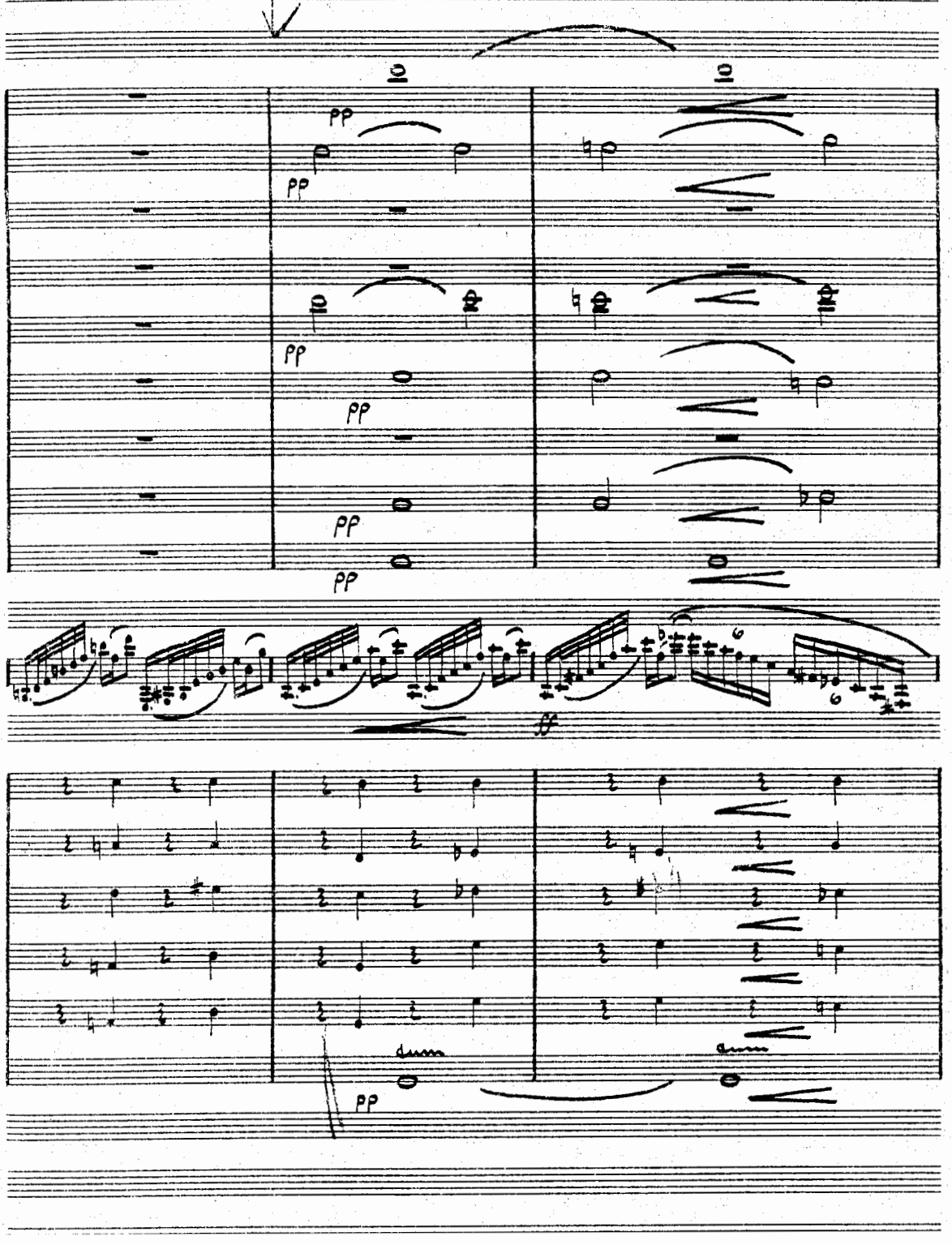
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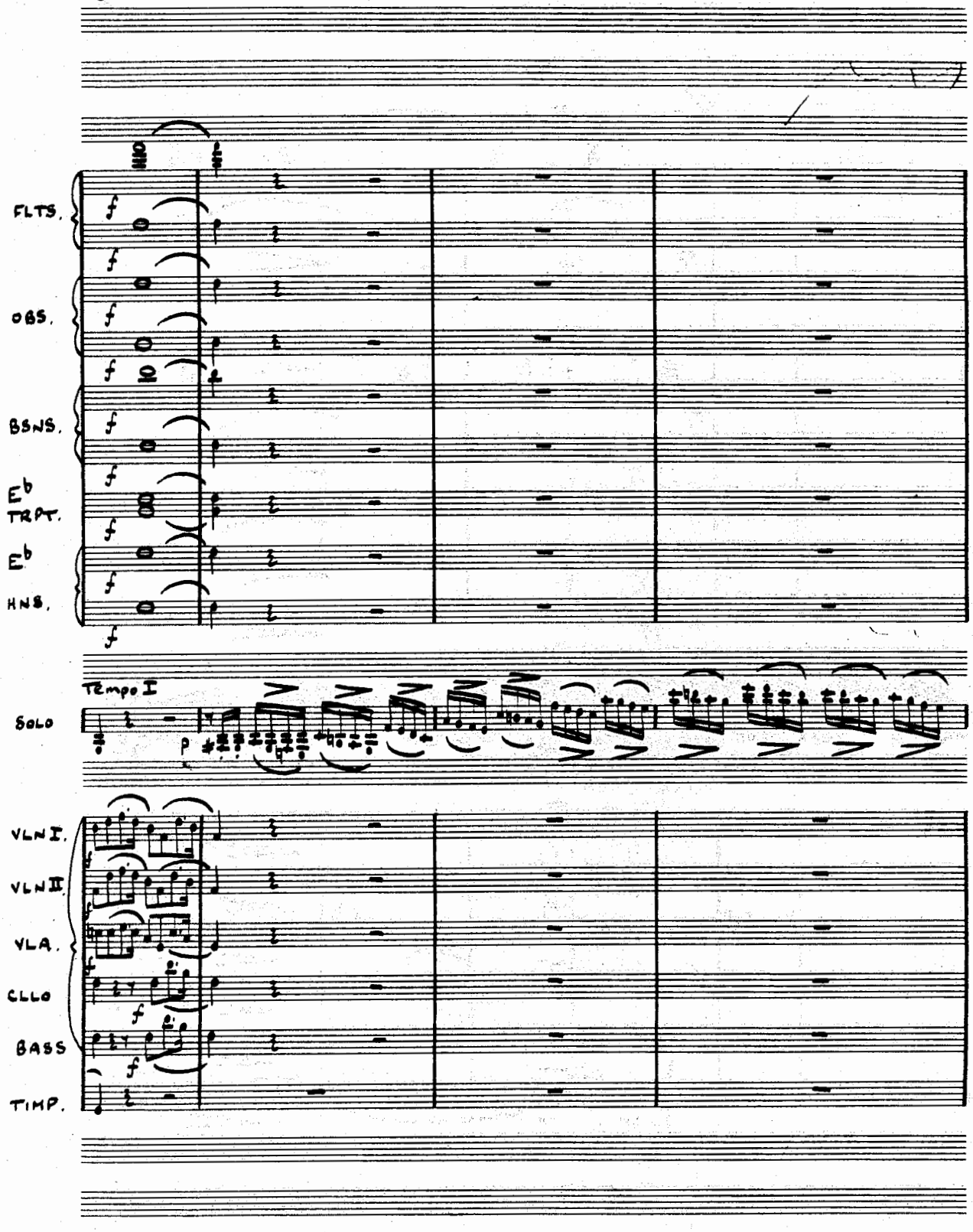
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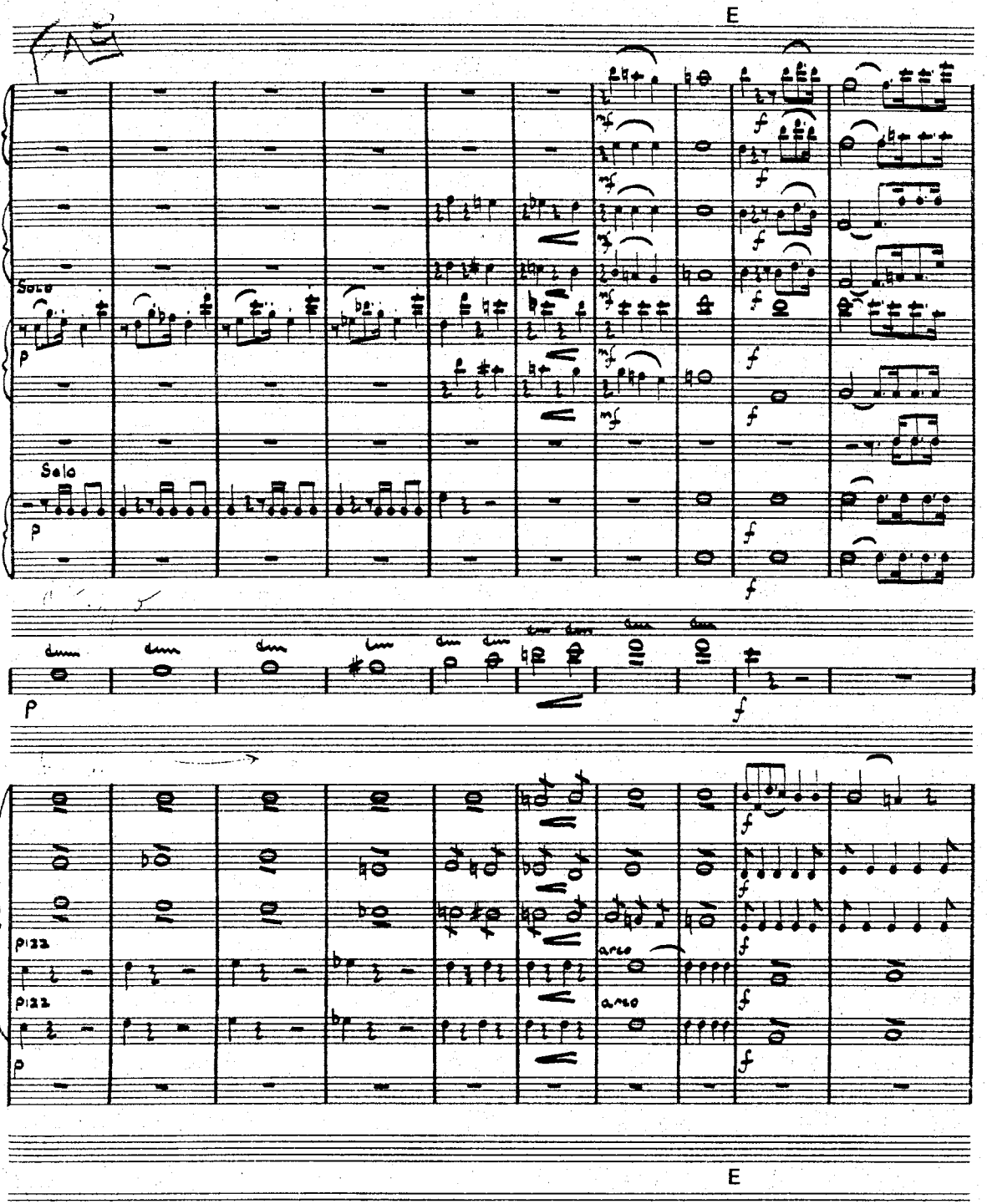
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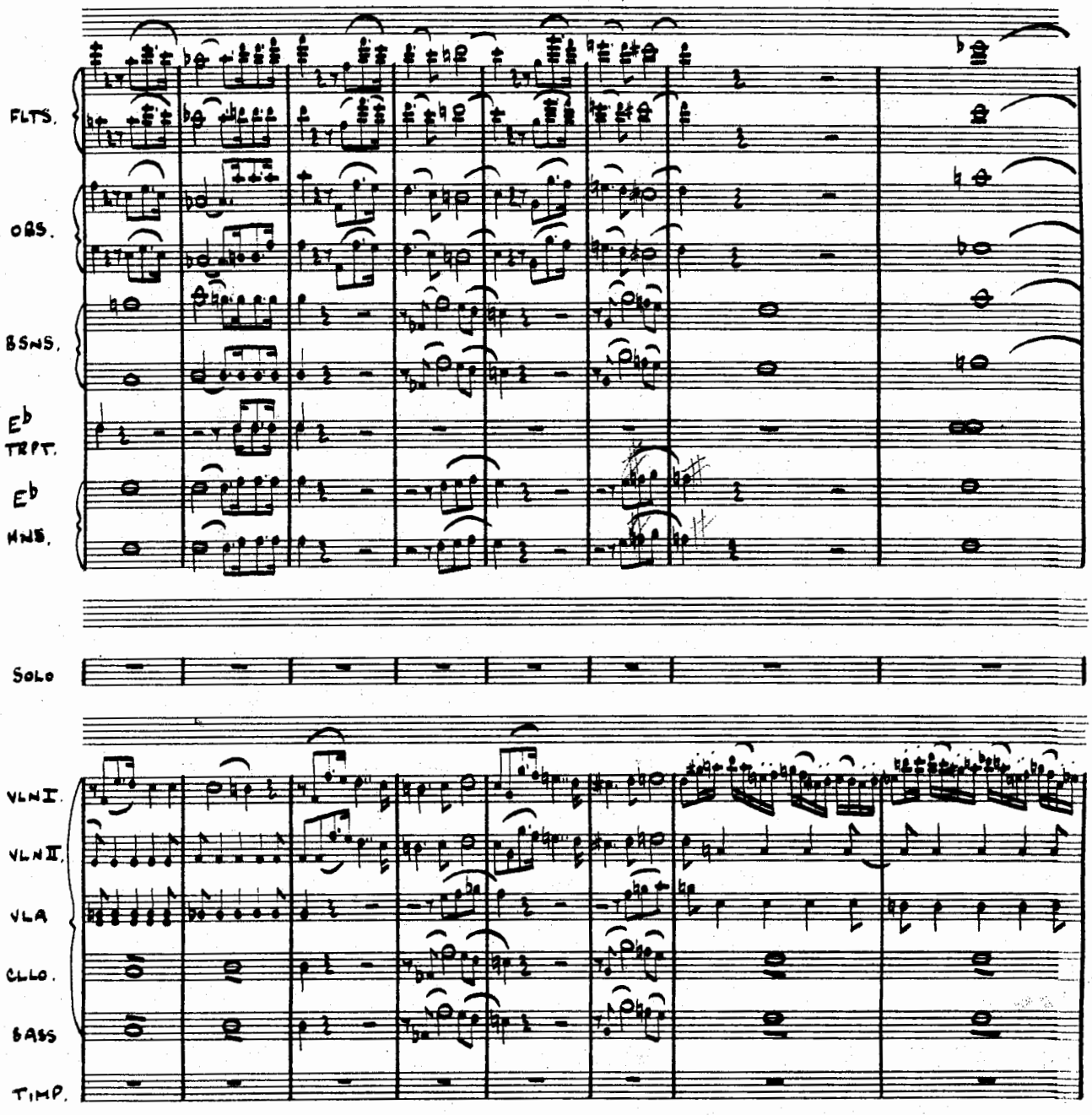
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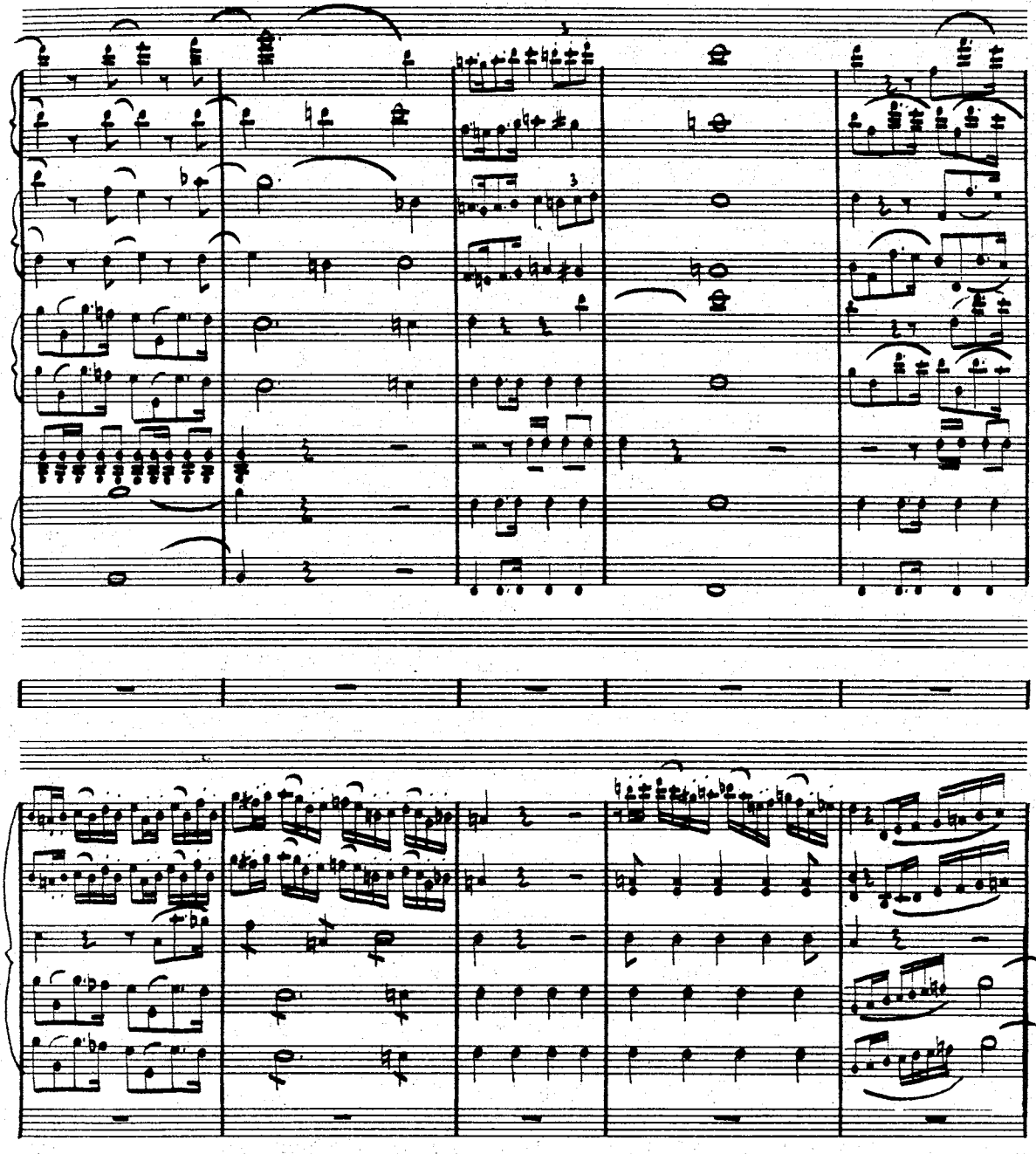

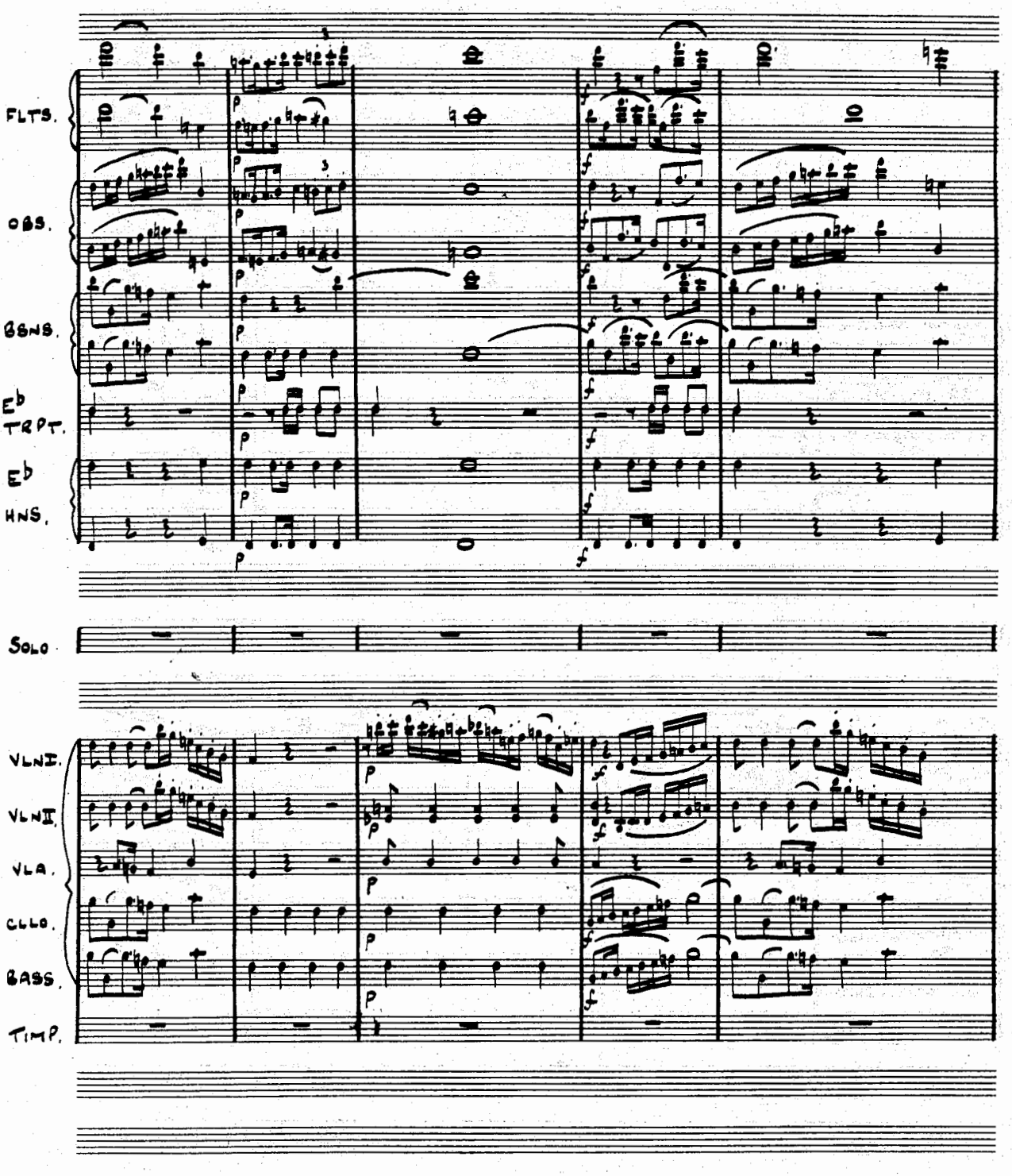
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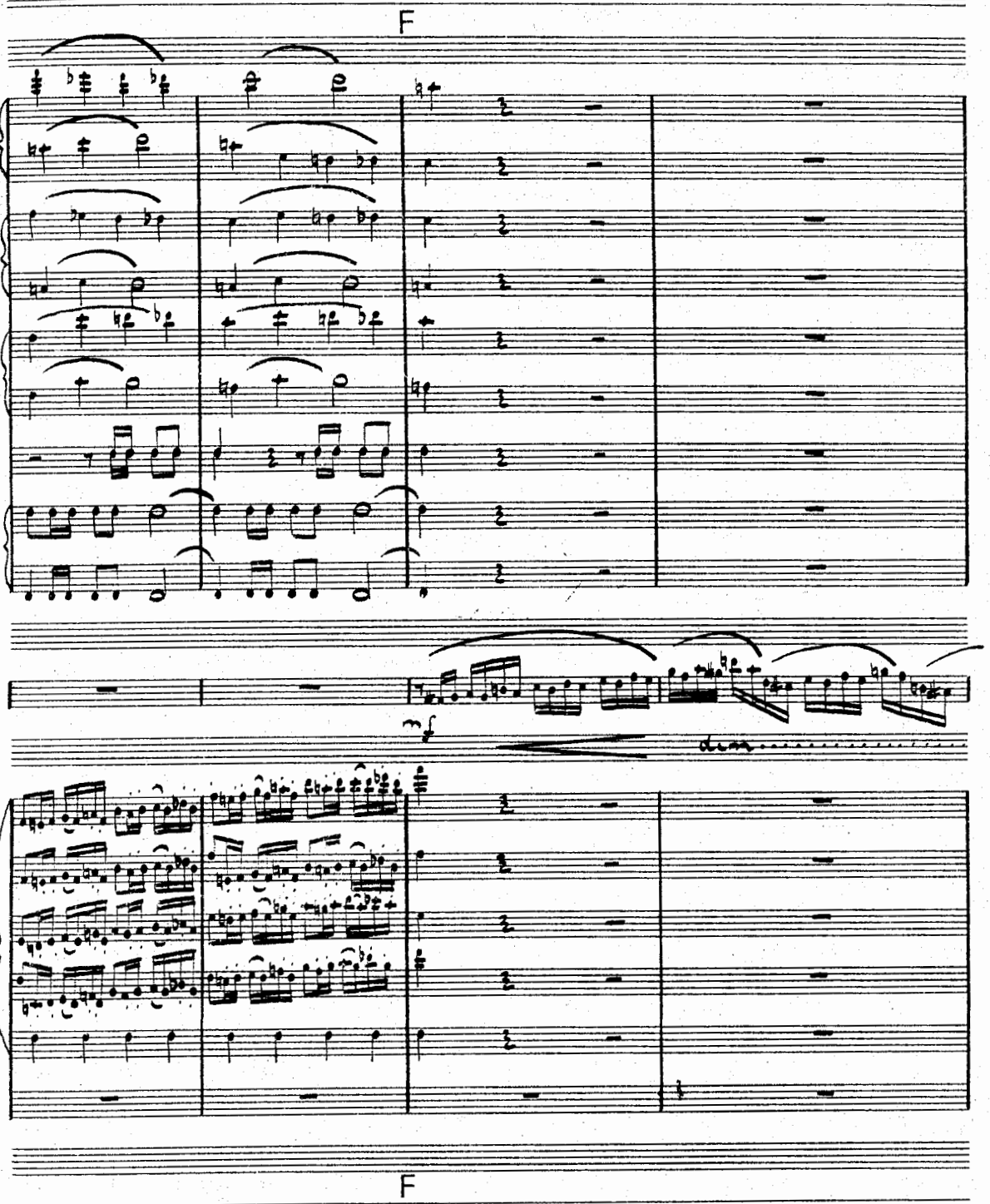
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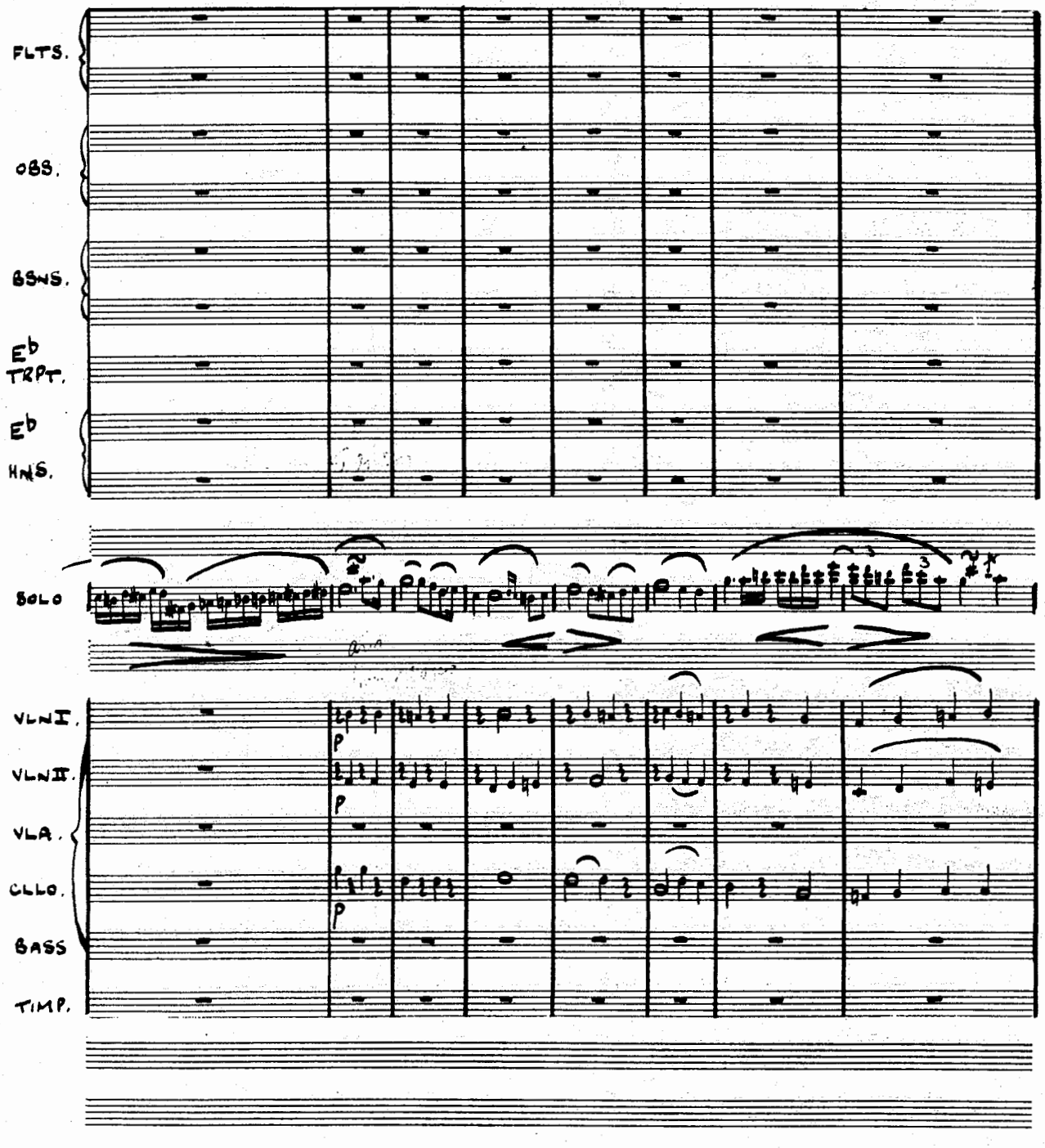
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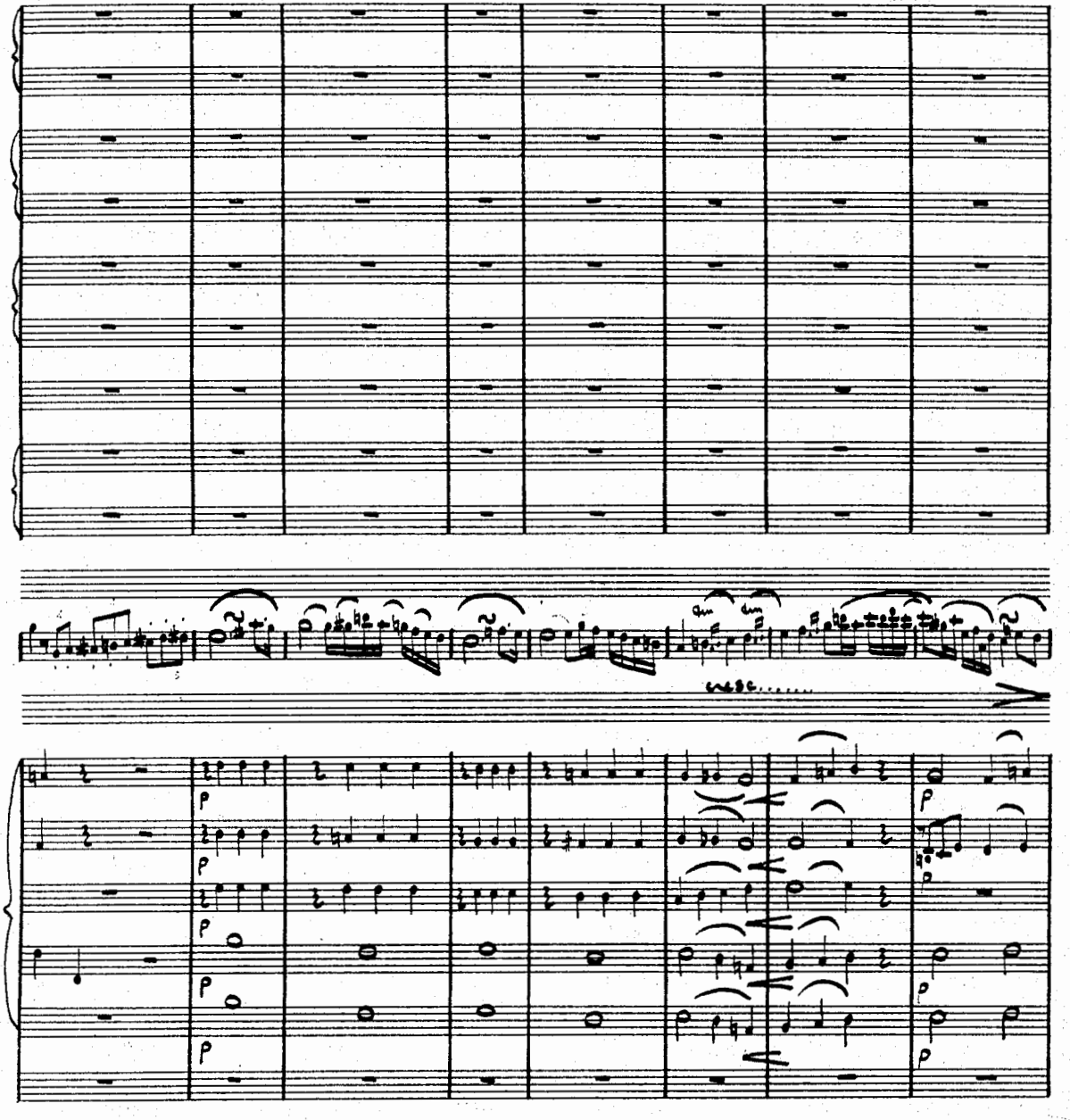
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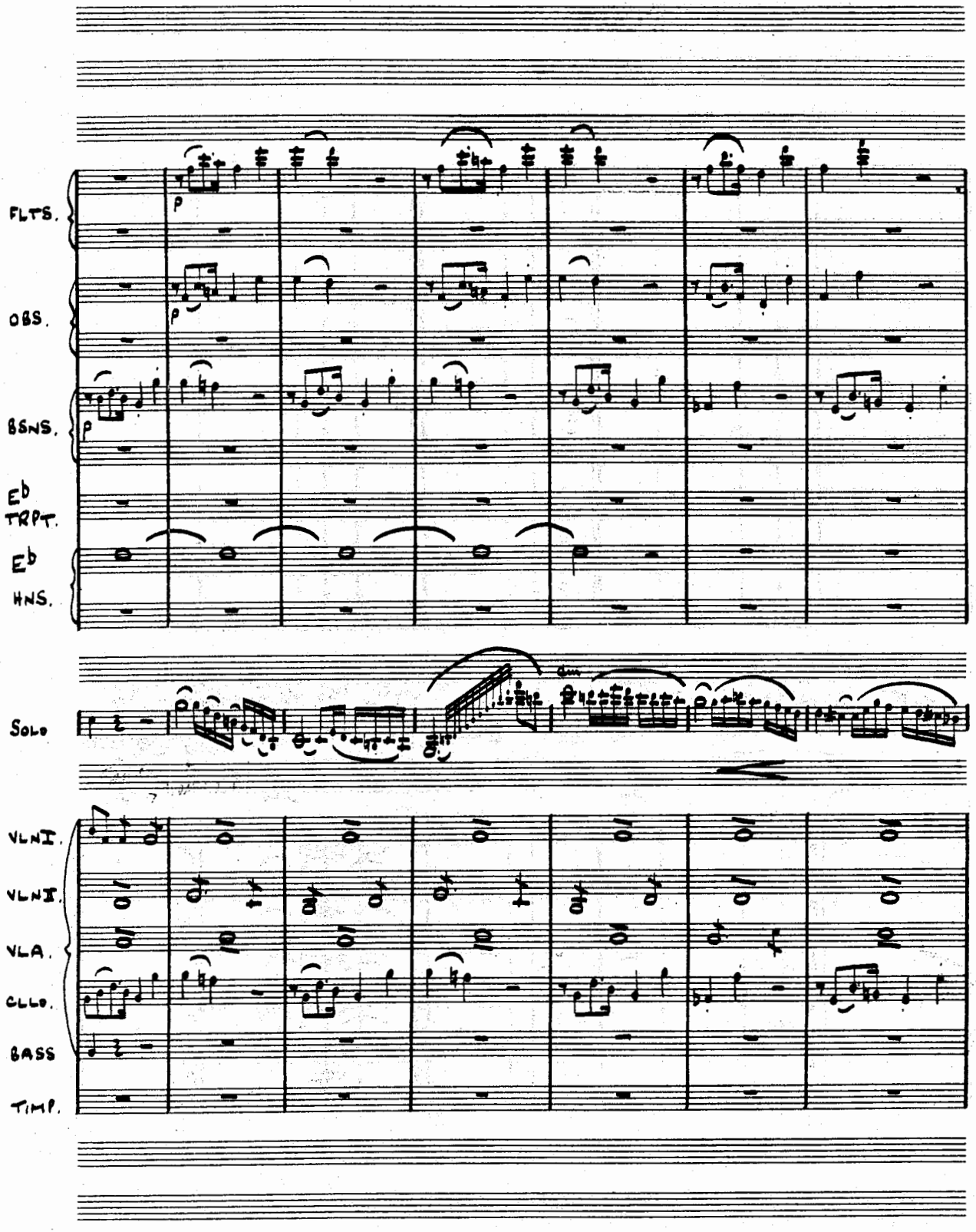
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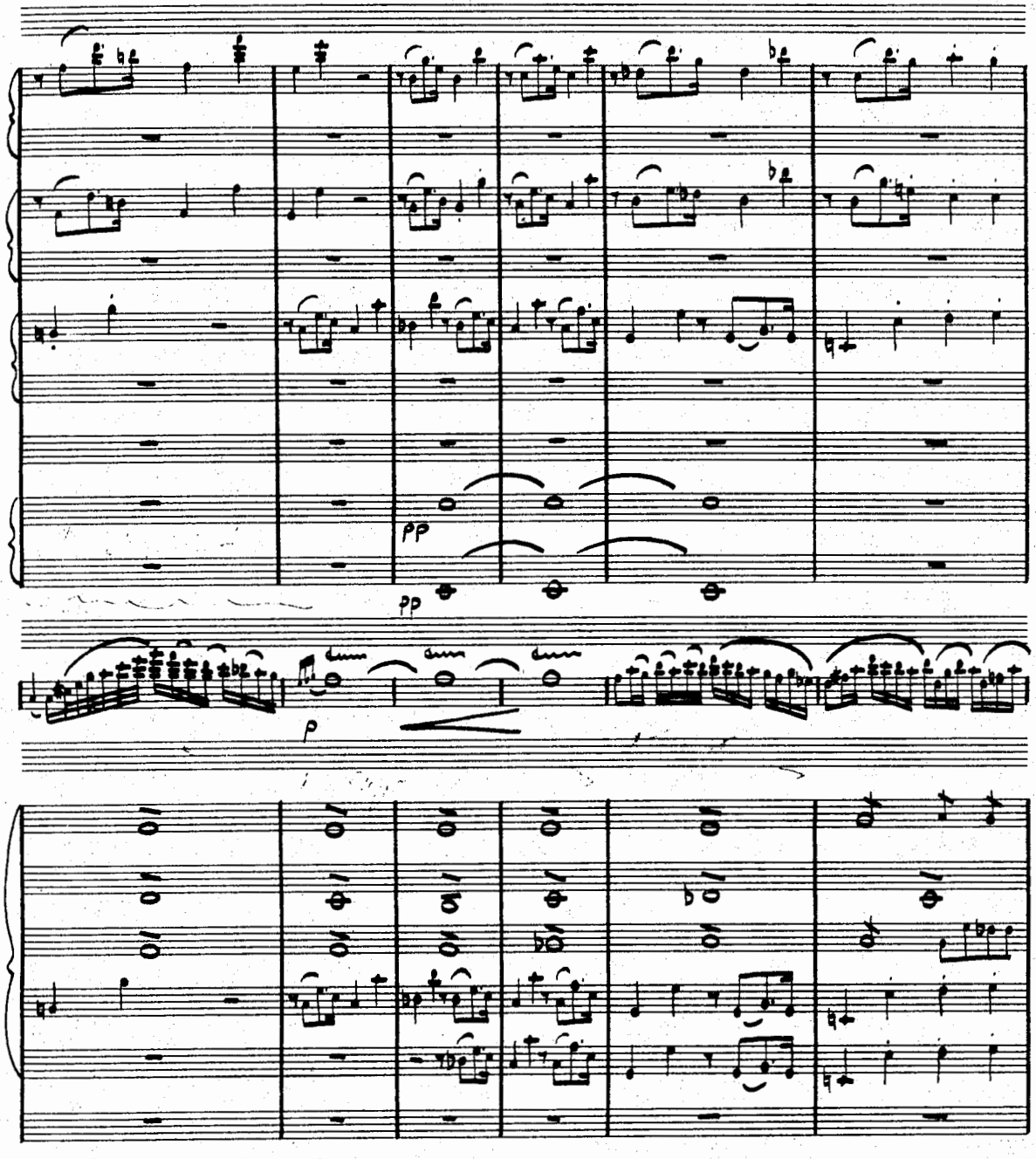
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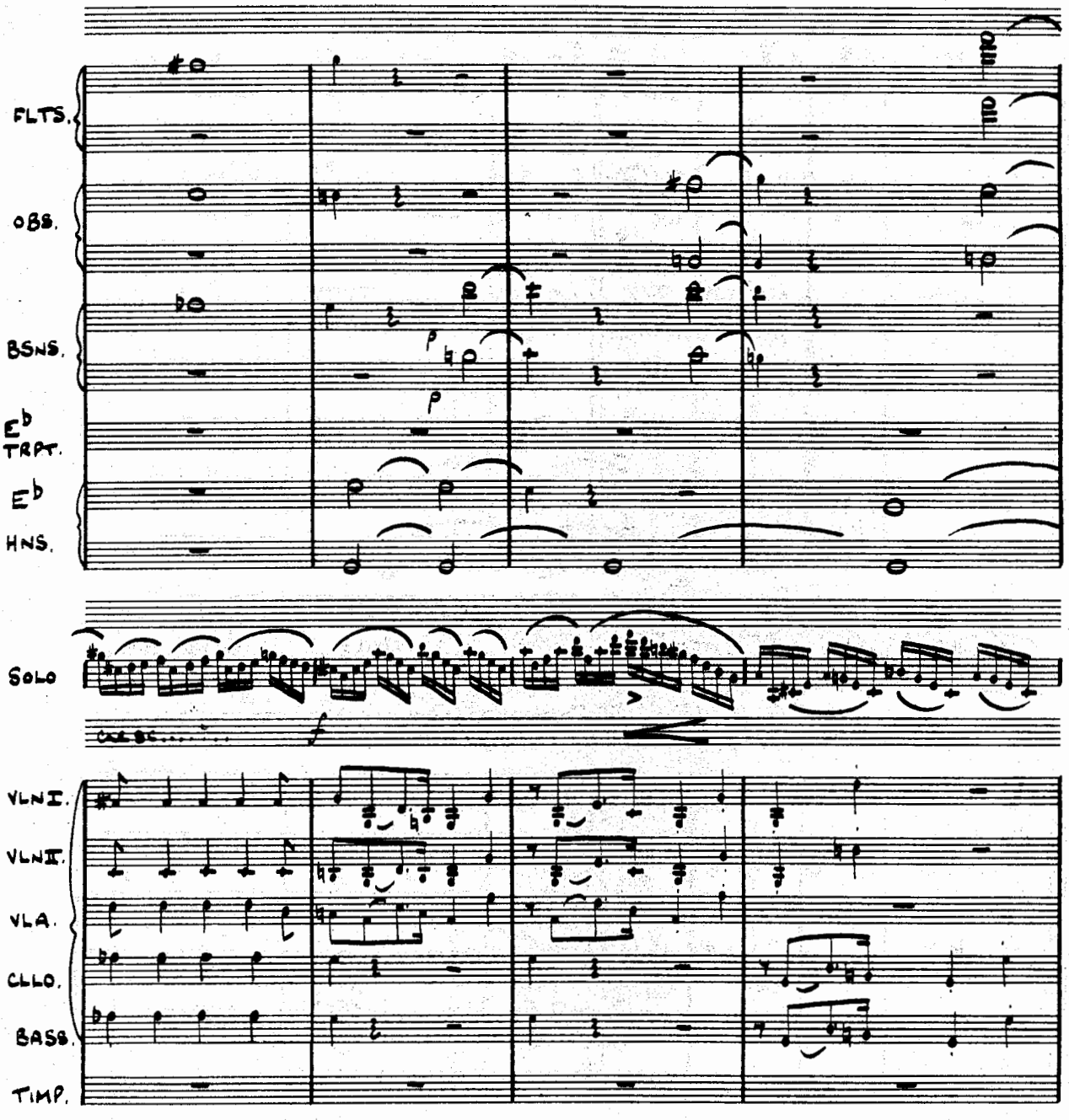
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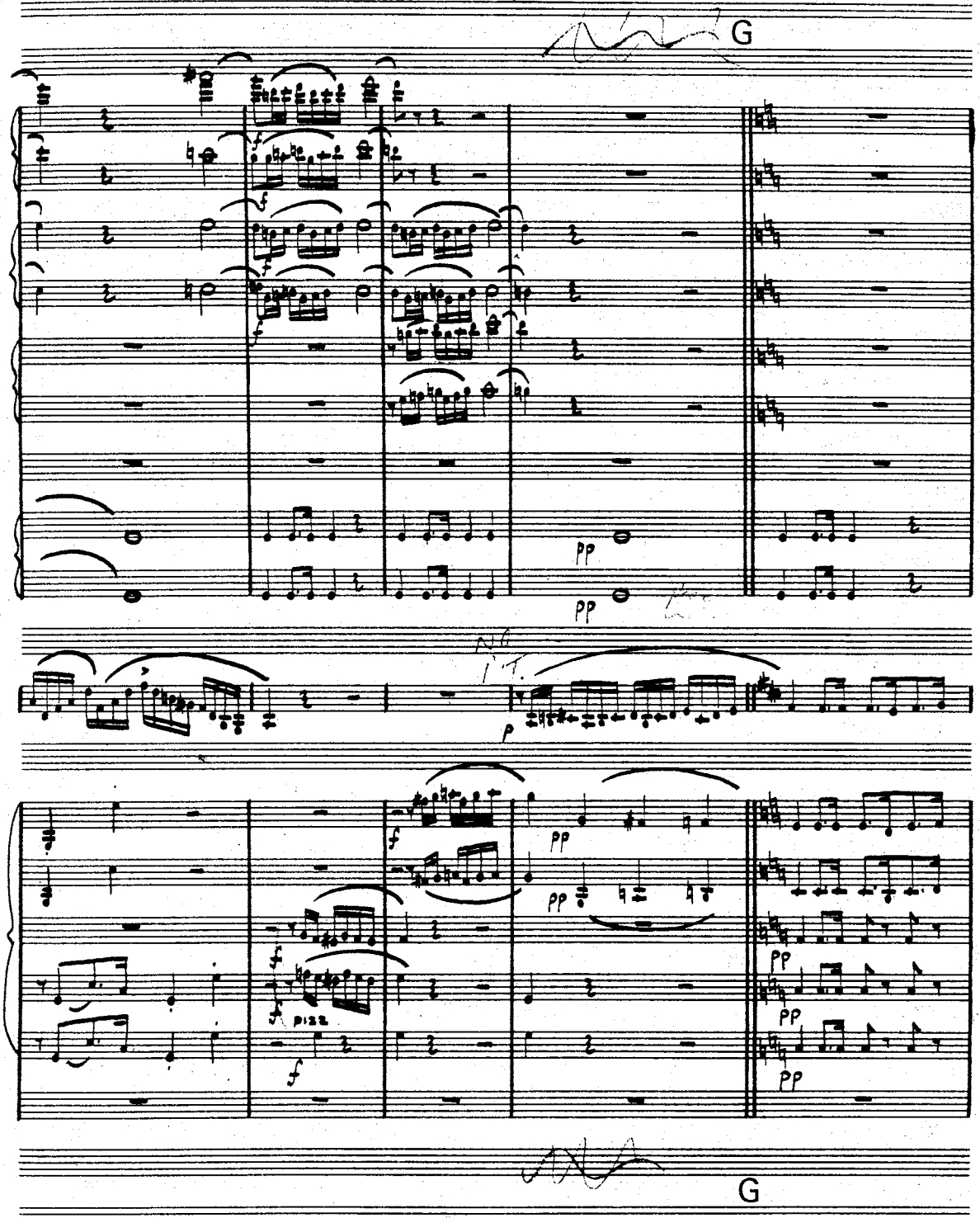
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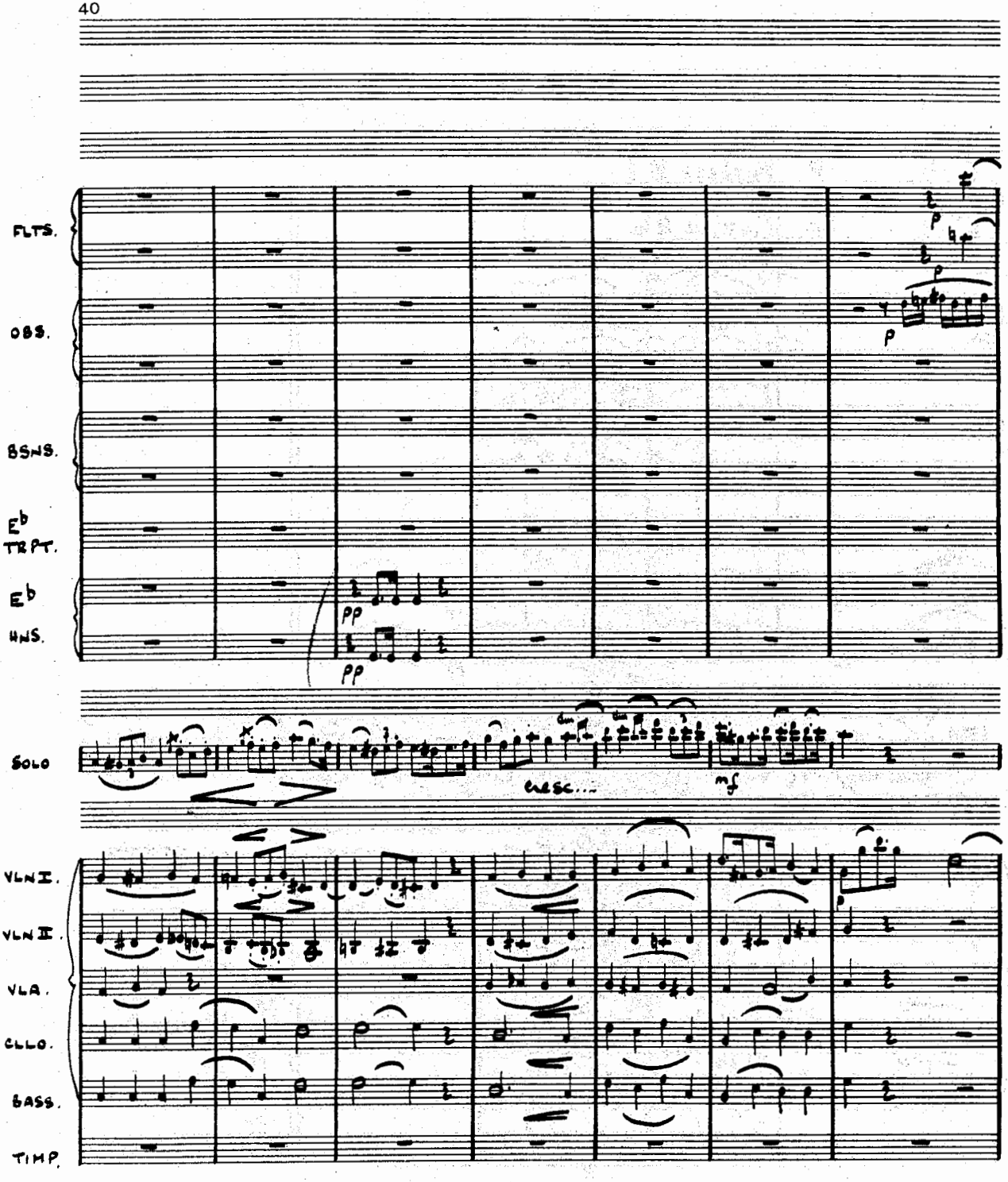
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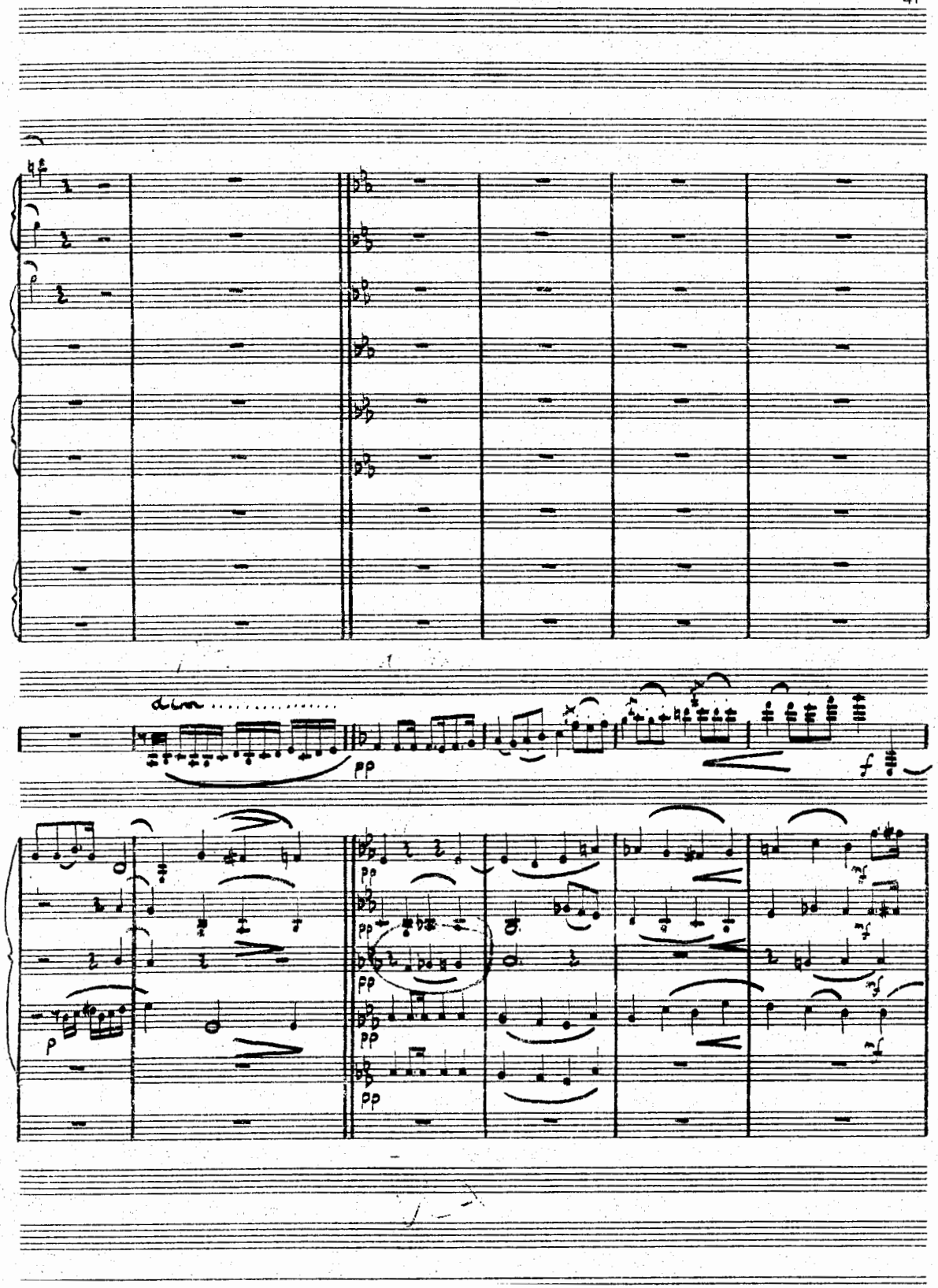
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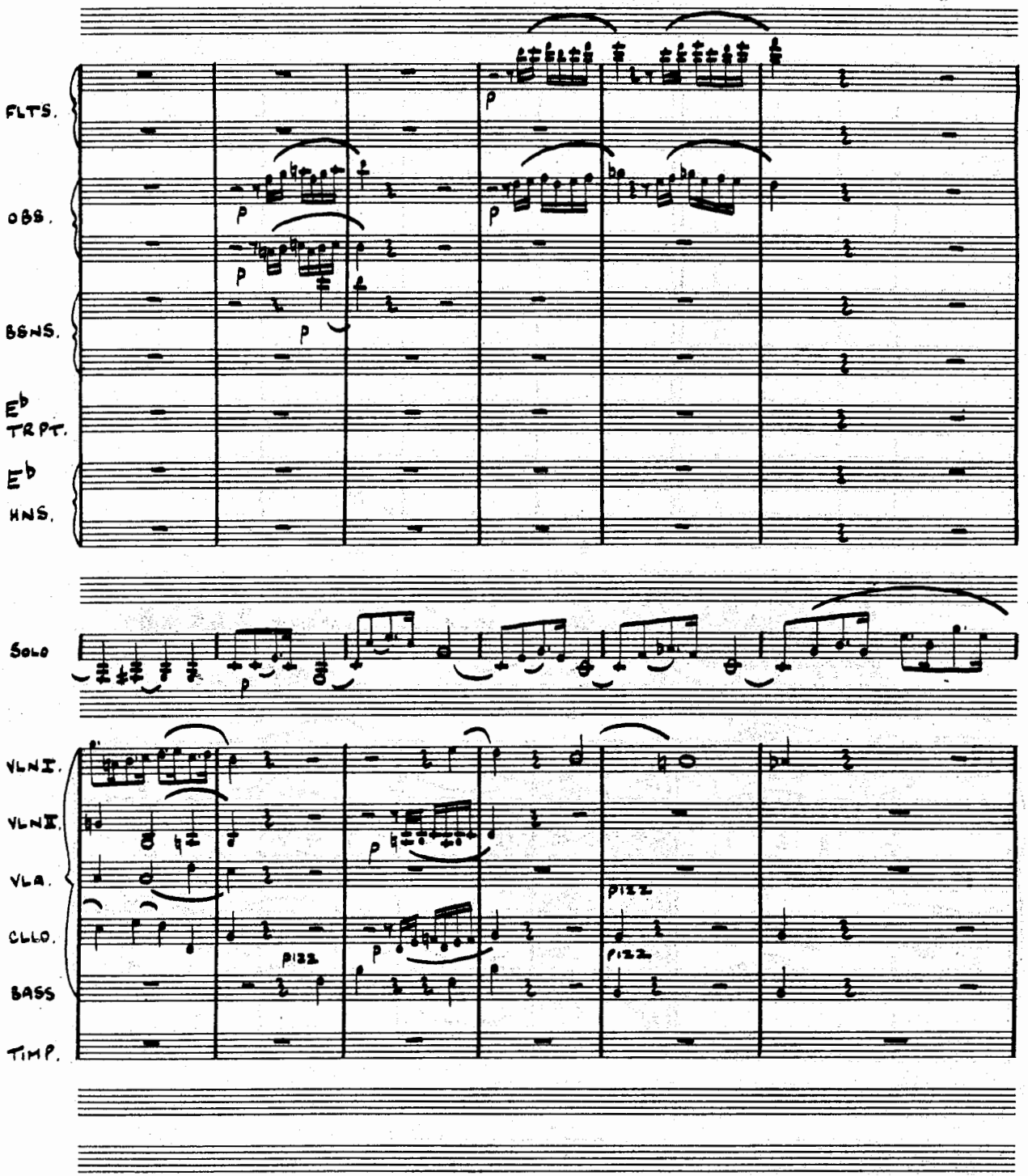
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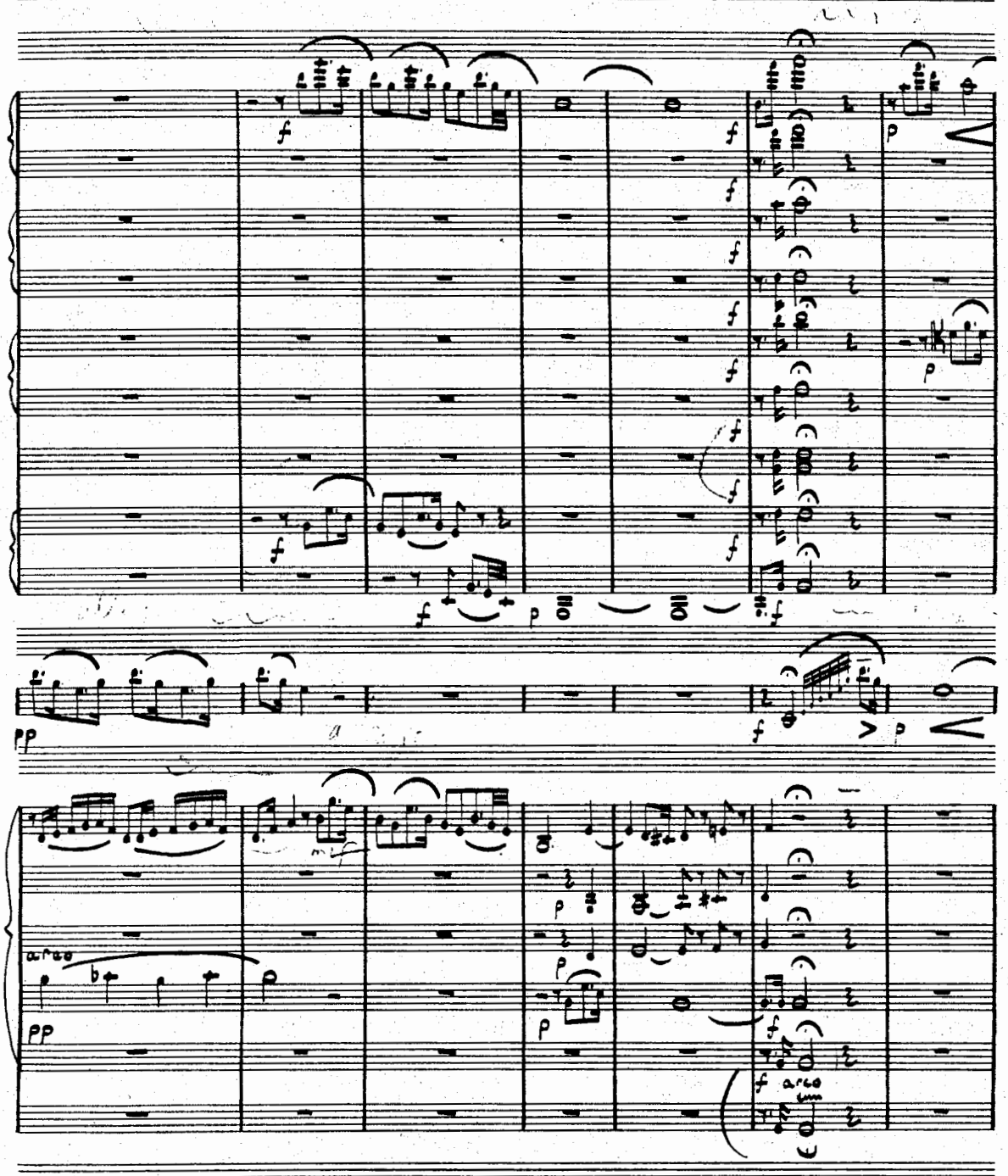
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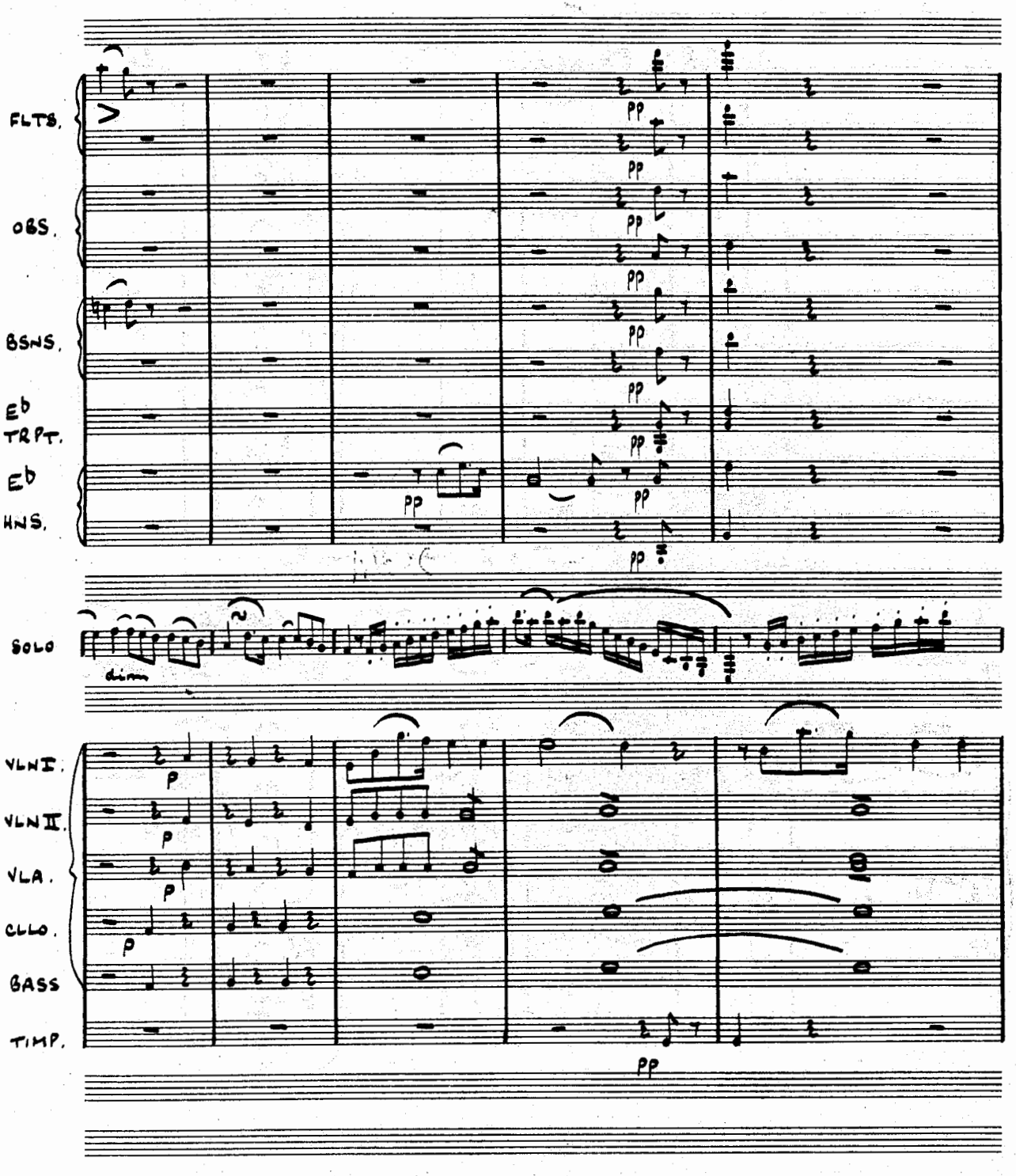
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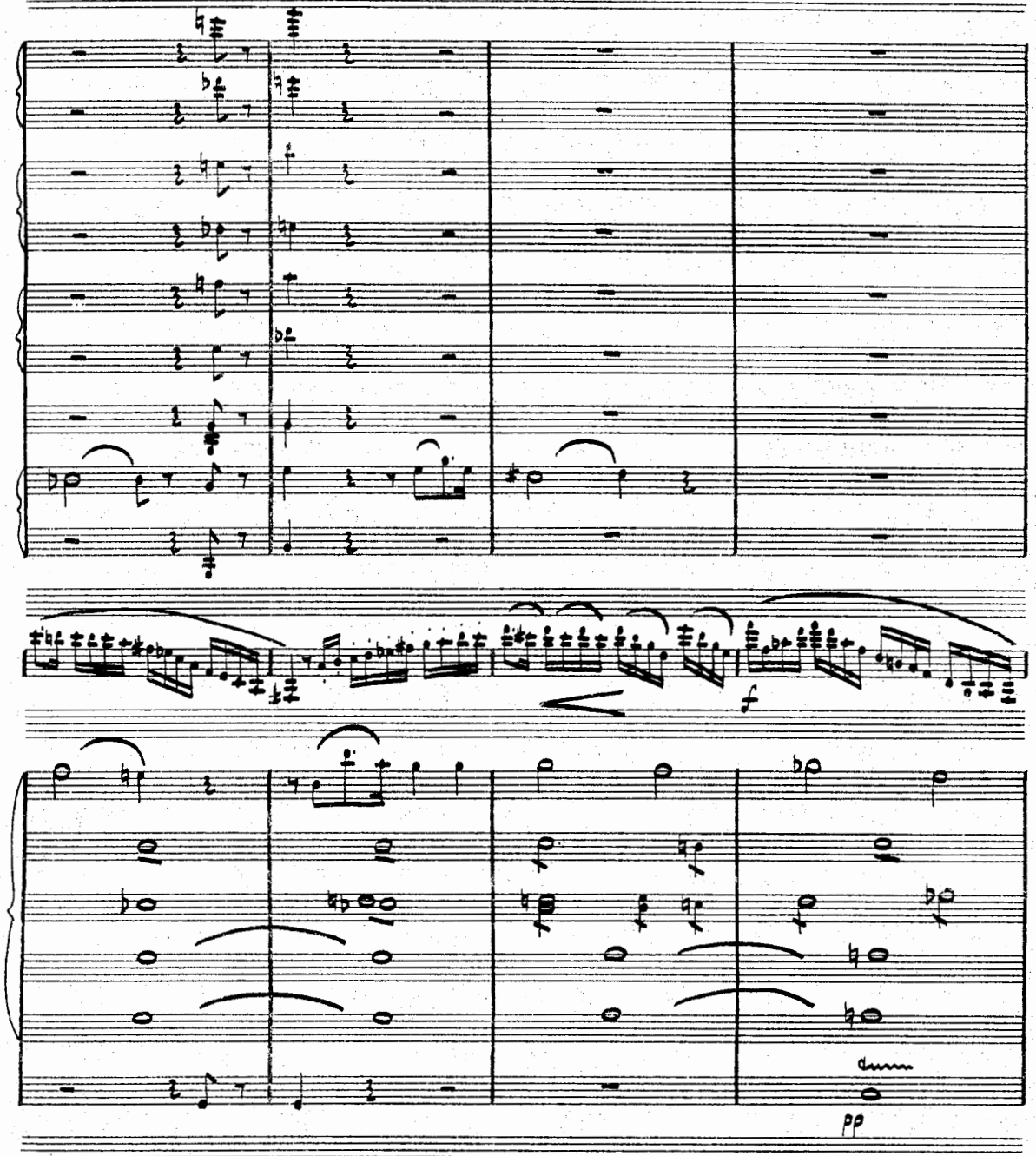
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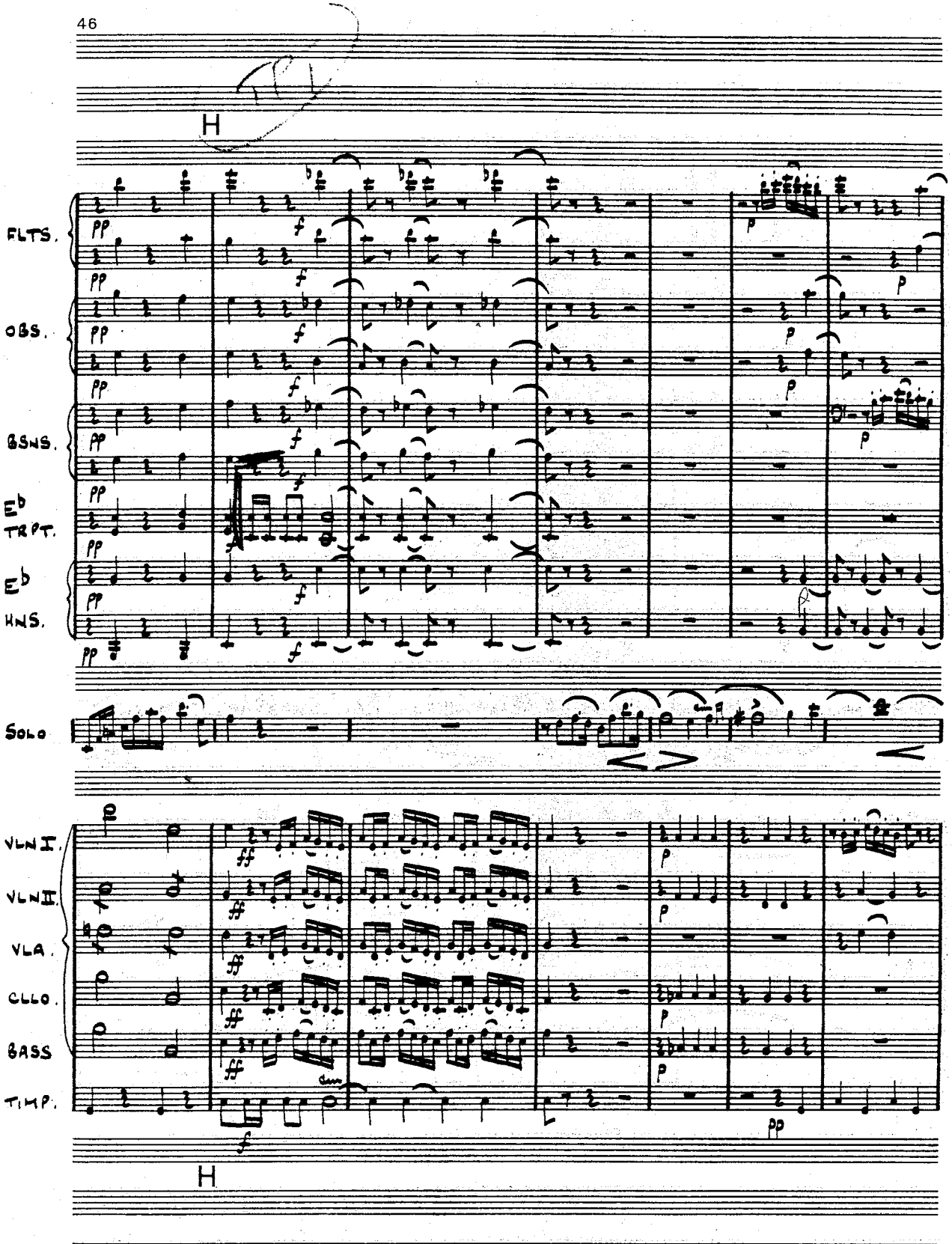
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FLTS.
OBS.
BSNS.
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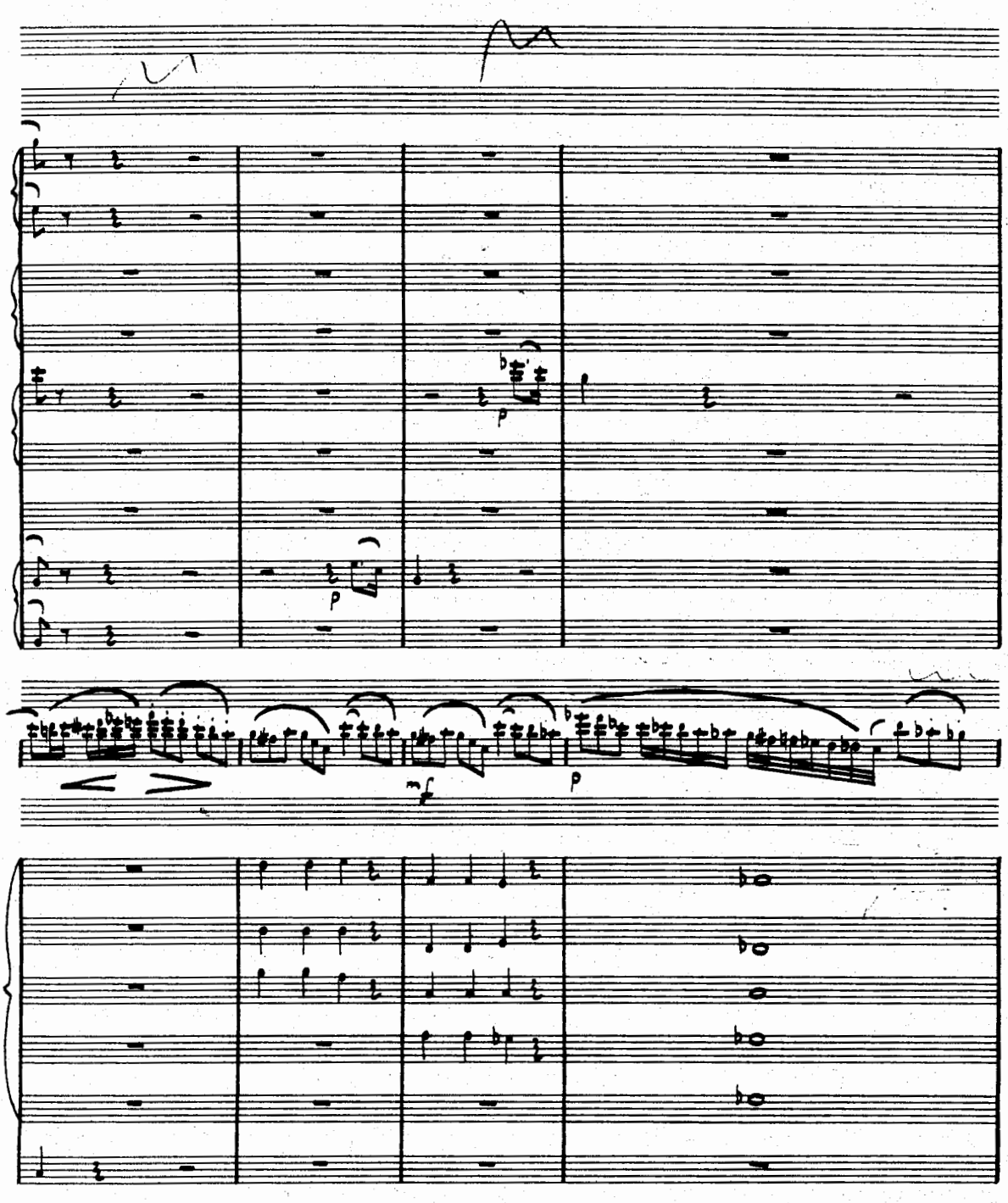
E♭ HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
H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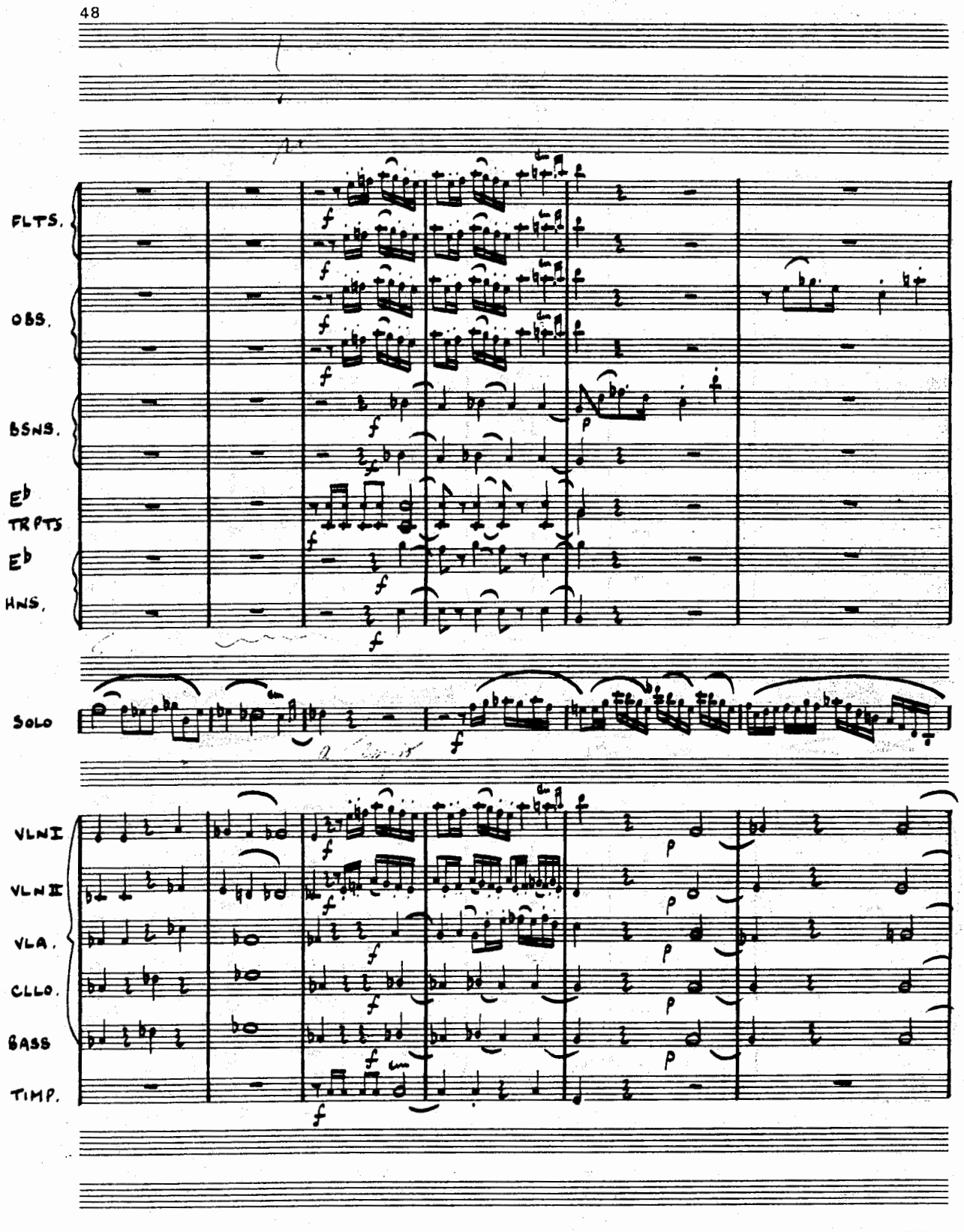
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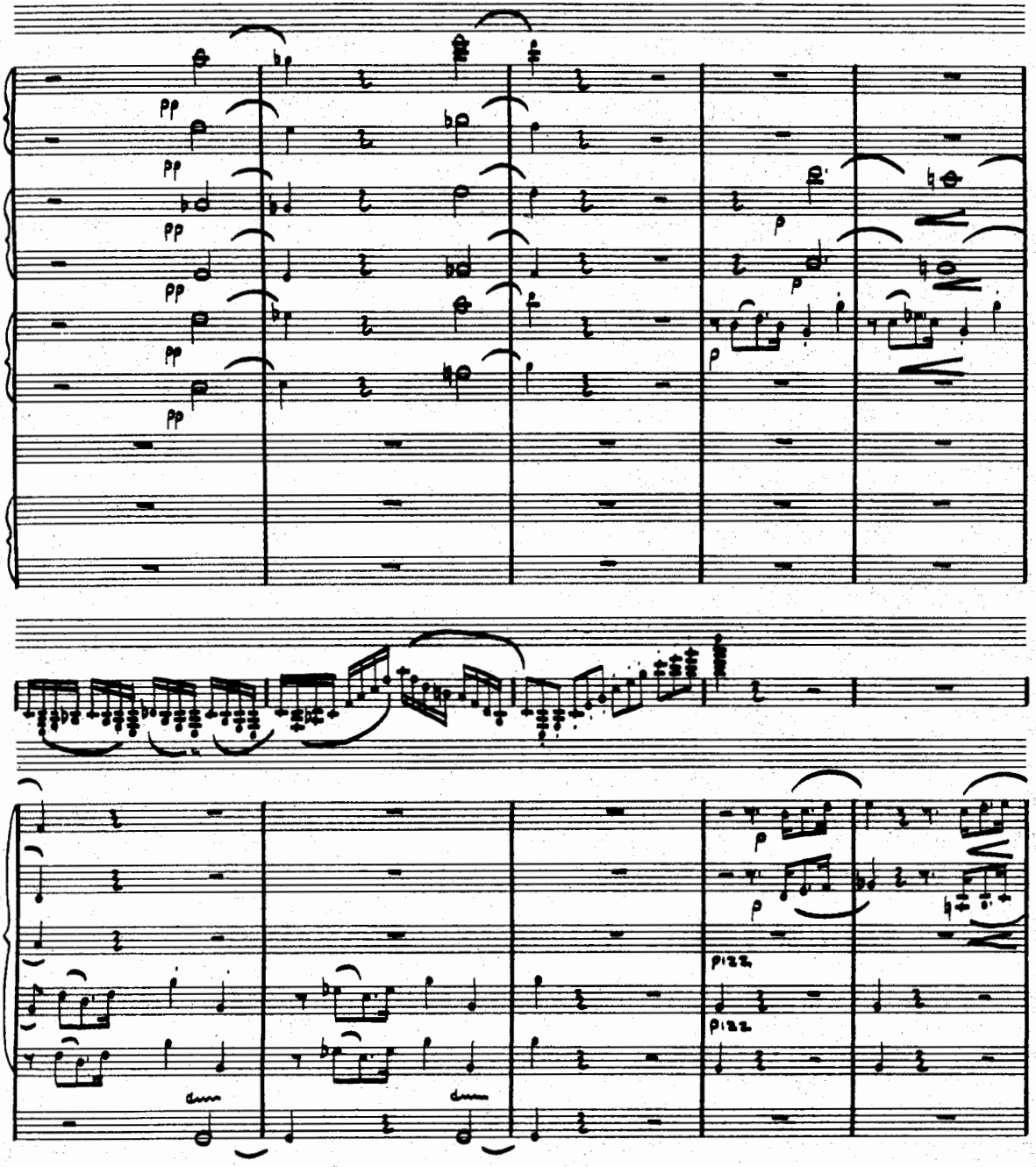
TRPTS
E♭
HNS.
SOLO
VLN I
VLN II
VLA.
CLLO.
BASS
TIMP.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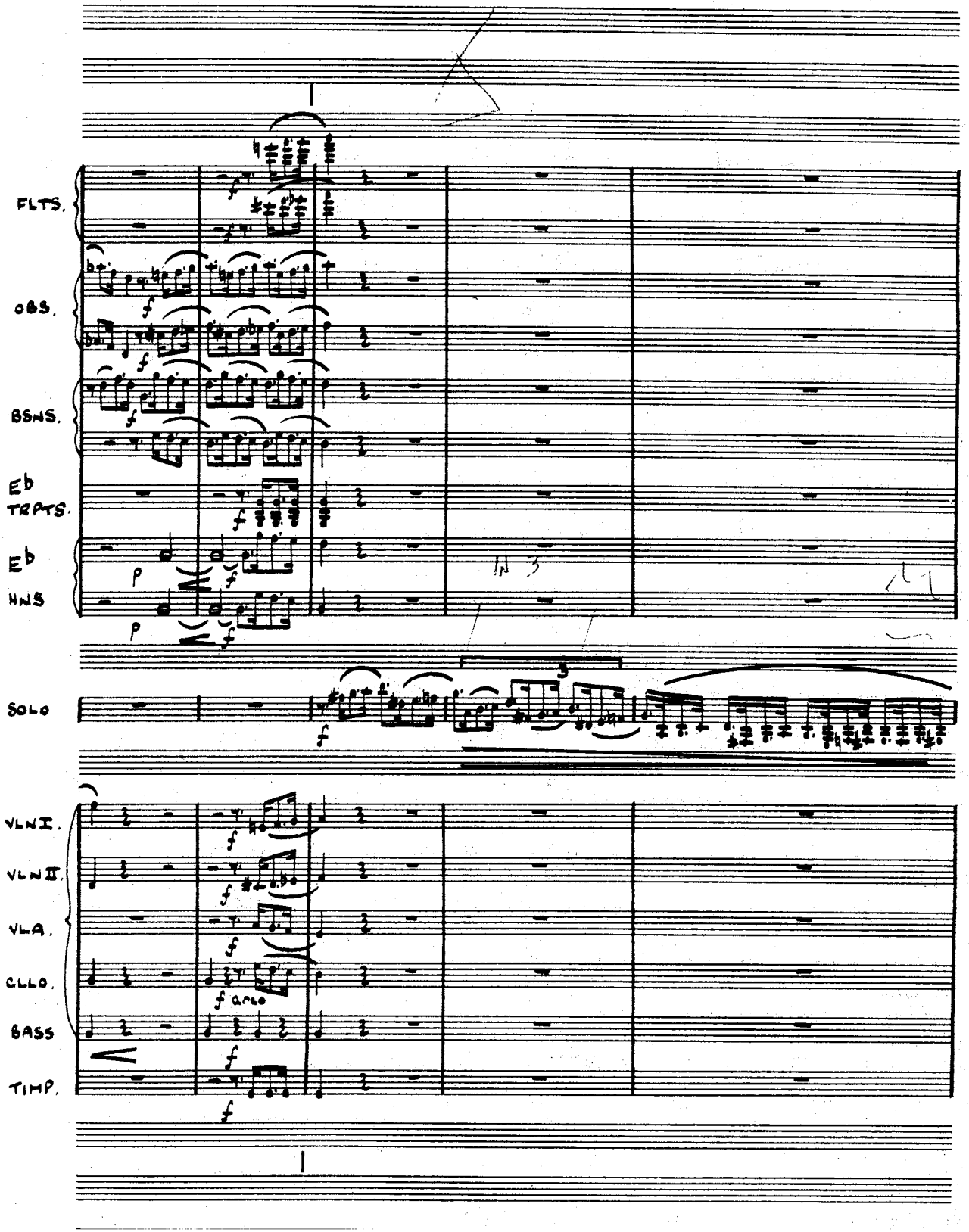
pizz.


FLTS.
OBS.
BSNS.
Eb TRPTS.
Eb HNS
SOLO
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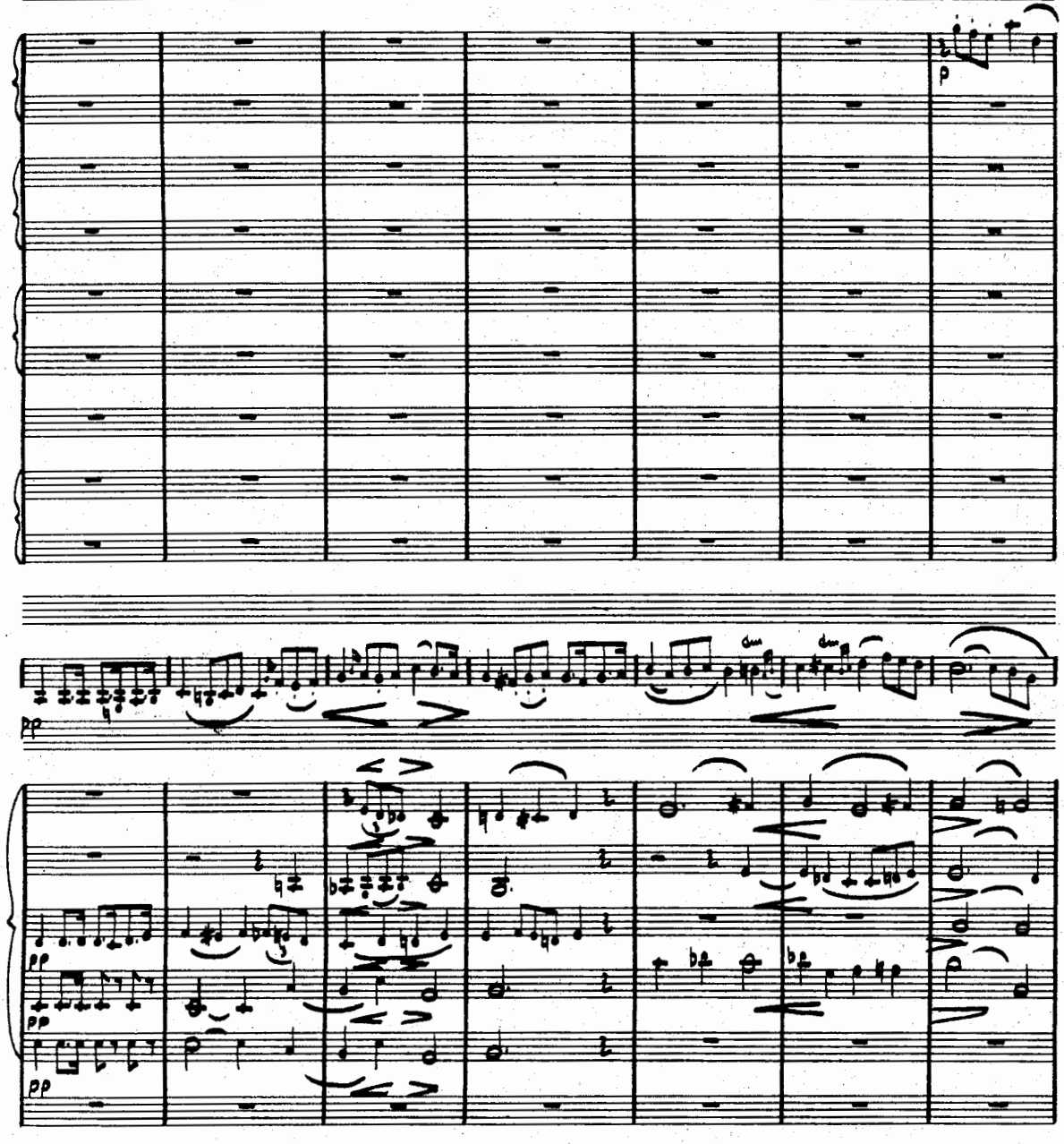
VLN II.
VLA.
CLLO.
BASS
TIMP.
f
p
solo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dim
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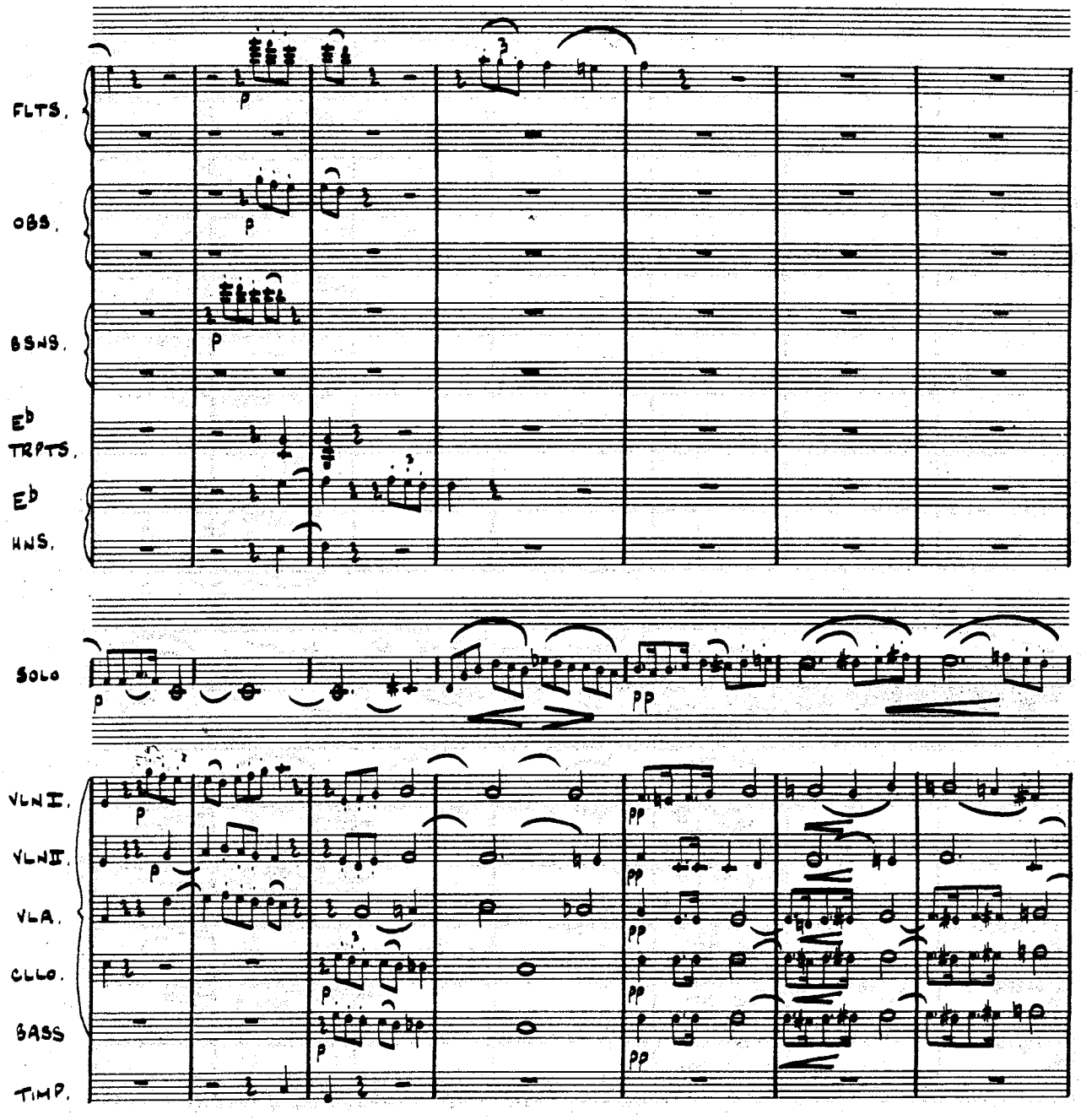
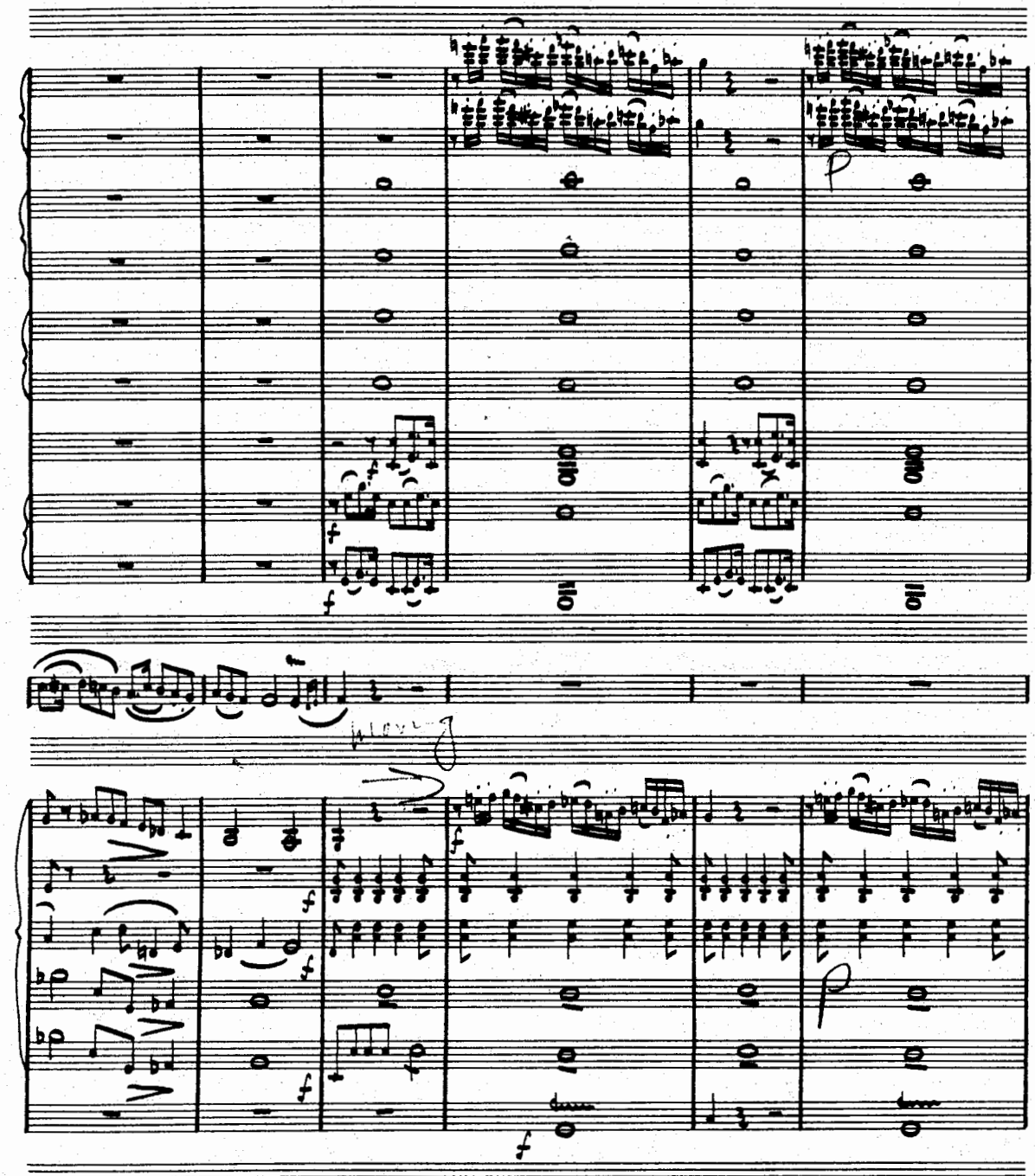
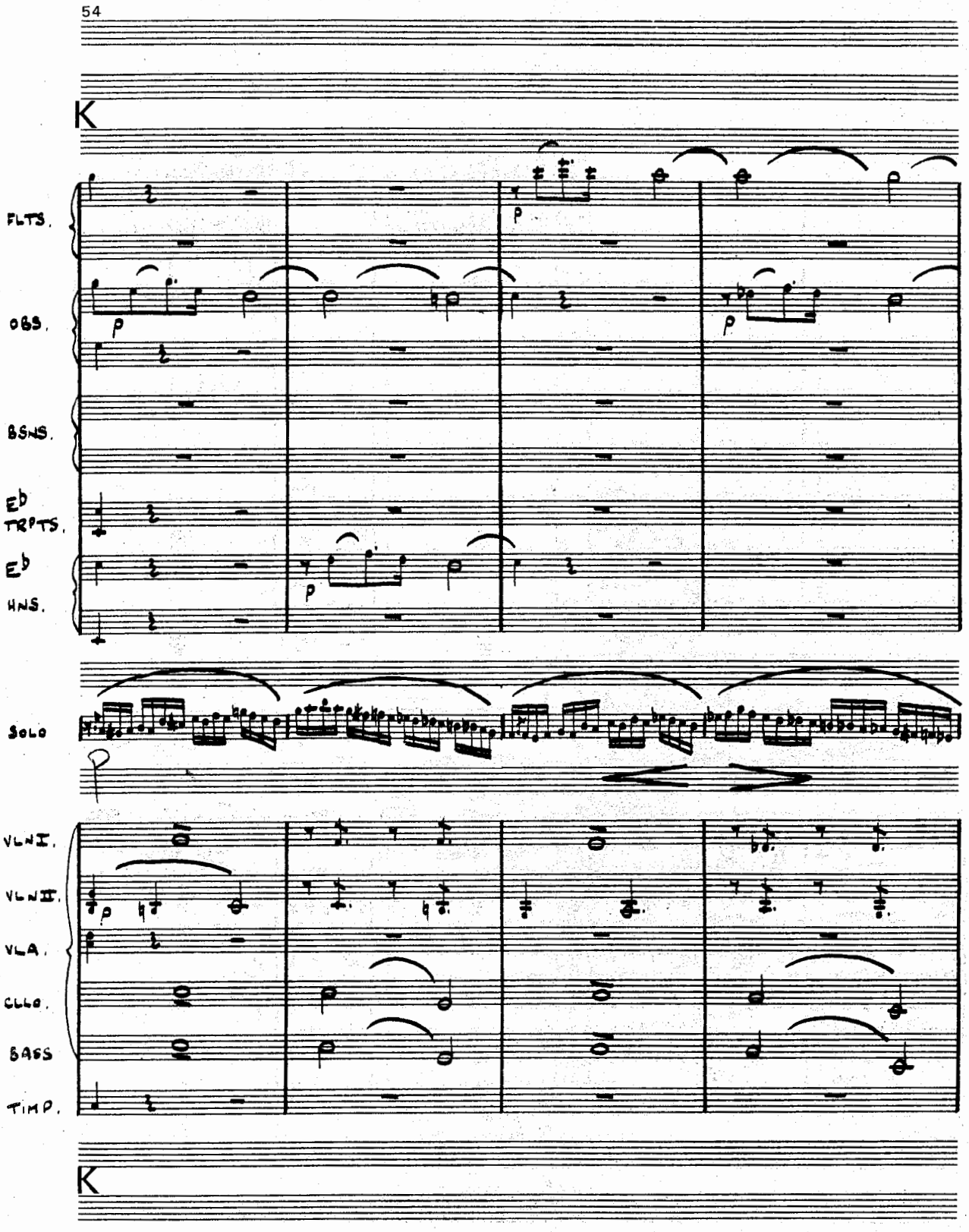
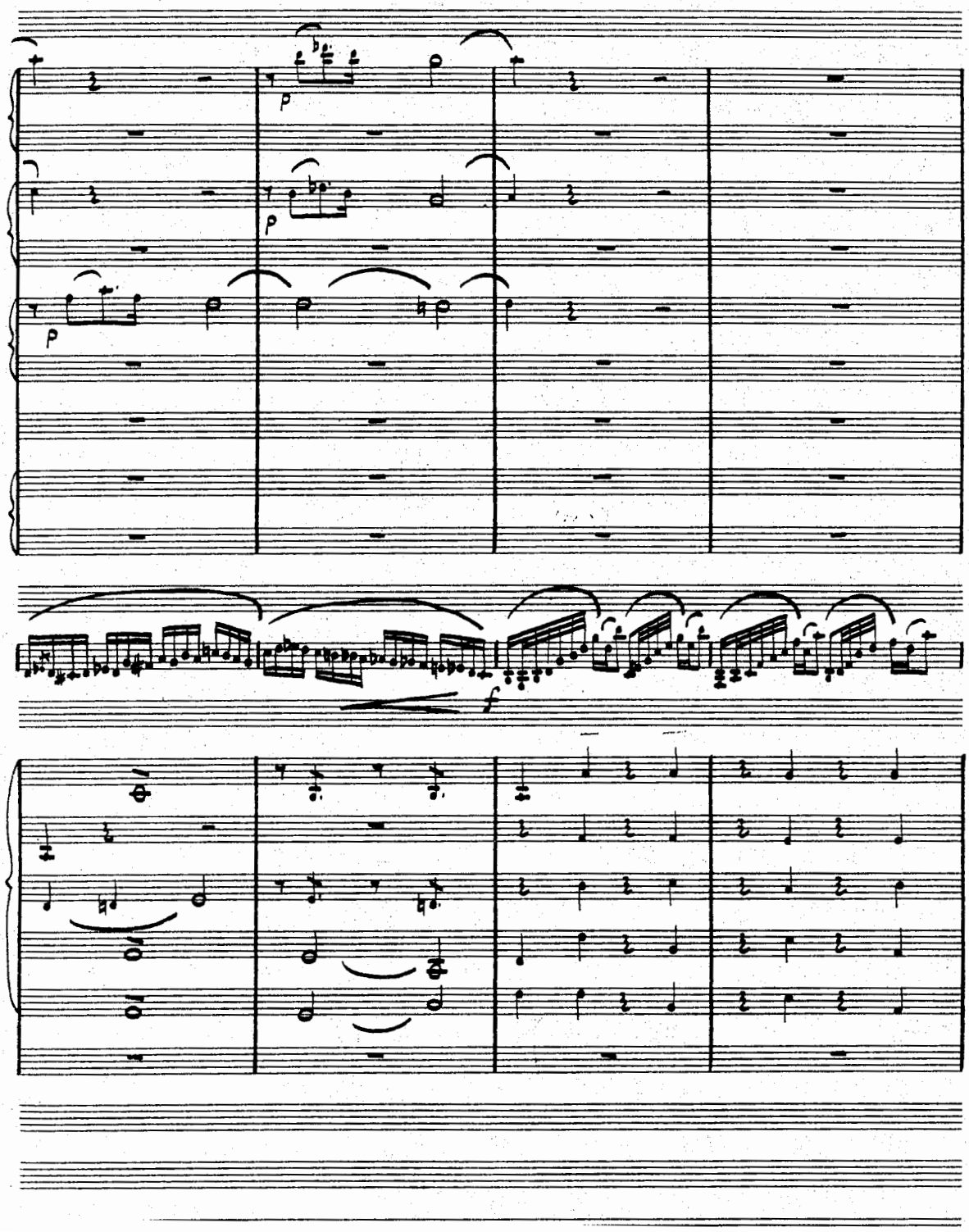

FLTS.
OBS.
BSNS.
E♭ TRPTS.
E♭ HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.




K
FLTS.
OBS.
BSNS.
E♭ TRPTS.
E♭ HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
K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p
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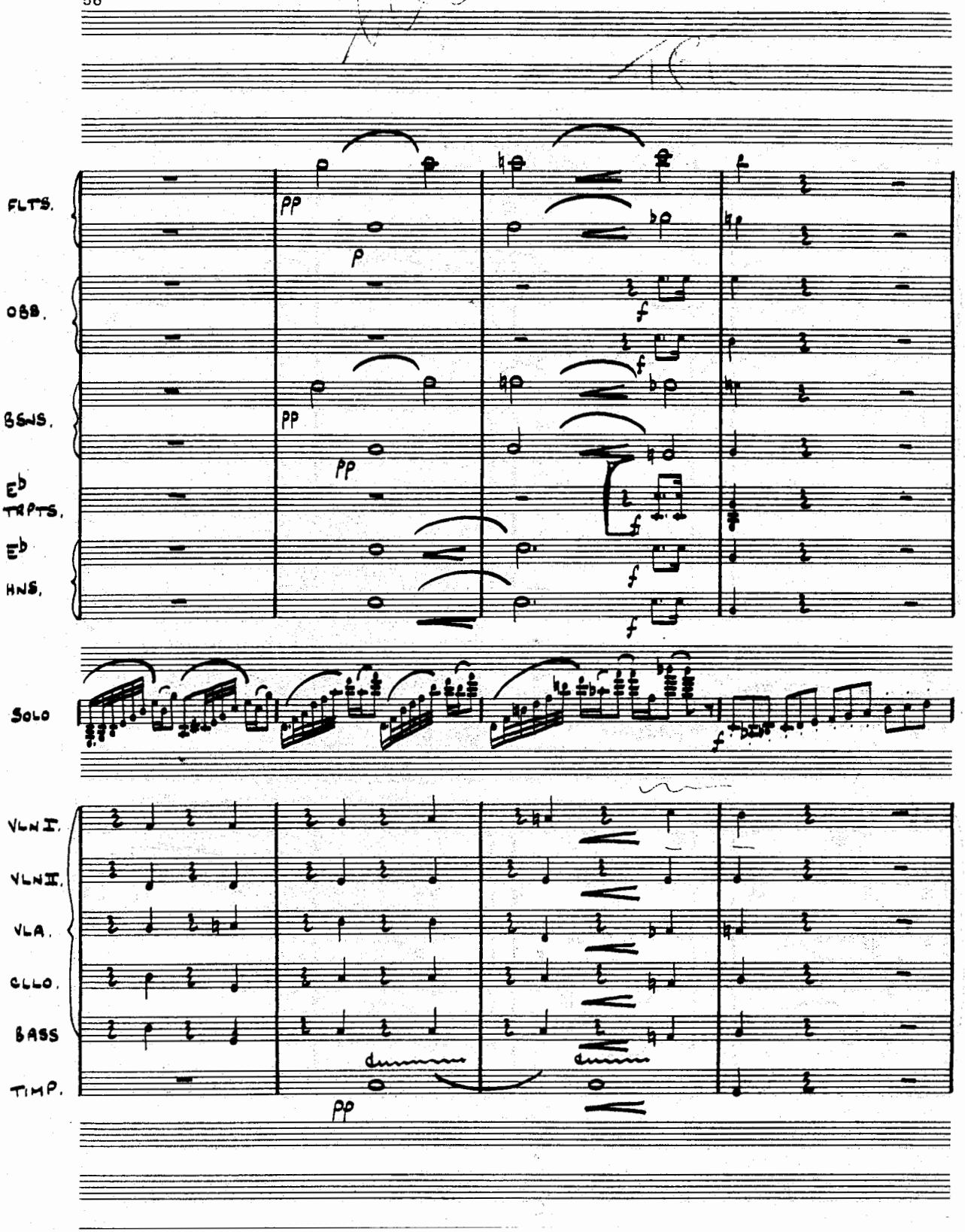
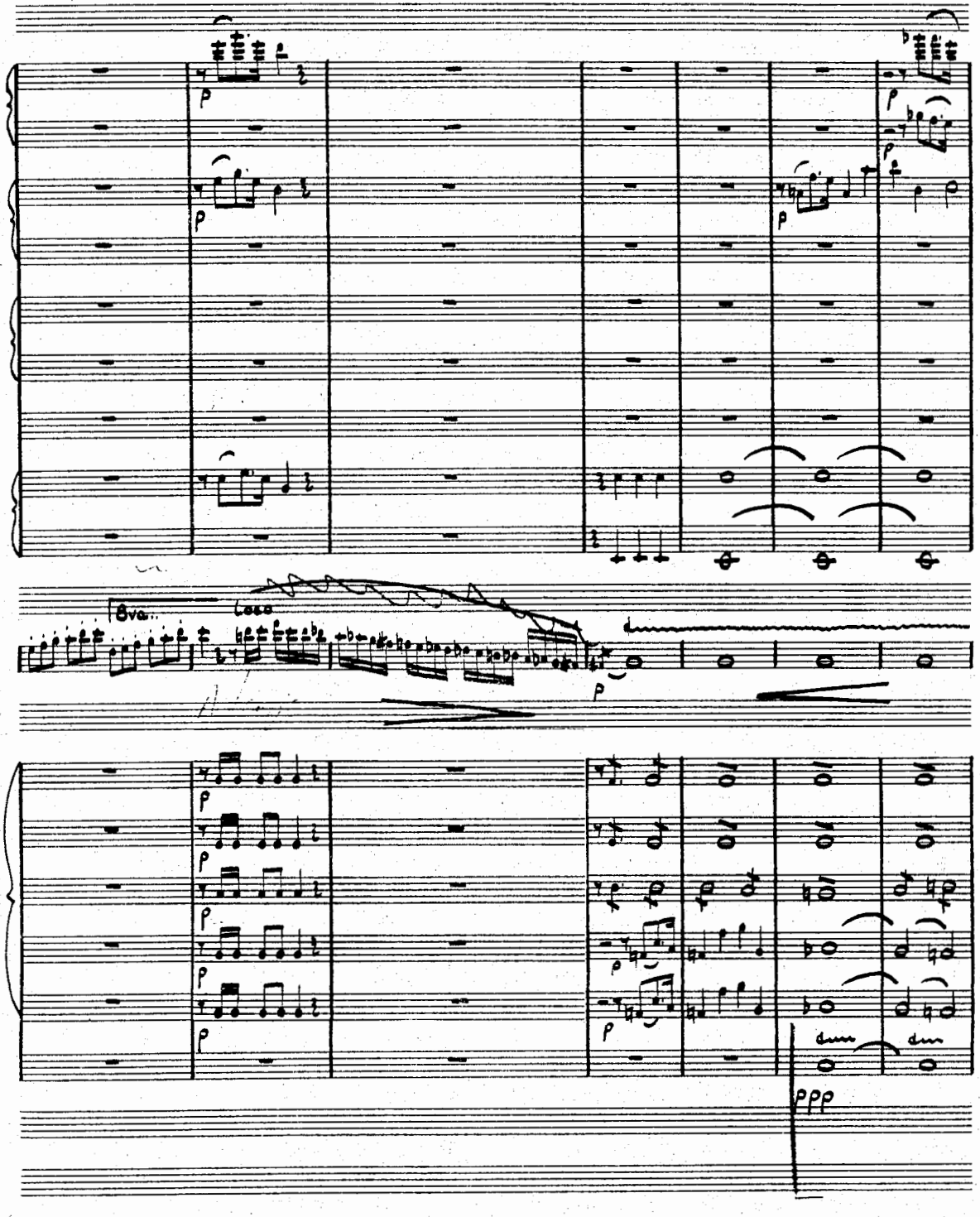

FLTS.
OBS.
BSNS.
E♭ TRPTS.
E♭ HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
pp
p
f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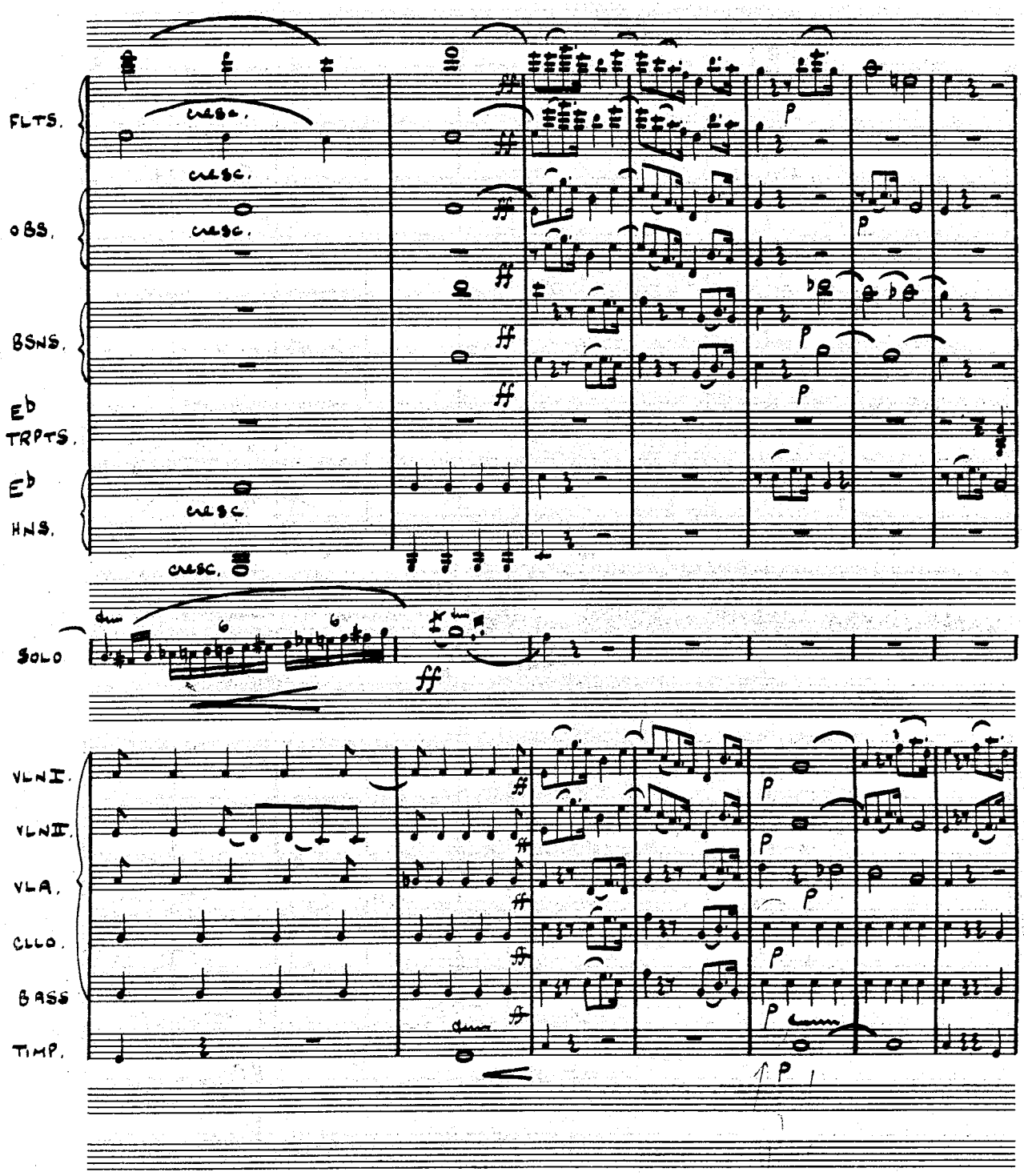
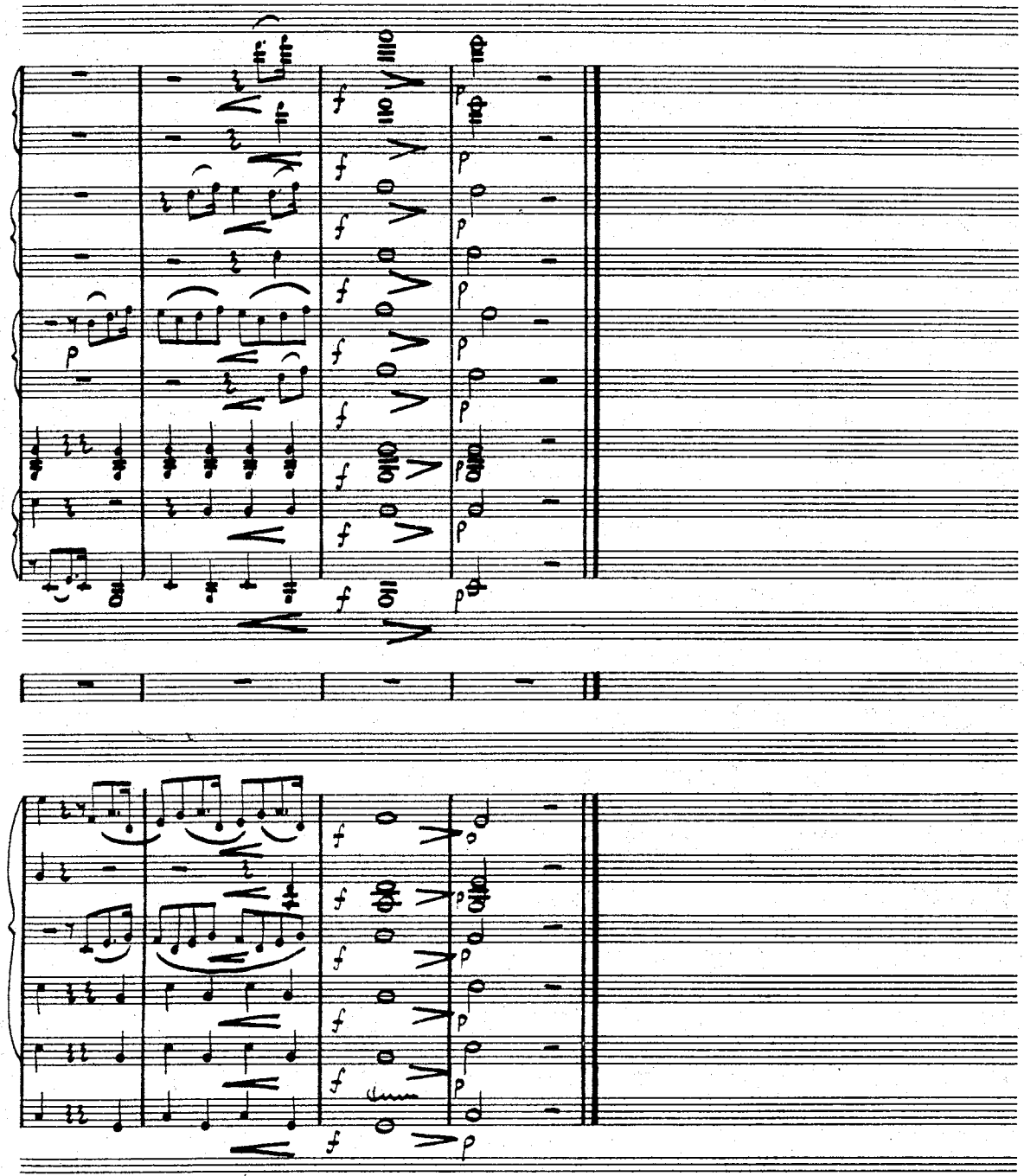
loco
p
ppp


FLTS.
cresc.
OBS.
cresc.
BSNS.
E♭
TRPTS.
E♭
HNS.
cresc.
cresc.
SOLO
ff
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
p



ADAGIO

FLUTE

OBOES

BASSOON

HORNS IN E & E♭

Dolce.

SOLO

p

3

VIOLIN I.

p

VIOLIN II.

p

VIOLA

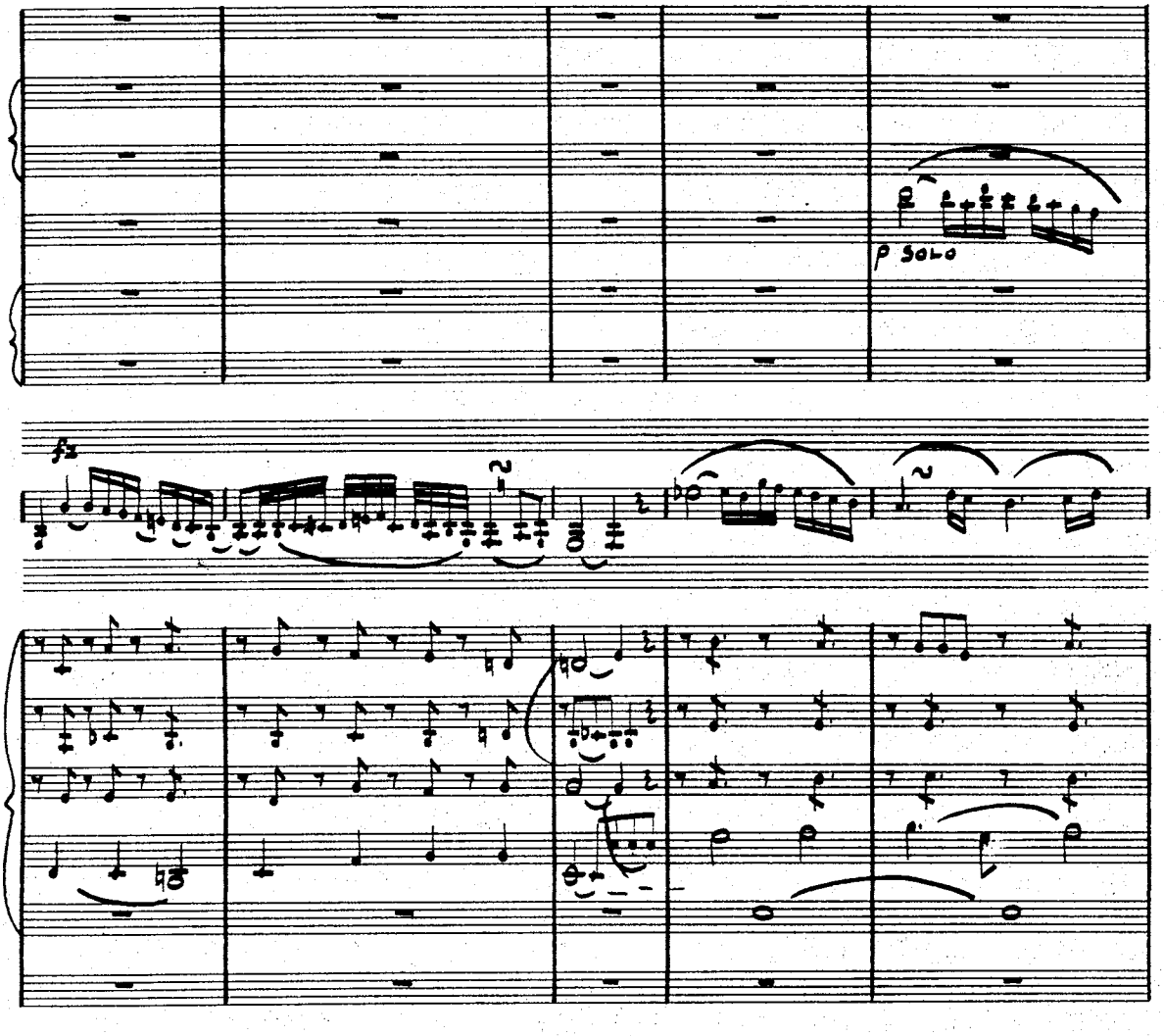
p

CELLO

p

BASS

E♭ & B♭ TIMPANI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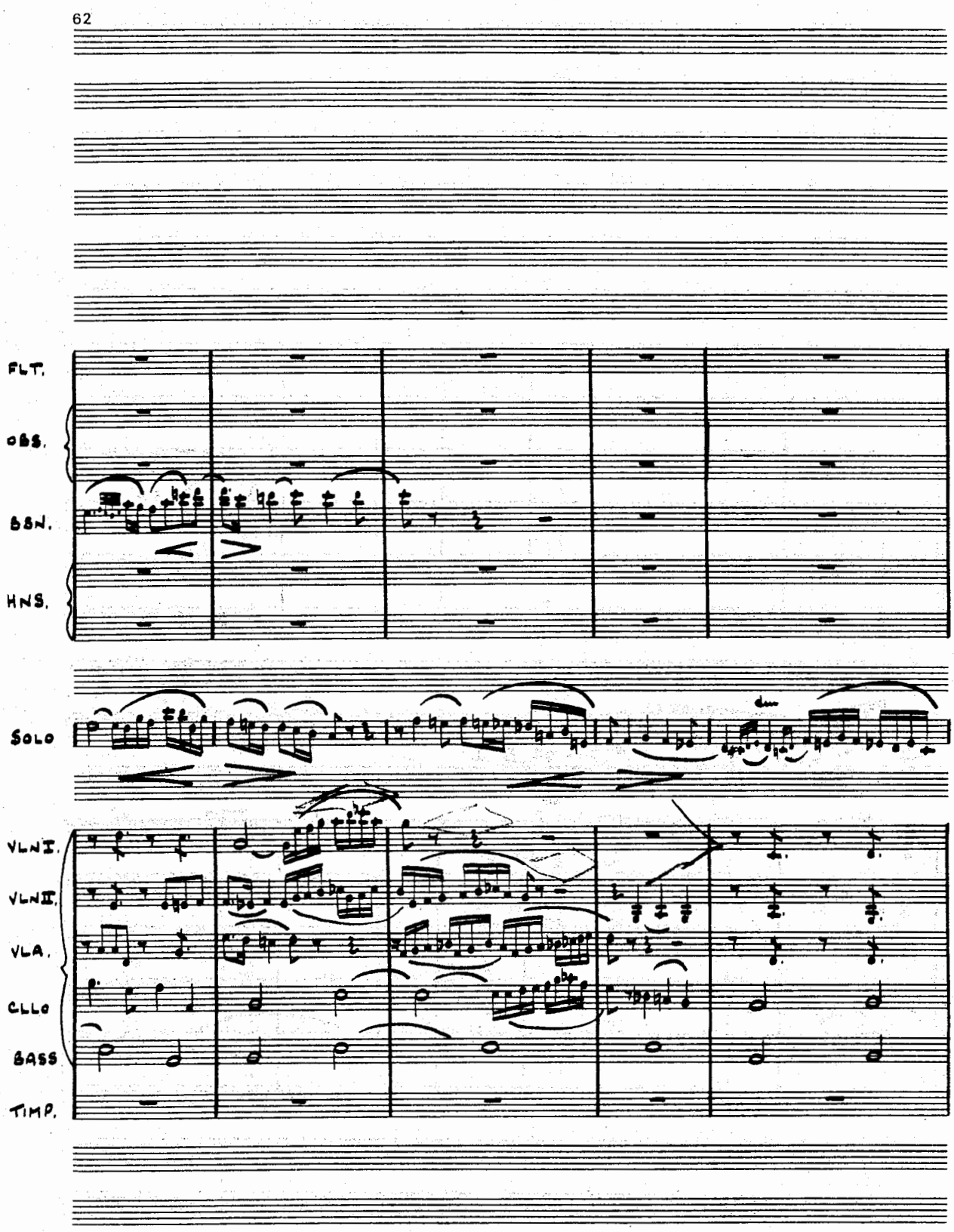
fz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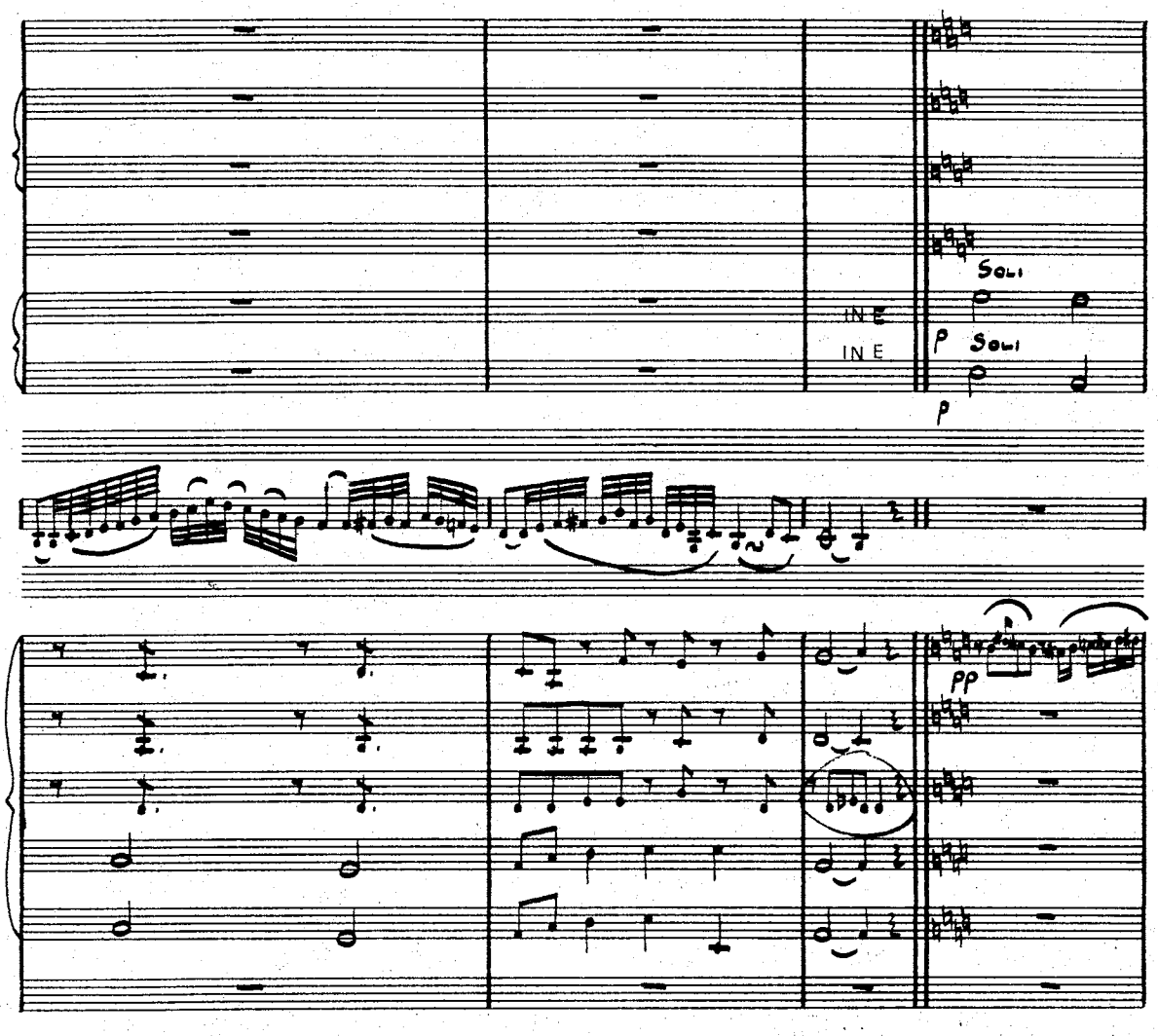
OBS.
BSN.
HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO
BASS
TIMP.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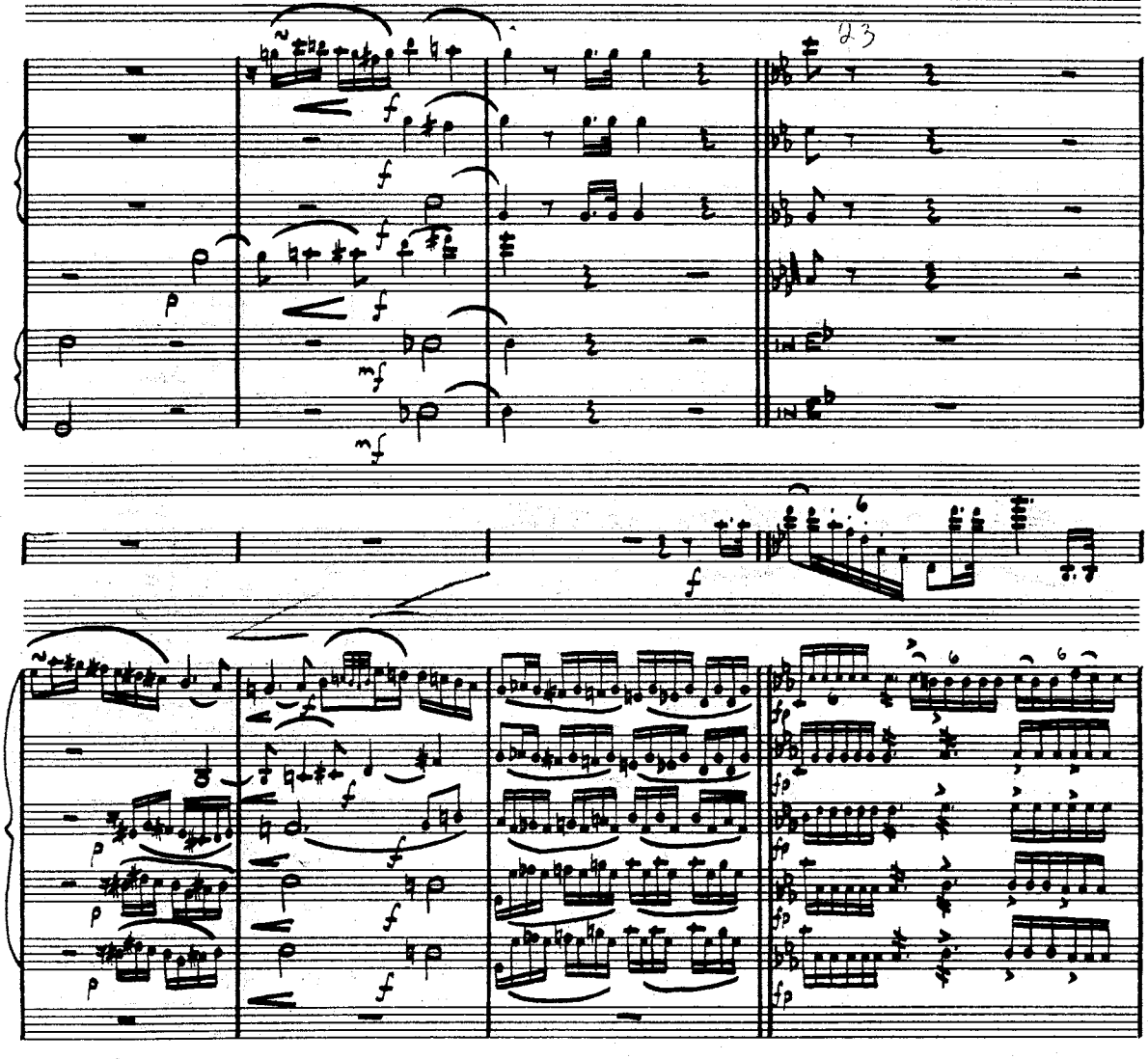
INE
INE
p
Soli
p
pp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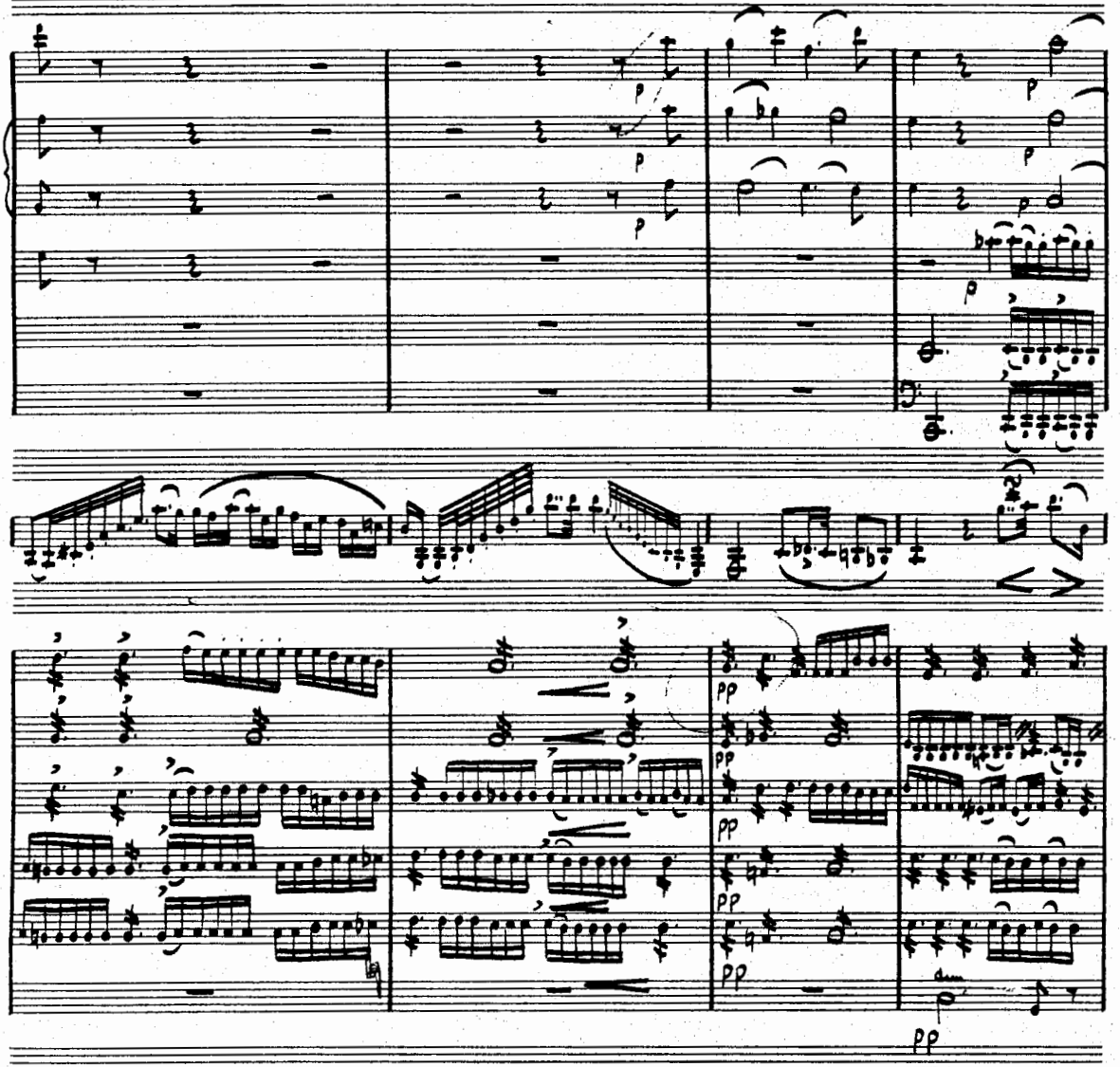
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pp
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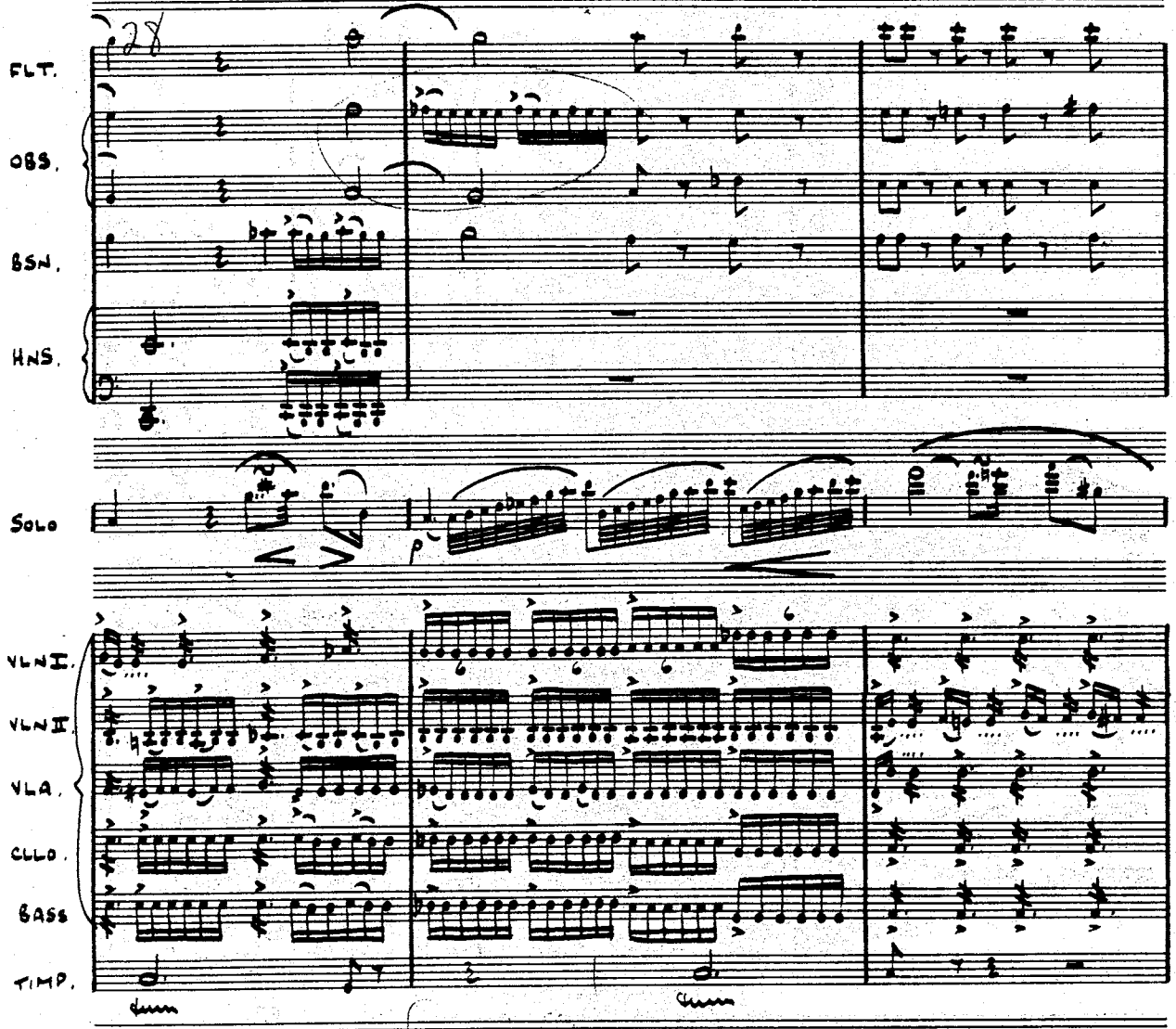
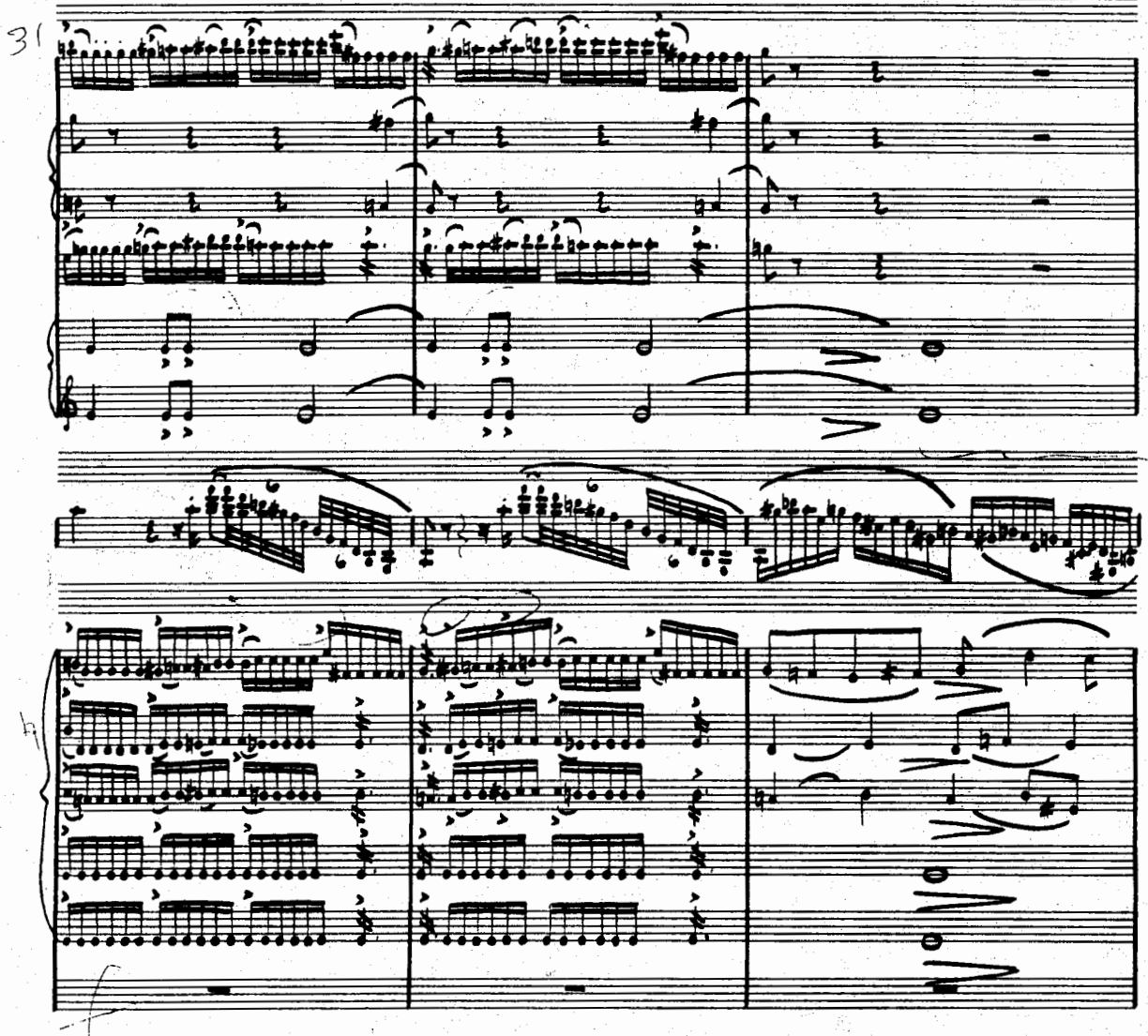

28
FLT.
OBS.
BSN.
HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.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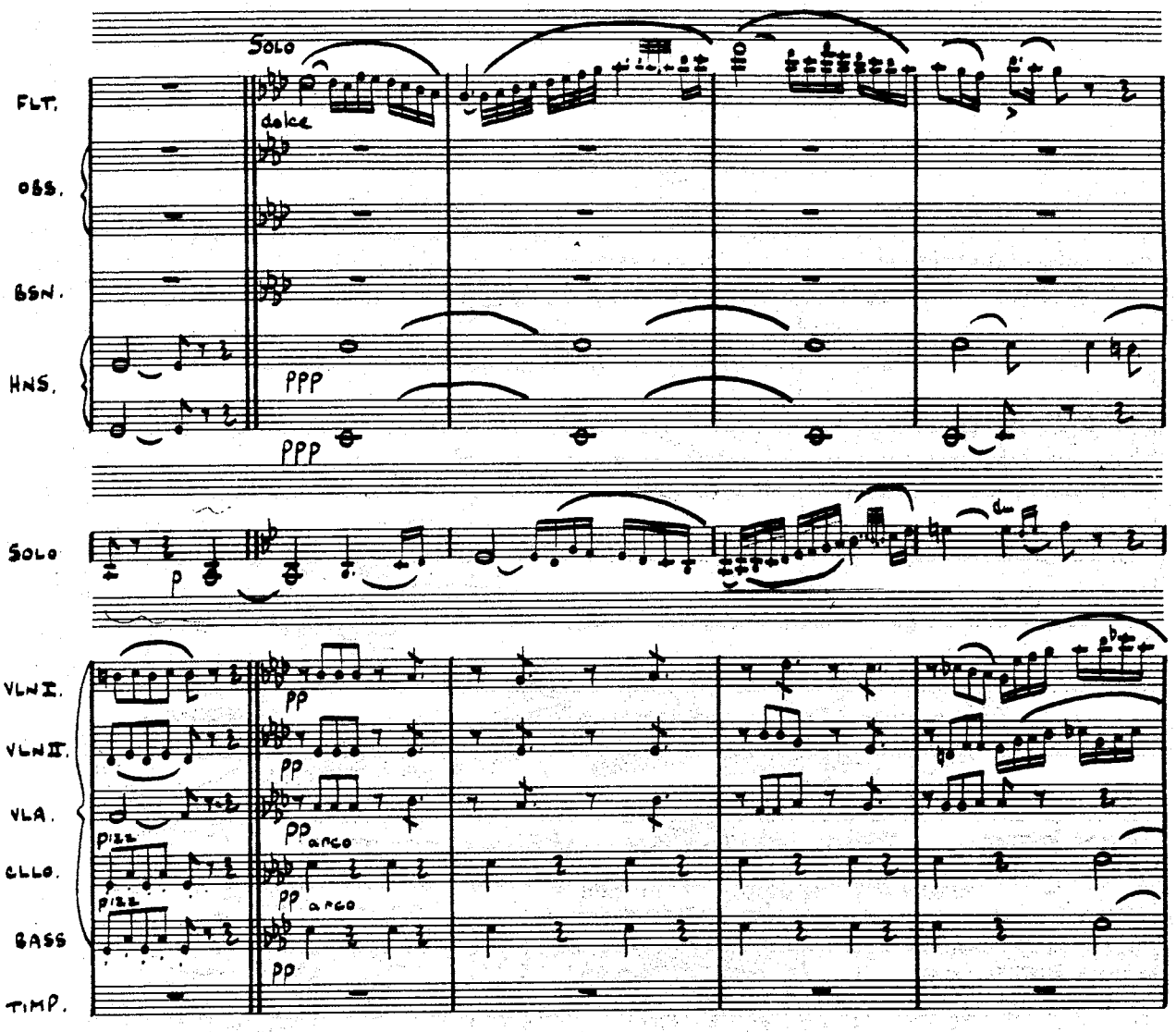
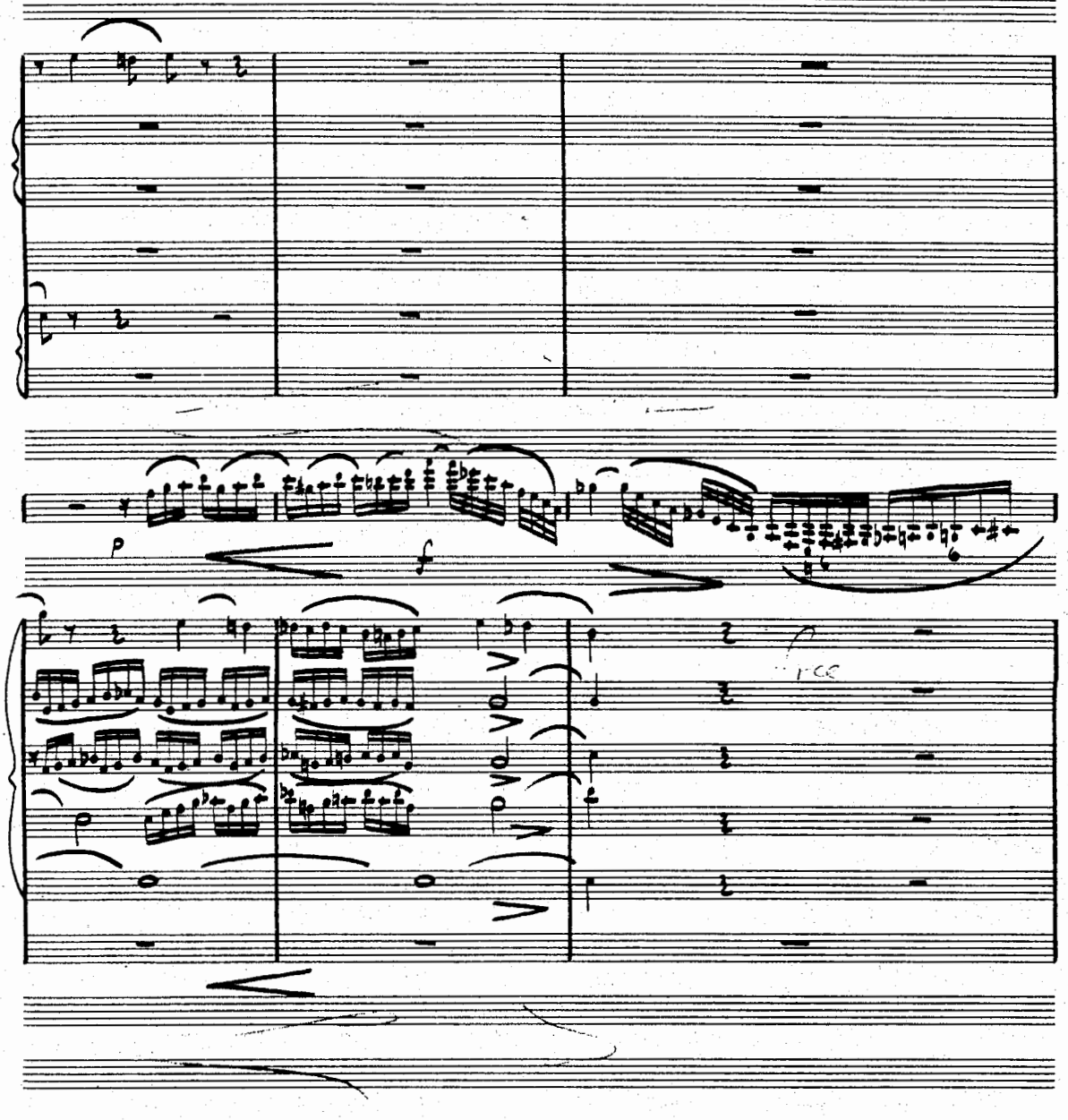

Solo
FLT.
dolce
OBS.
BSN.
HNS.
PPP
PPP
Solo
p
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
pp
pp
pp
arco
pizz.
pizz.
pp
arco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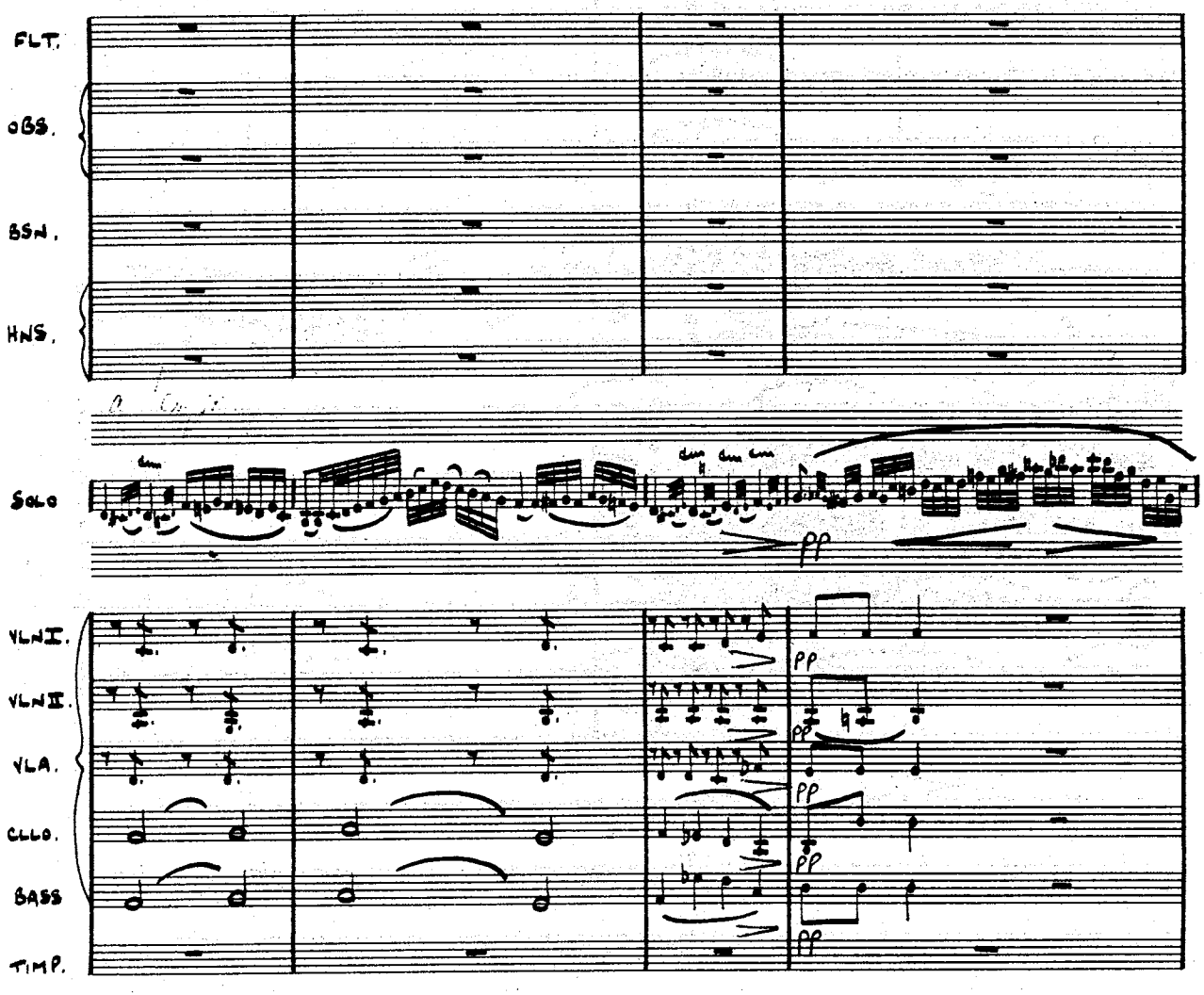
FLT.
OBS.
BSN.
HNS.
SOLO
pp
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
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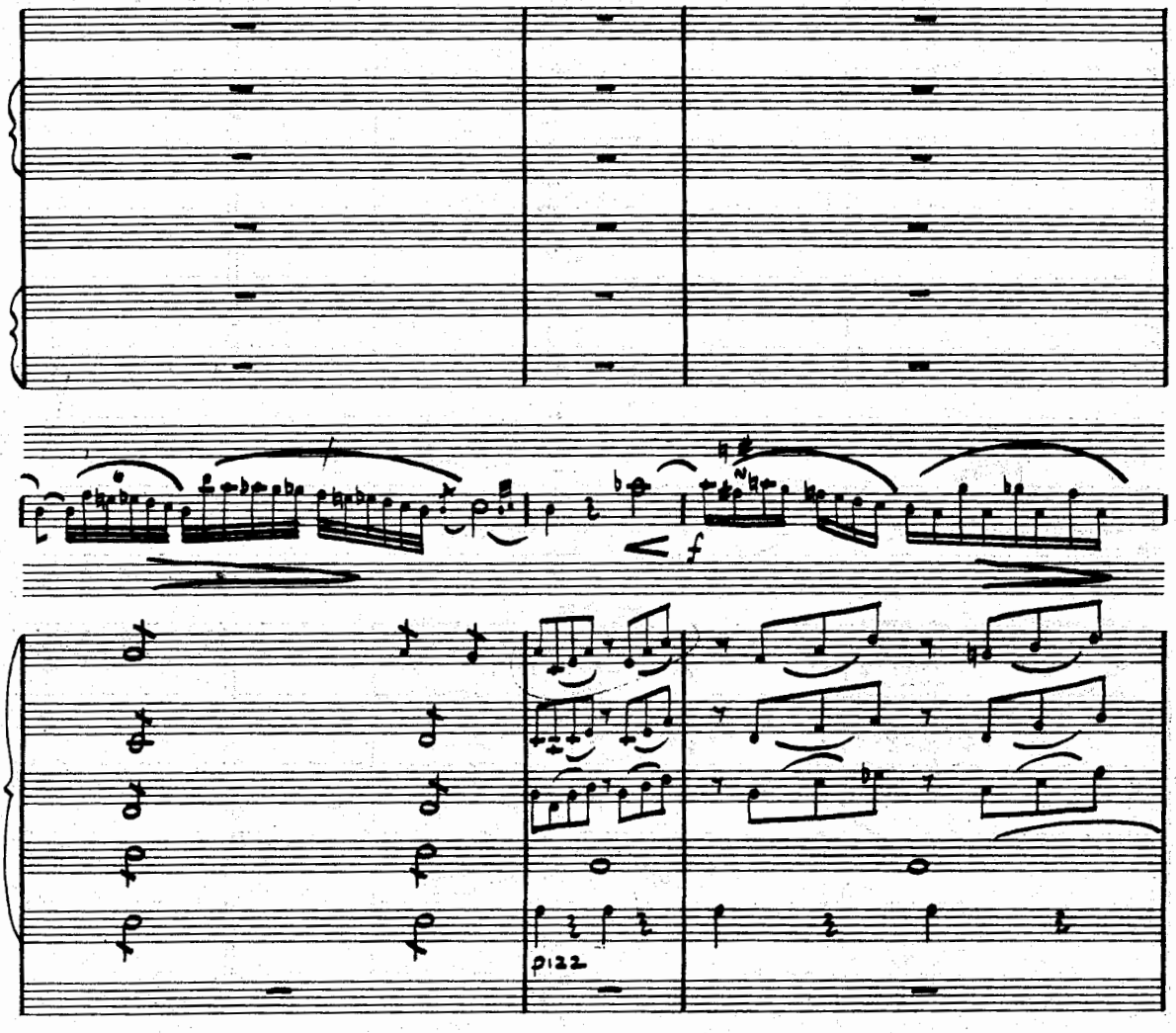
pp
pp
pp
pp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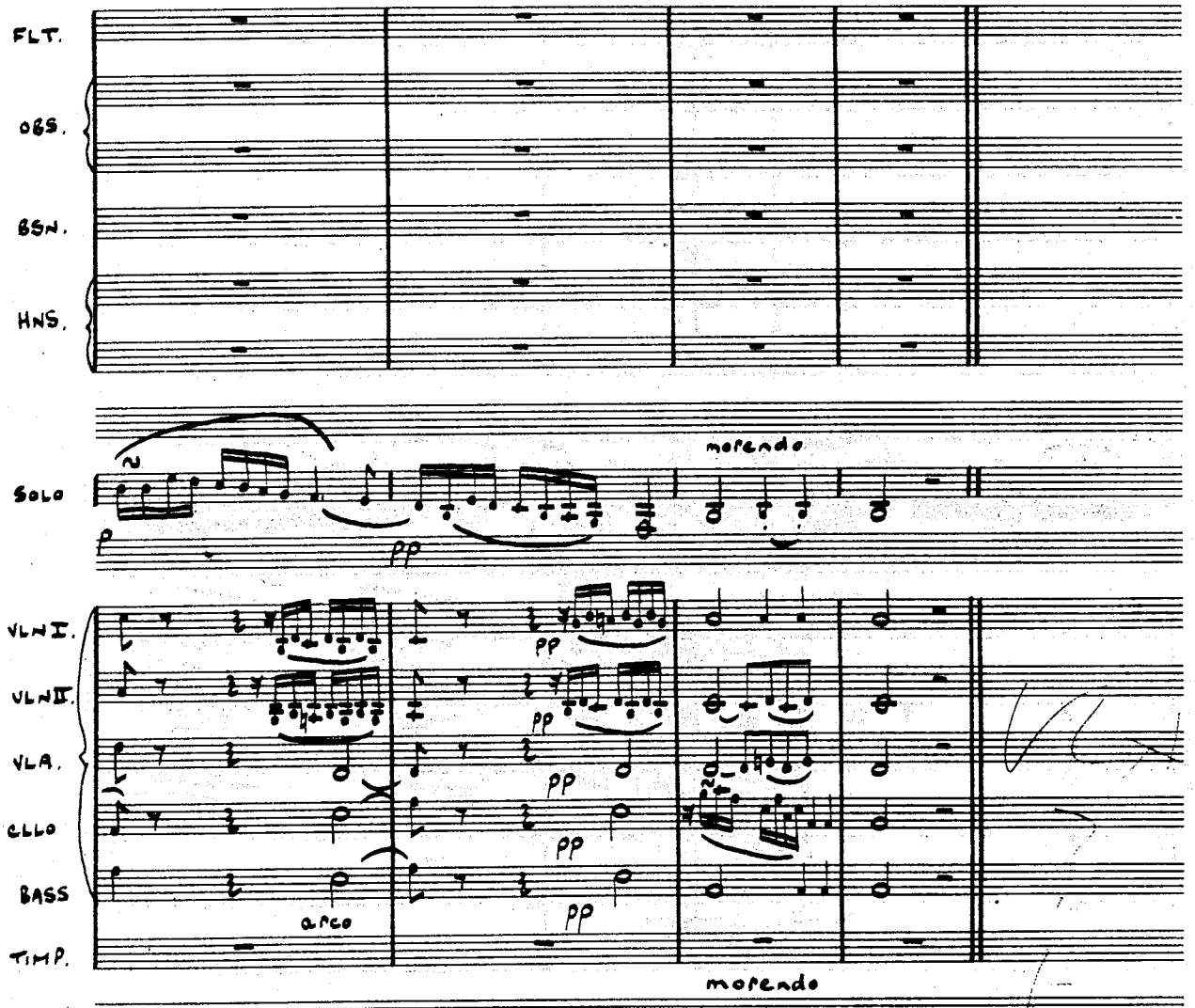
FLT.
OBS.
BSN.
HNS.
SOLO
morendo
p
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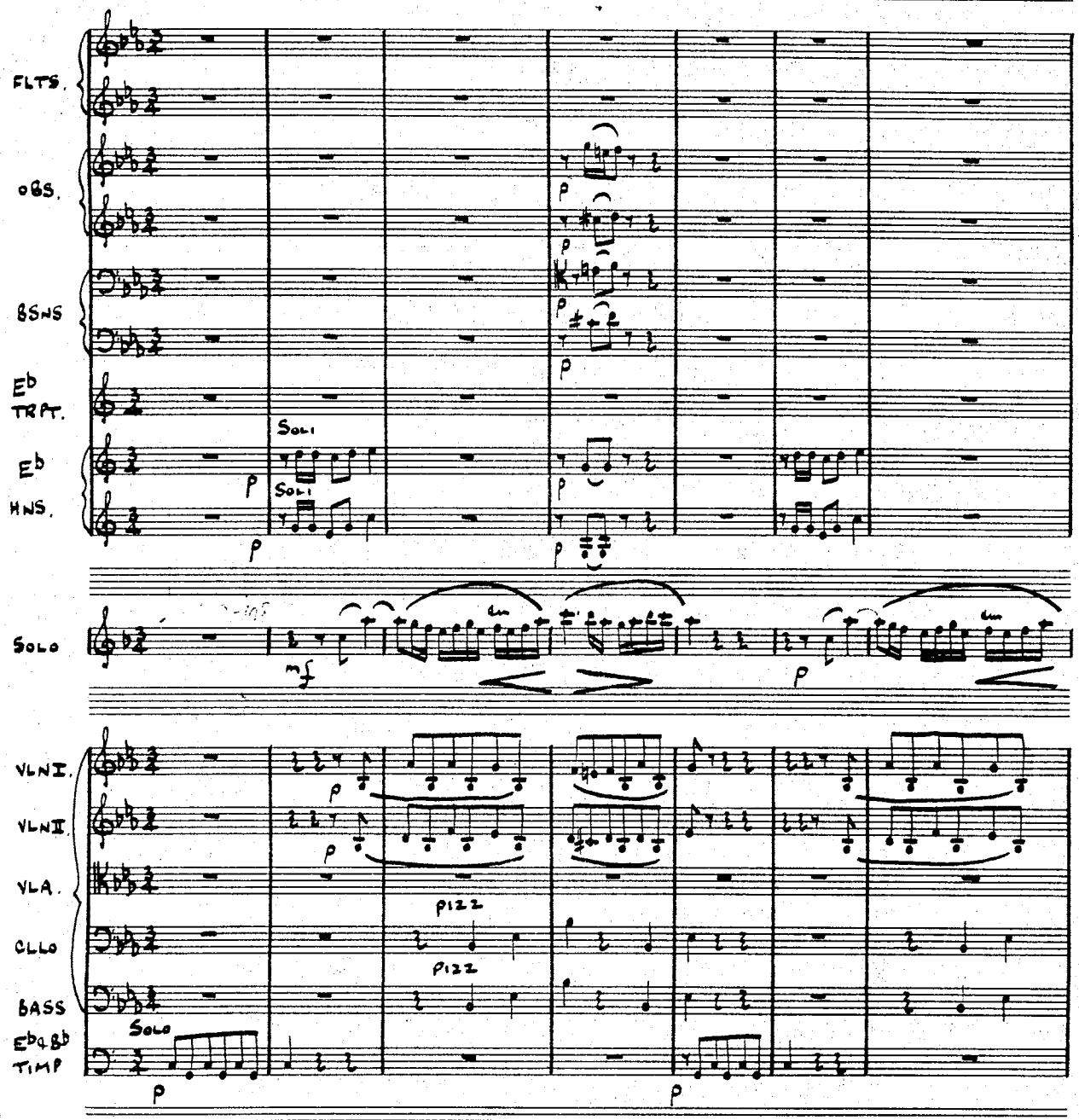
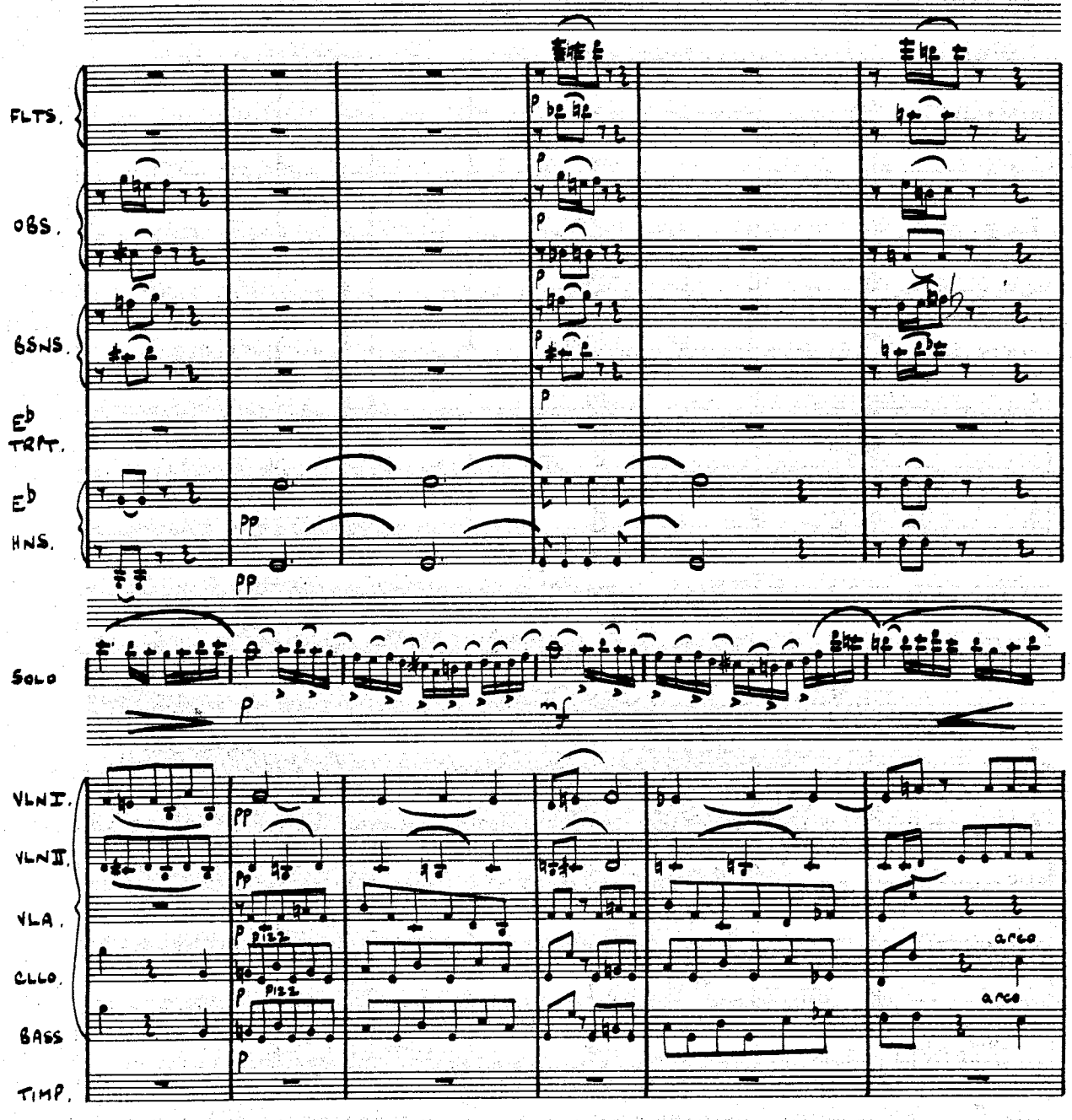
VLN I.
VLN II.
VLA.
CLLO
BASS
TIMP.
arco
pp
morendo

Rondo alla Polacca

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BSNS.
Eb TRT.
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VLN II.
VLA.
CLLO.
BASS
TIMP.
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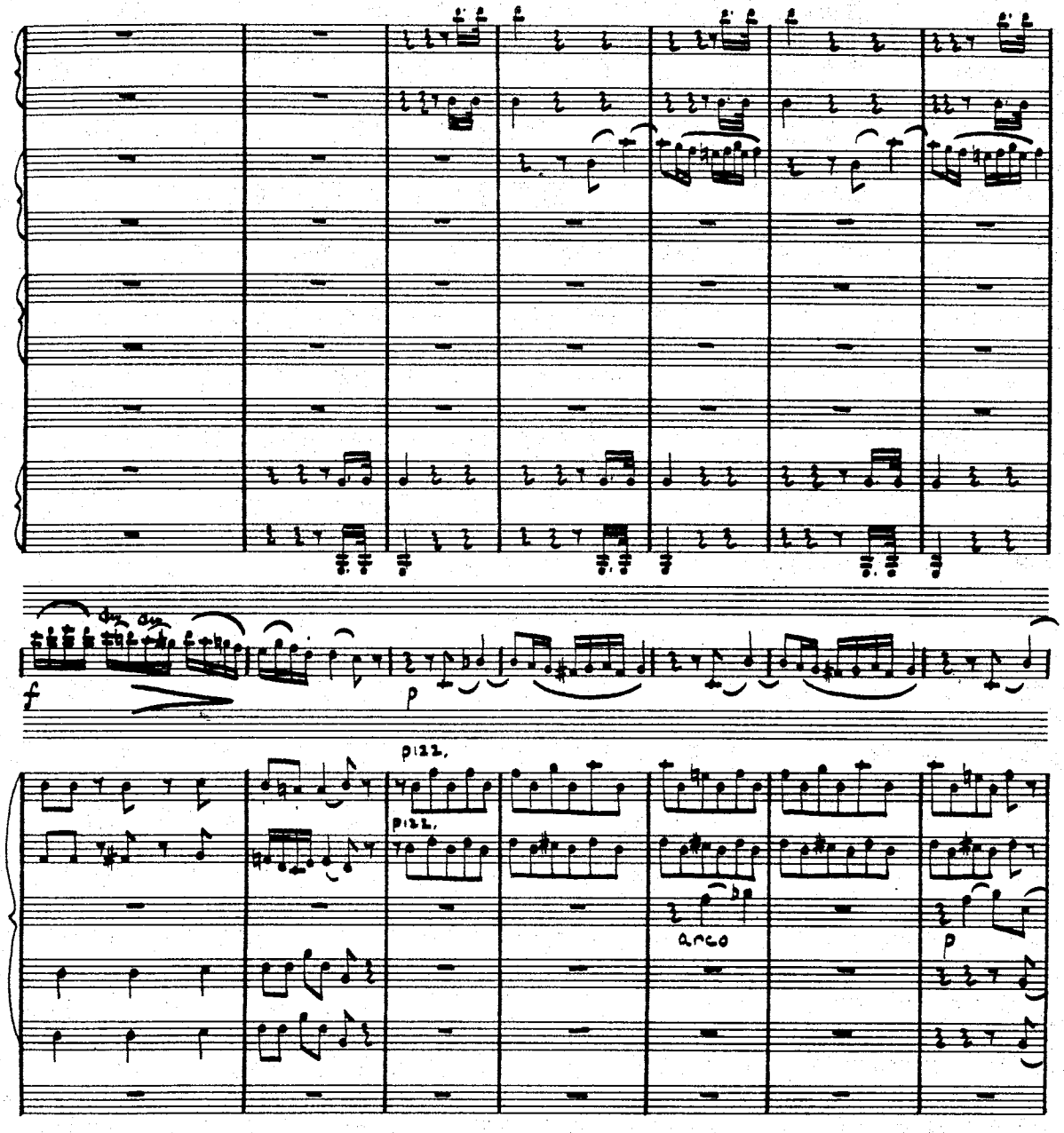
p
mf
pizz.
arco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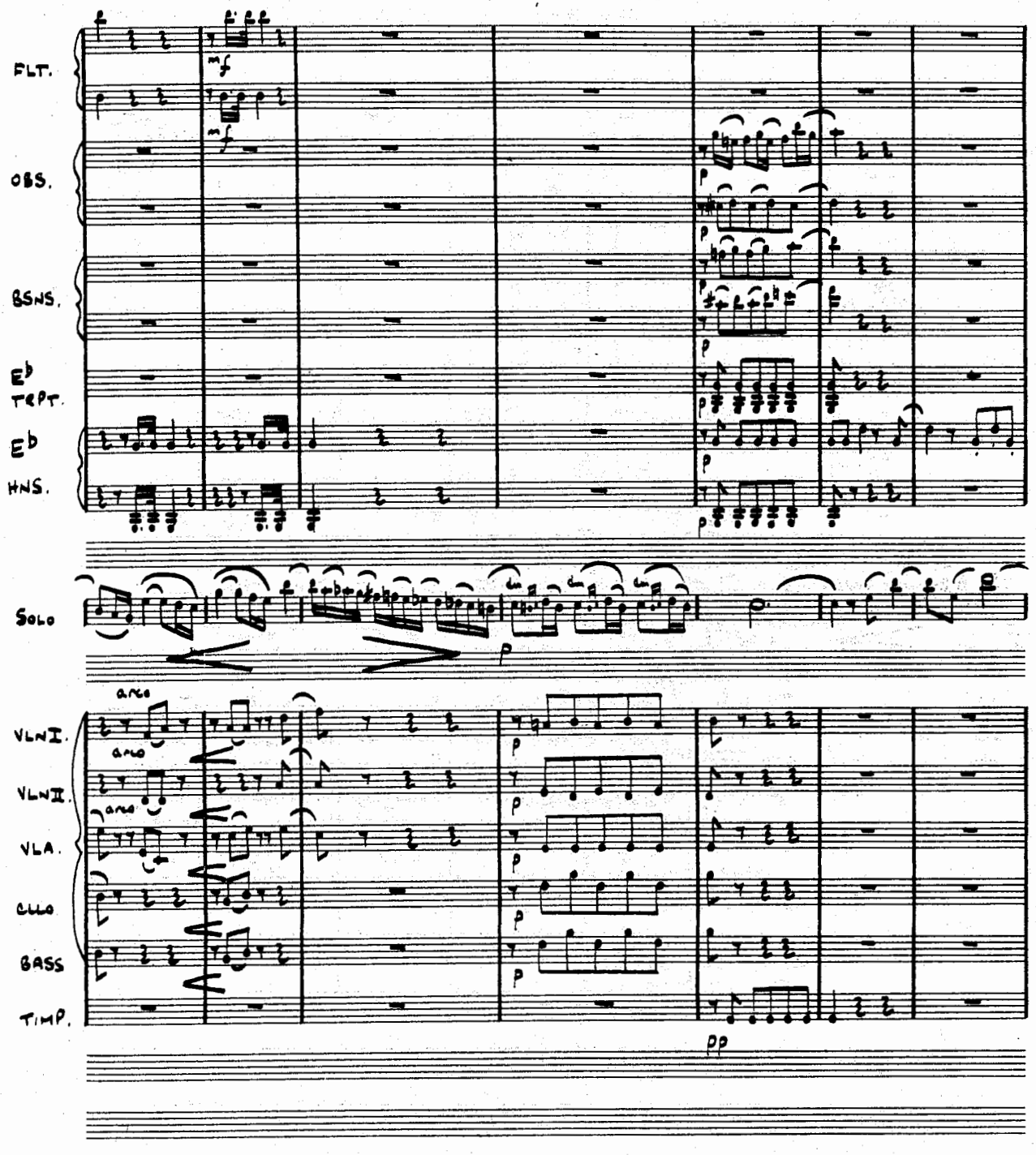
FLT.
OBS.
BSNS.
E♭ TPT.
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SOLO
VLN I.
VLN II.
VLA.
CELLO
BASS
TIMP.
mf
p
arco
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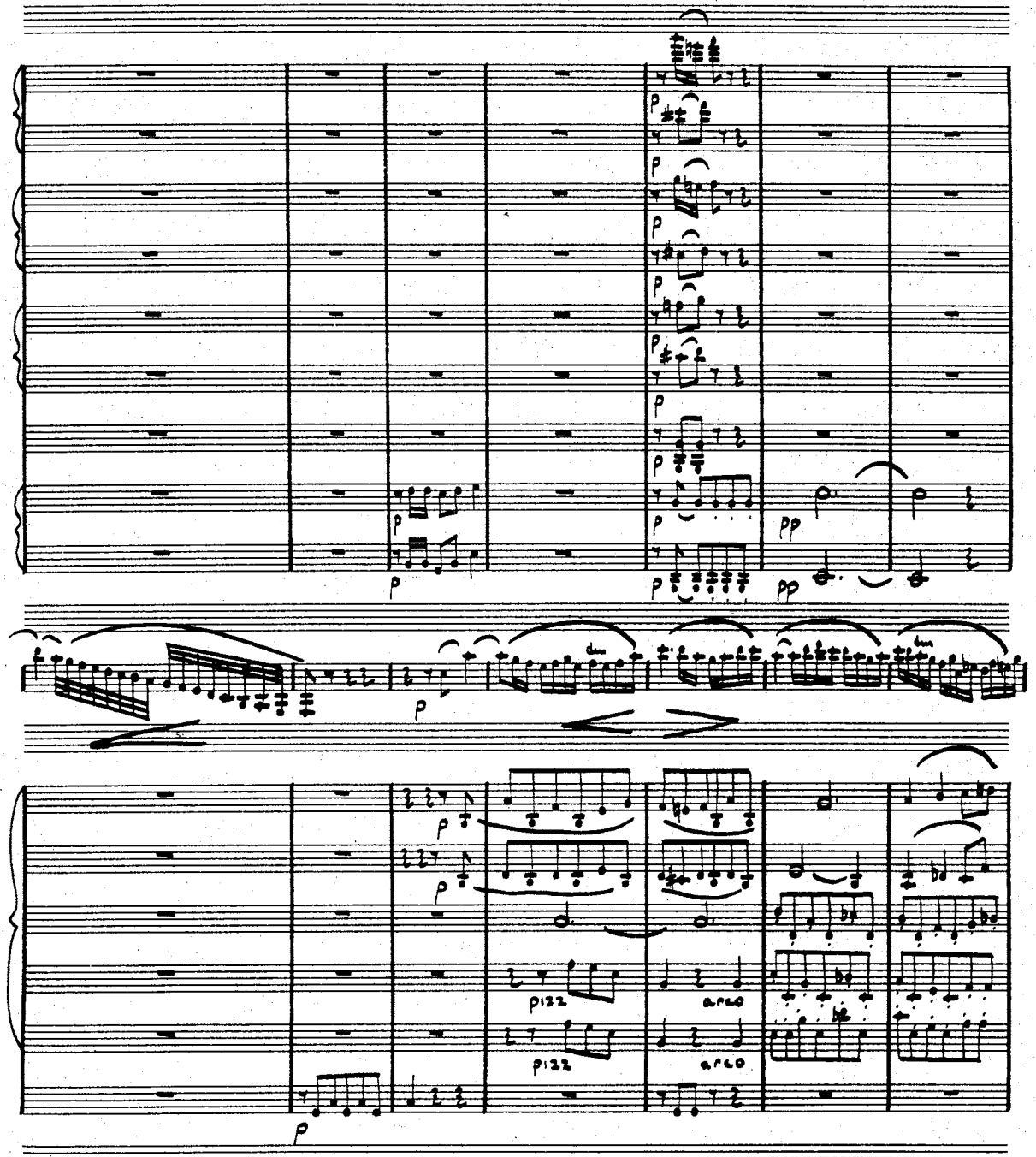
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pp
pizz
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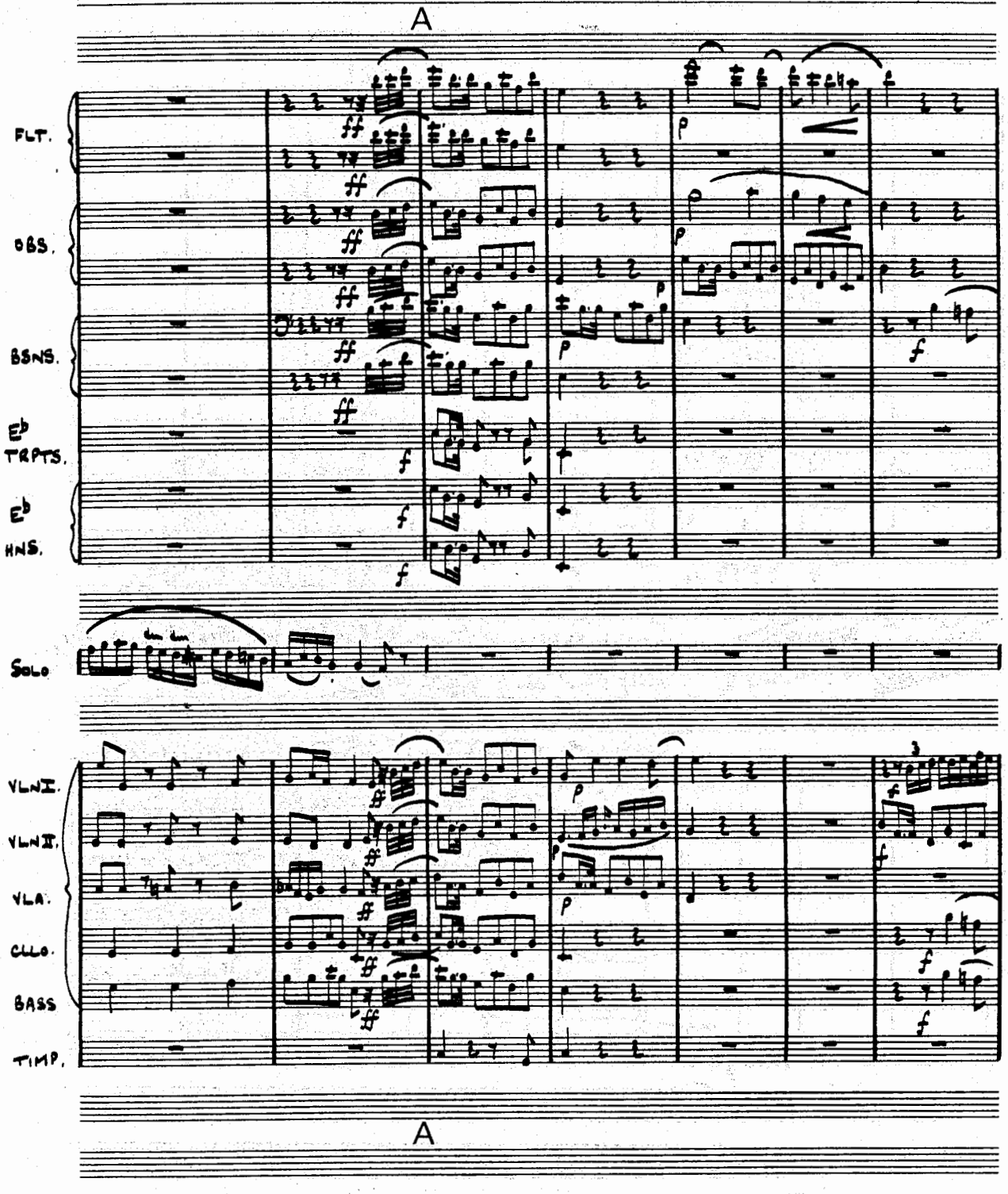
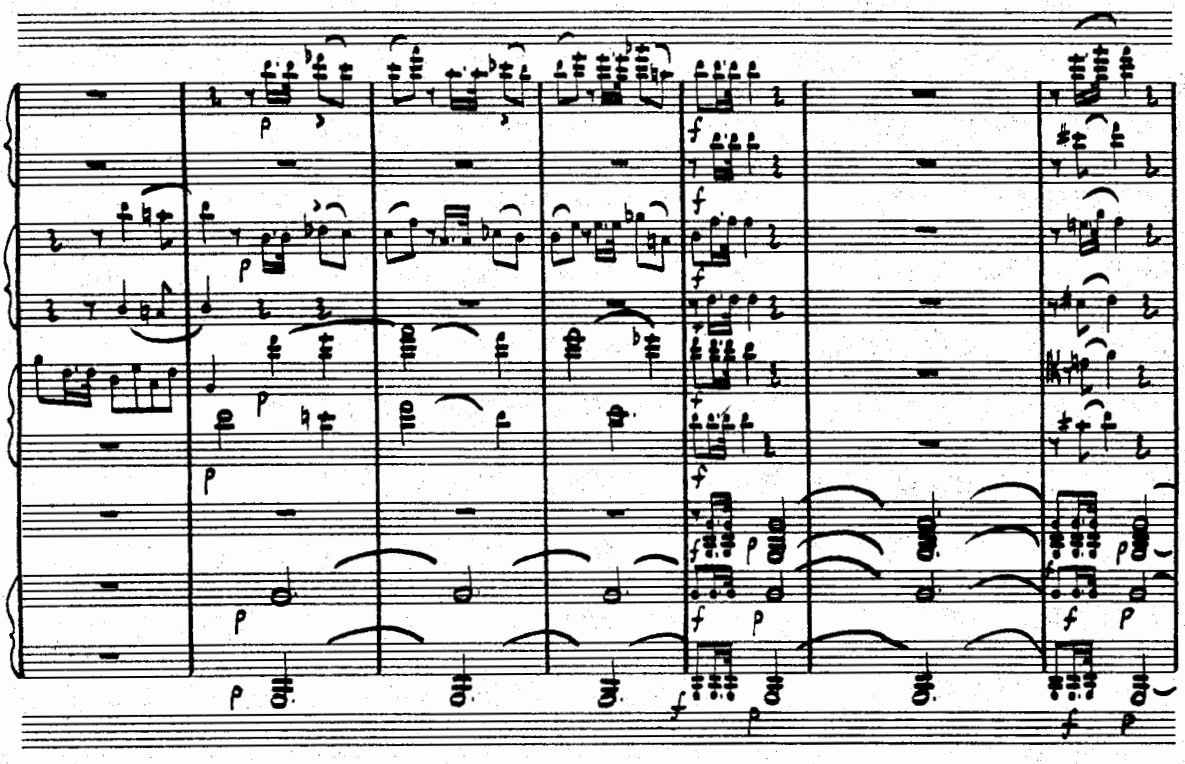
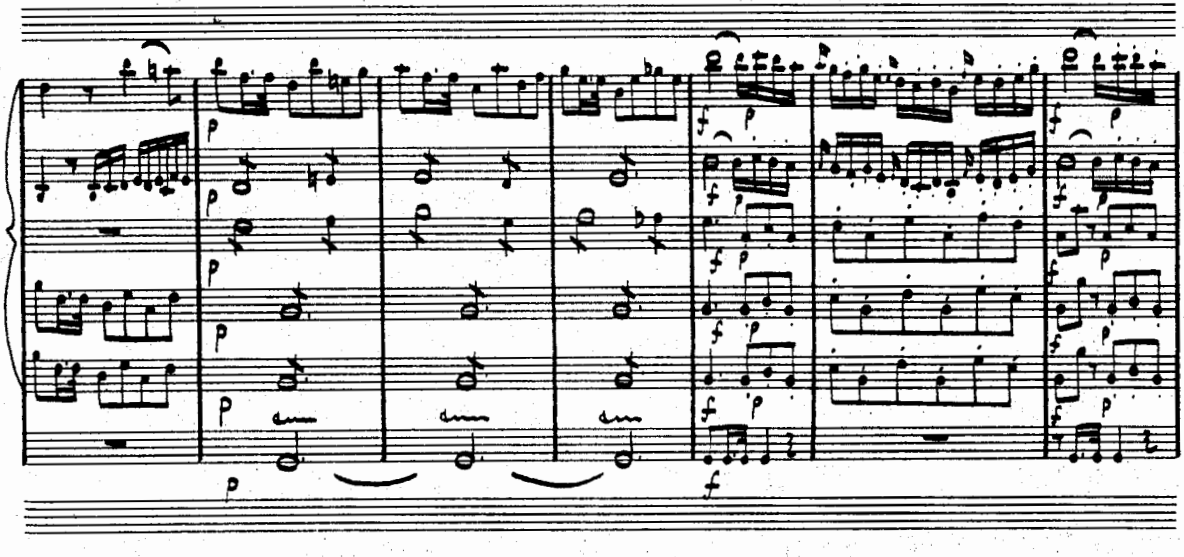
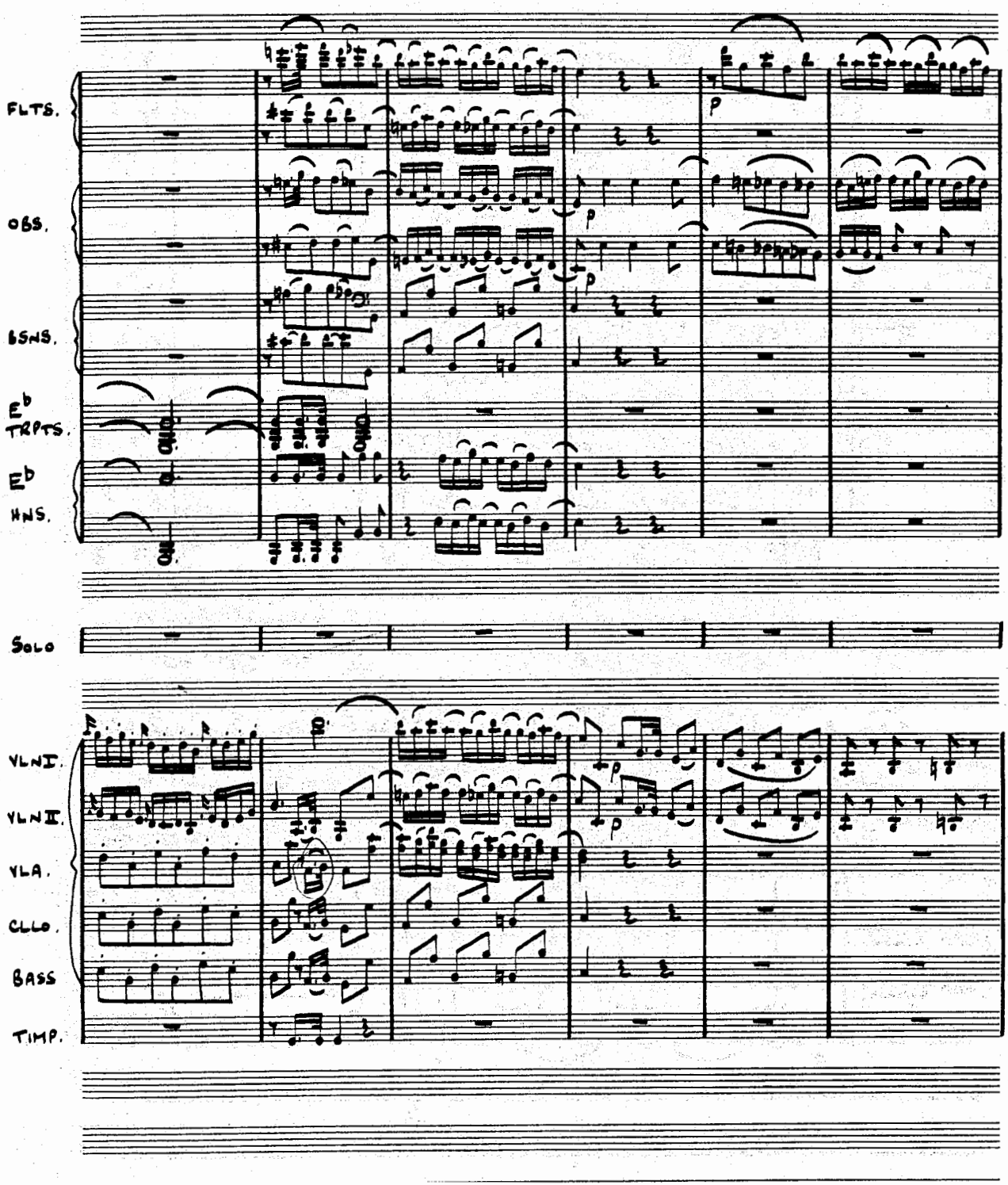

A
FLT.
OBS.
BSNS.
E♭ TRPTS.
E♭ HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
A






FLTS.
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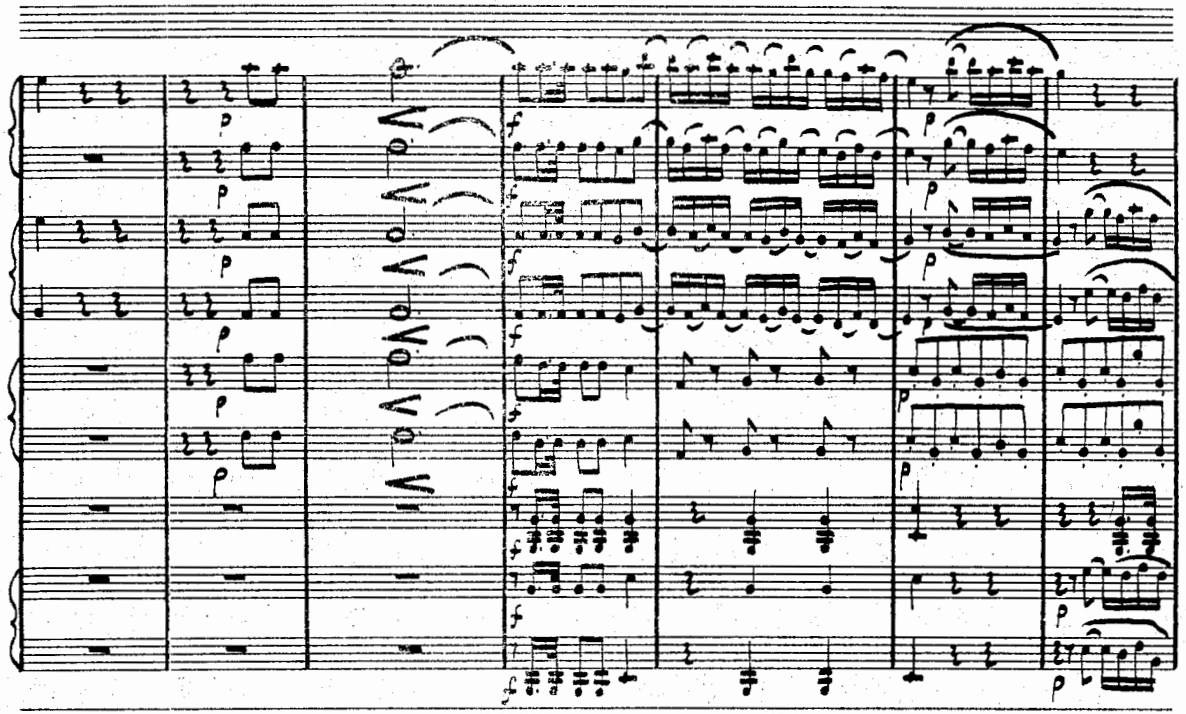
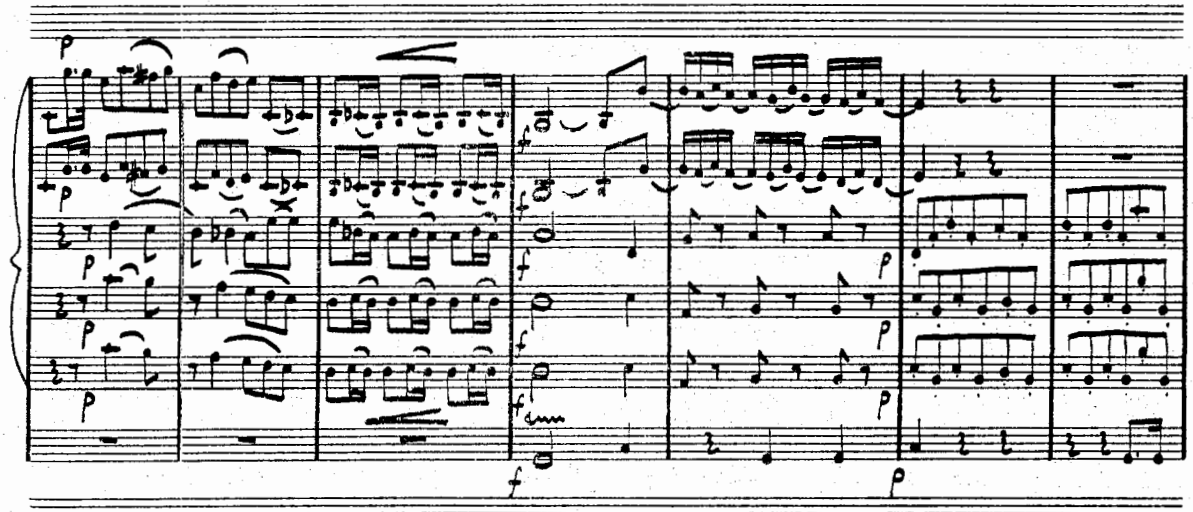
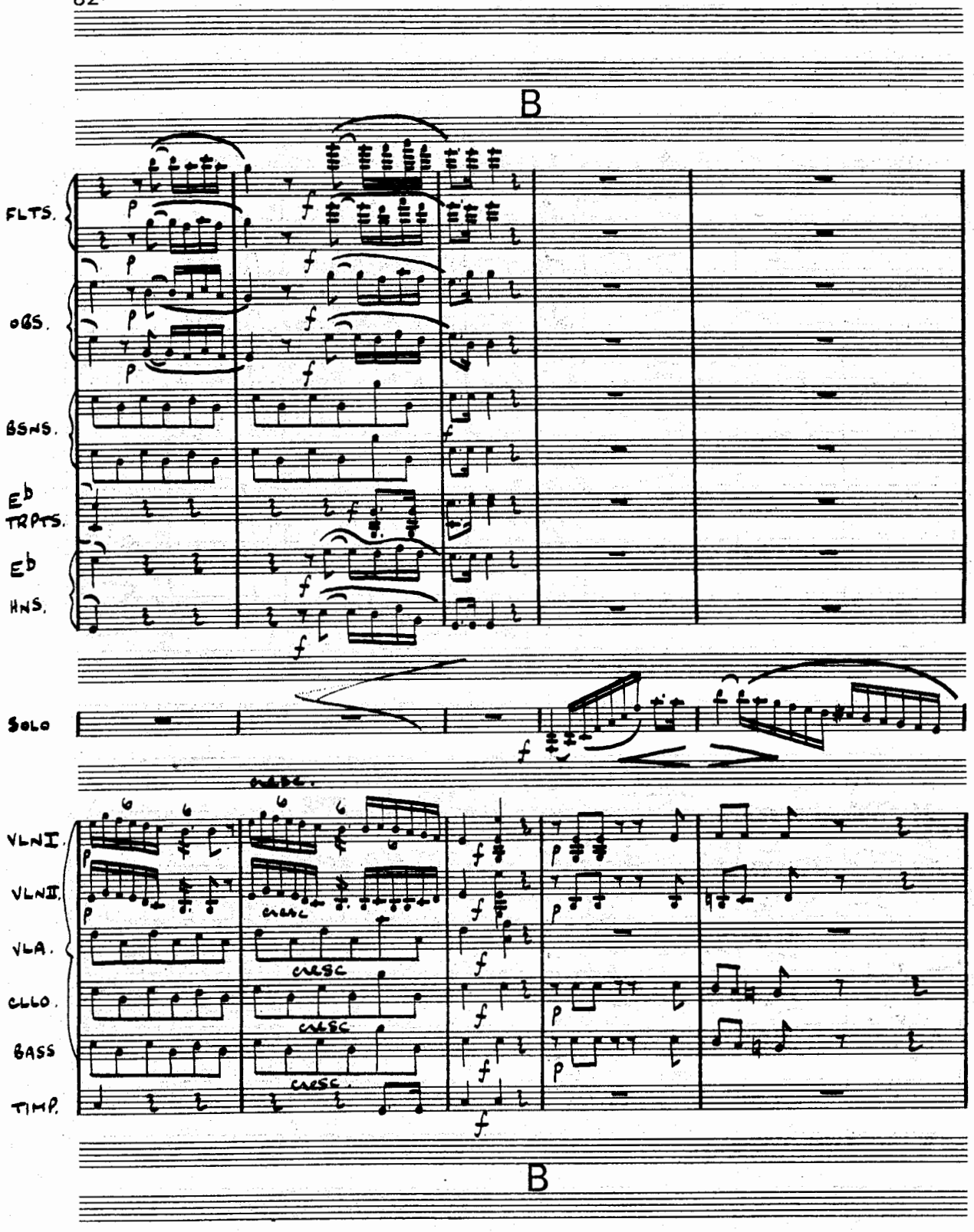
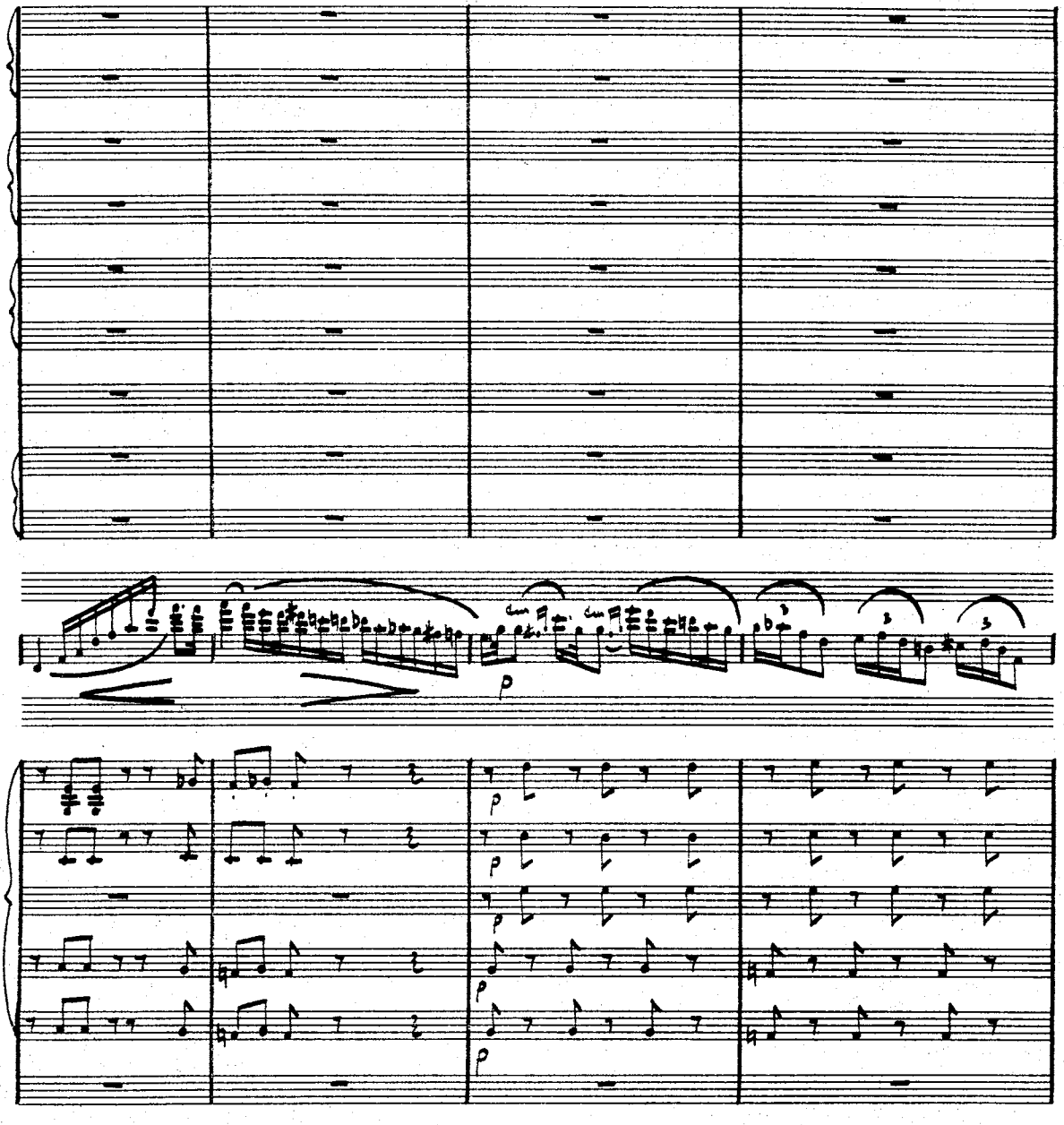
BSNS.
E♭ TRPTS.
E♭ HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.






B
FLTS.
OBS.
BSNS.
E♭ TRPTS.
E♭ HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
cresc.
B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p
p
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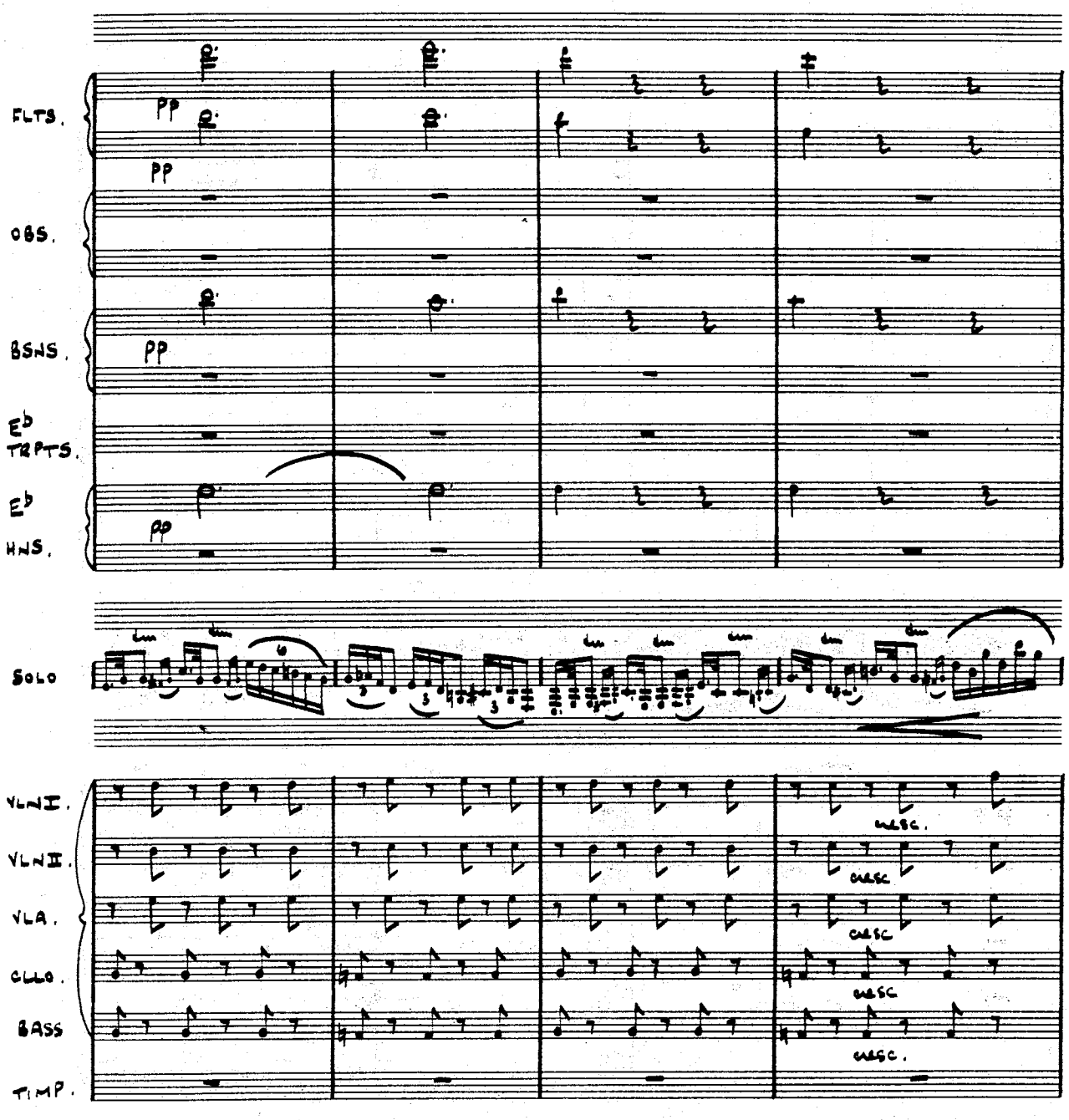
FLTS.
pp
pp
OBS.
BSNS.
pp
E♭
TRPTS.
E♭
HNS.
pp
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VLN I.
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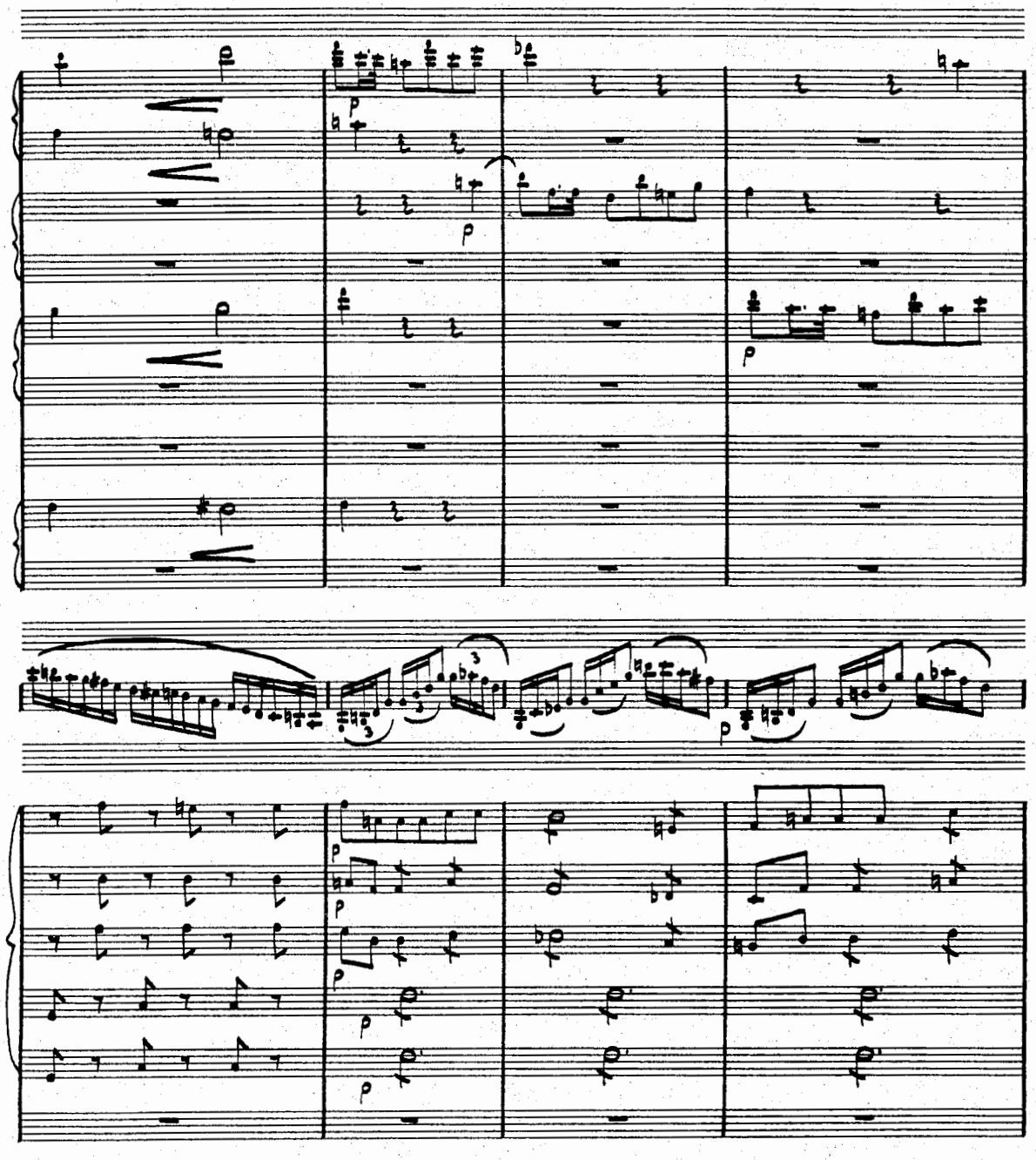
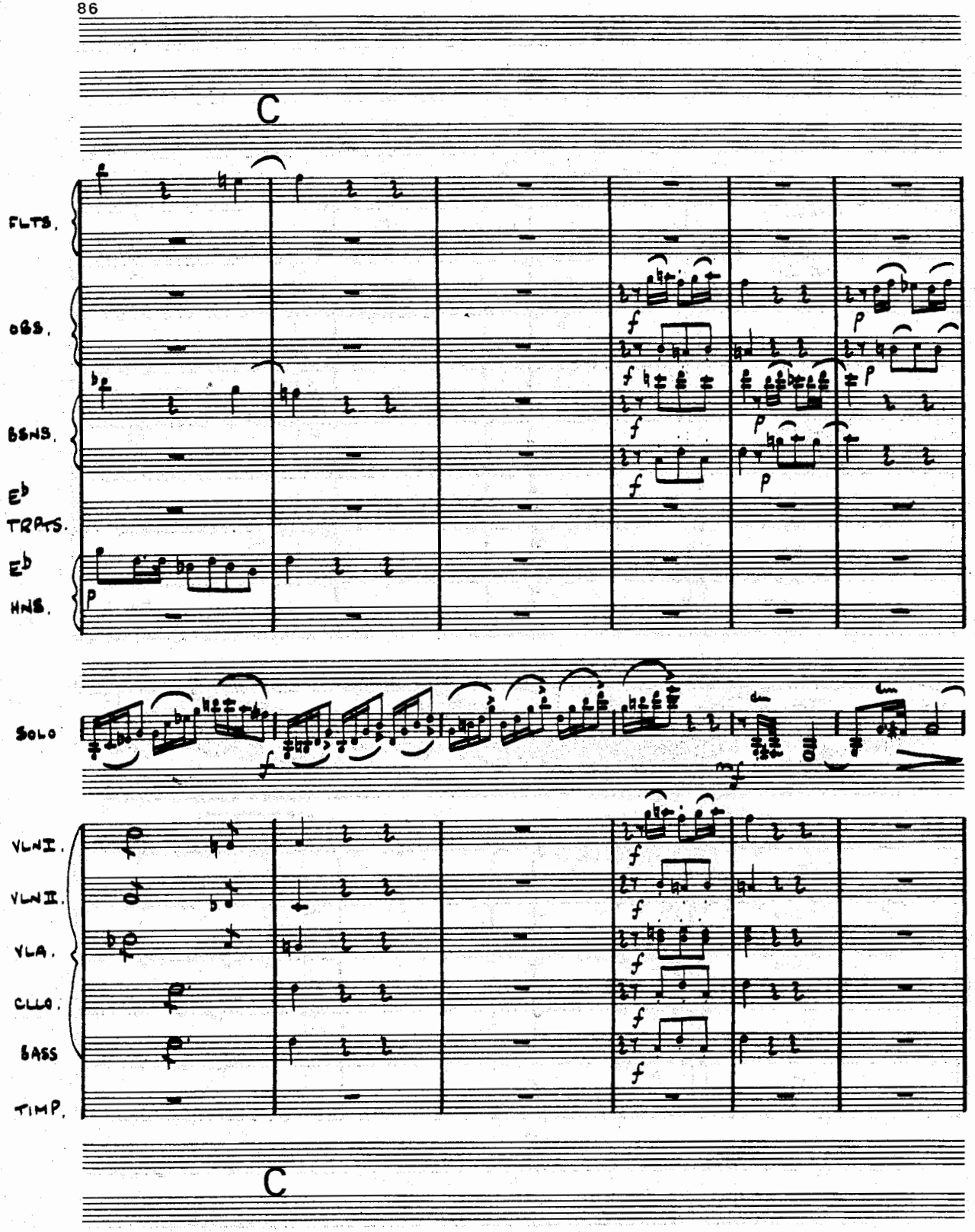
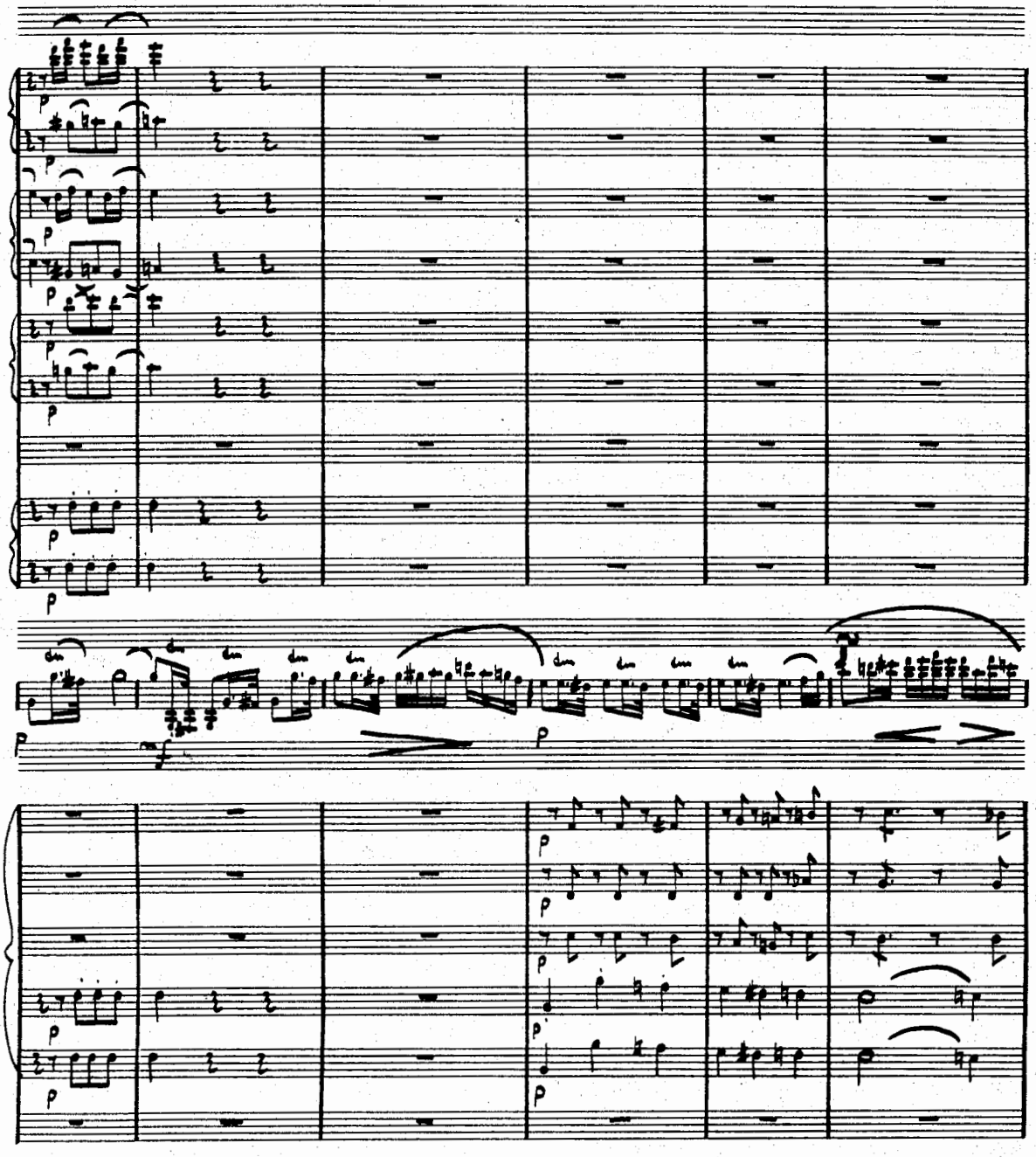
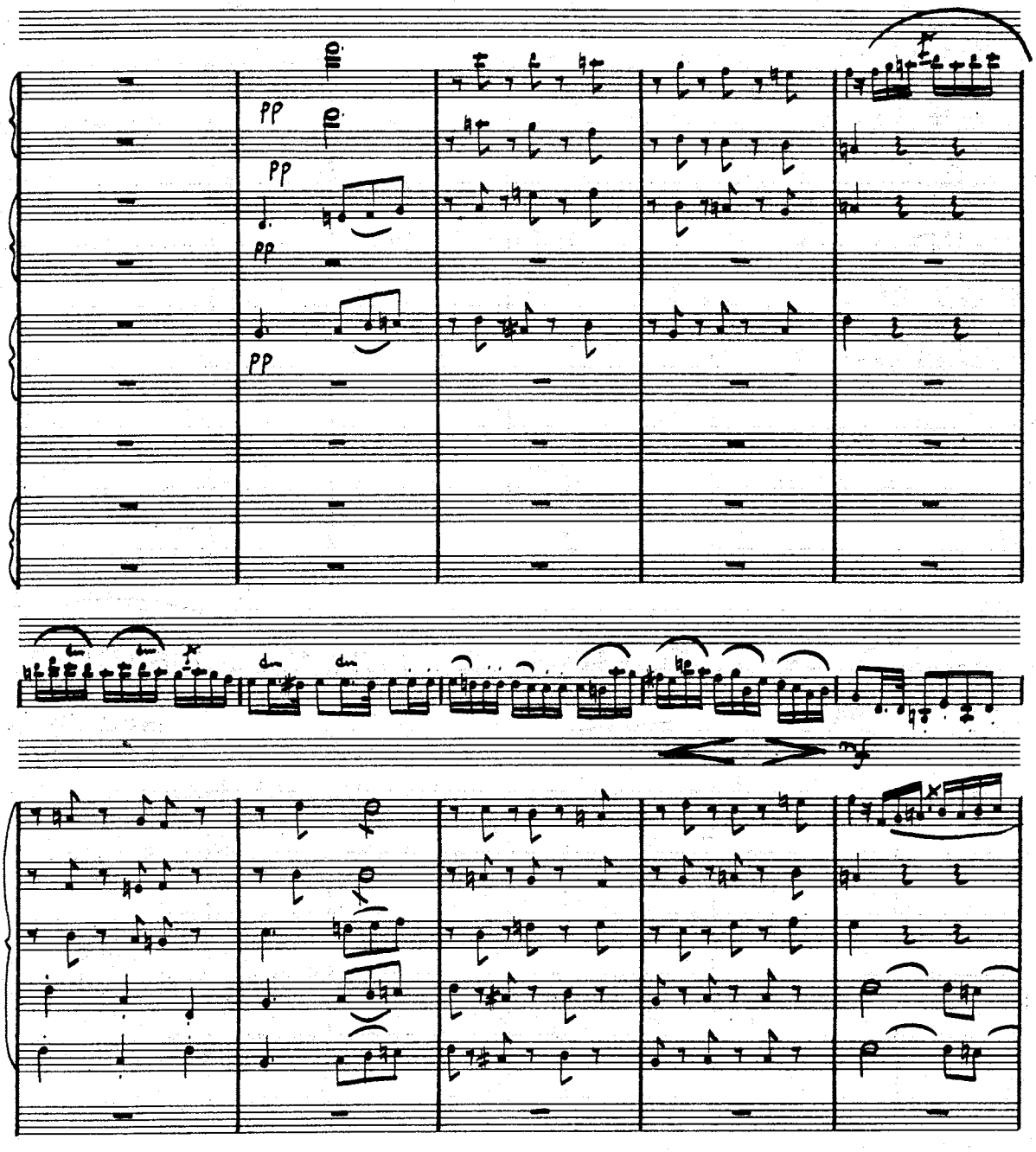
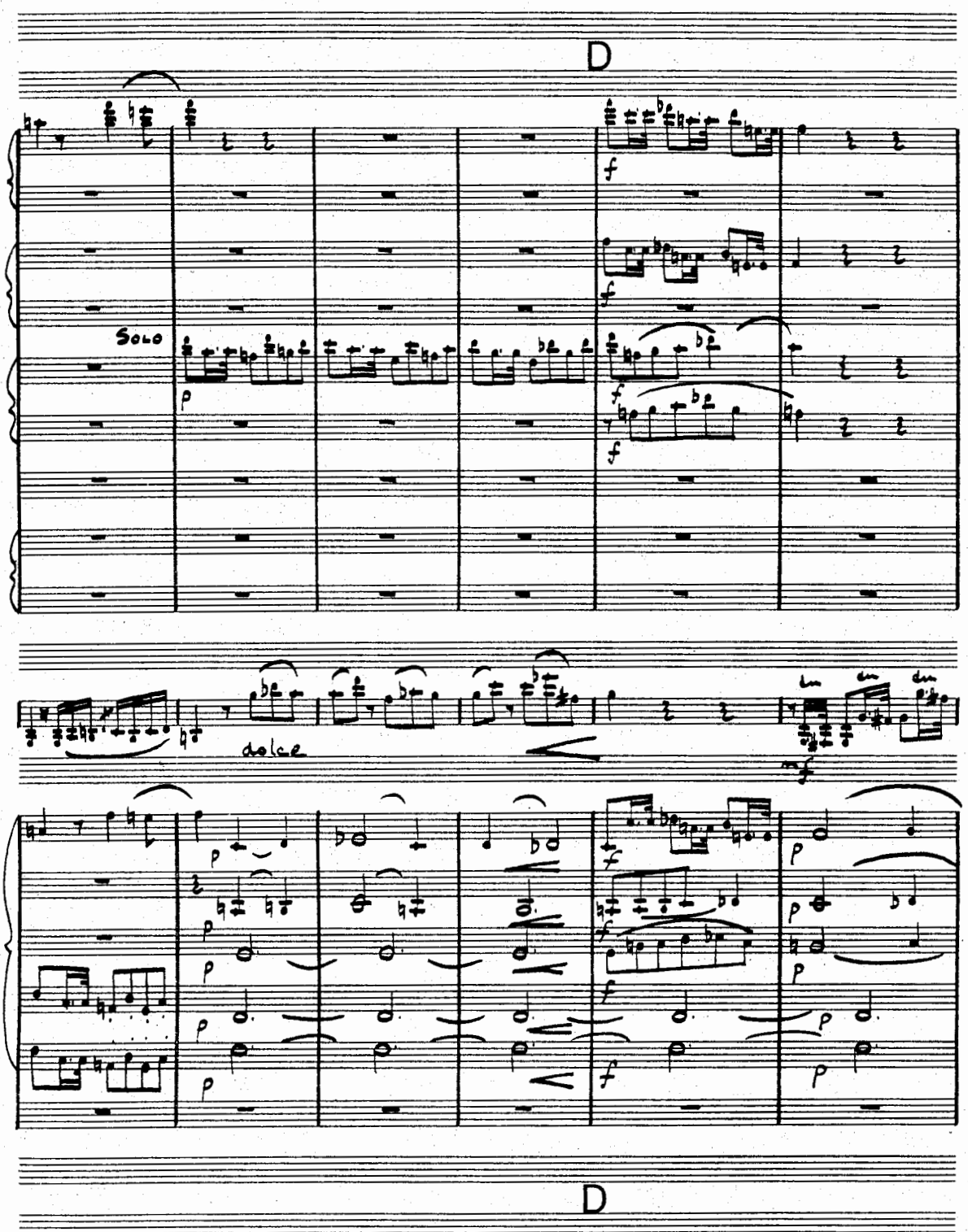
MESC
MESC.

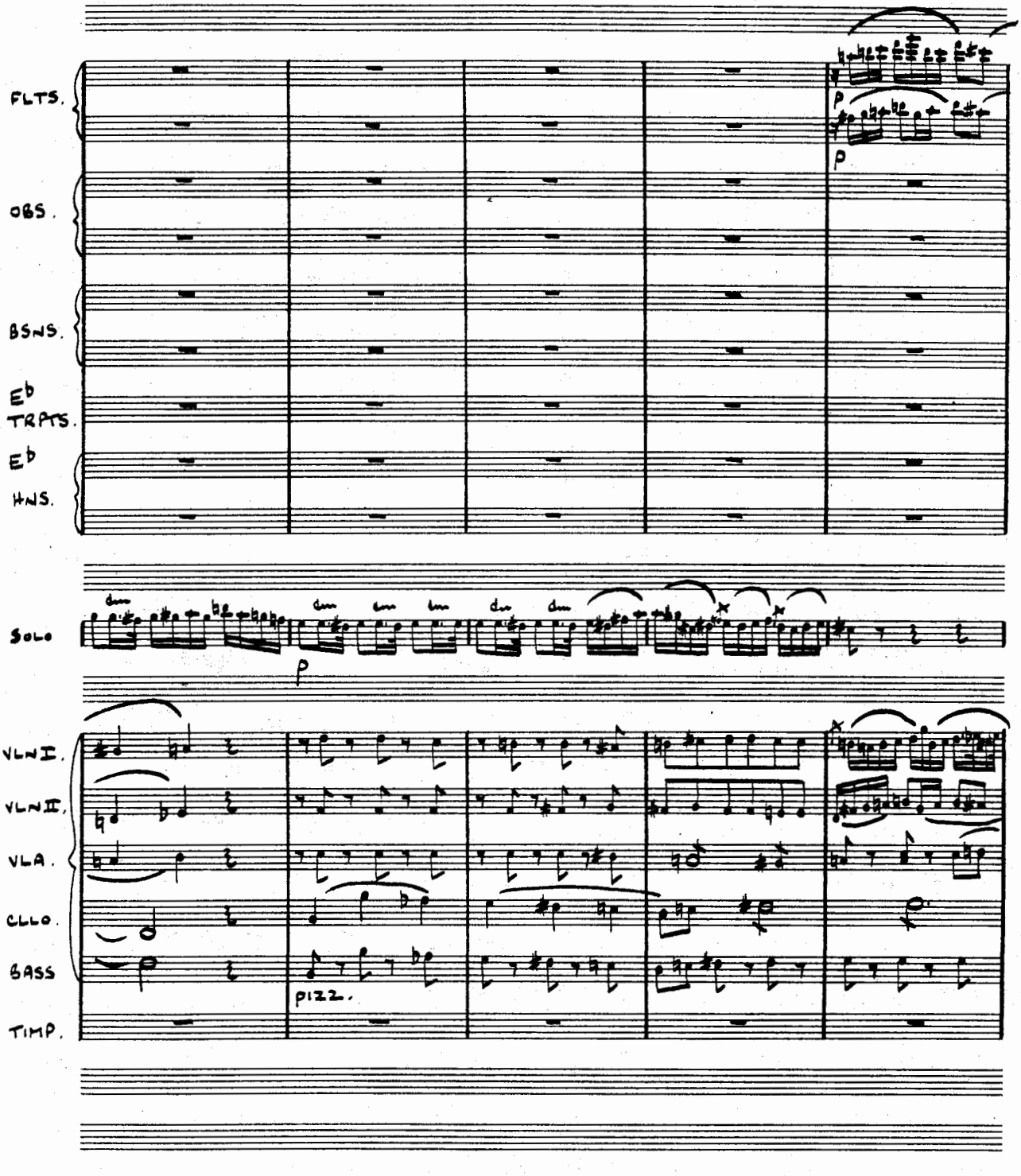



C
FLTS.
OBS.
BSNS.
E♭ TRPTS.
E♭ HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
C




pp
pp
pp
pp
mf


D
Solo
dolce
D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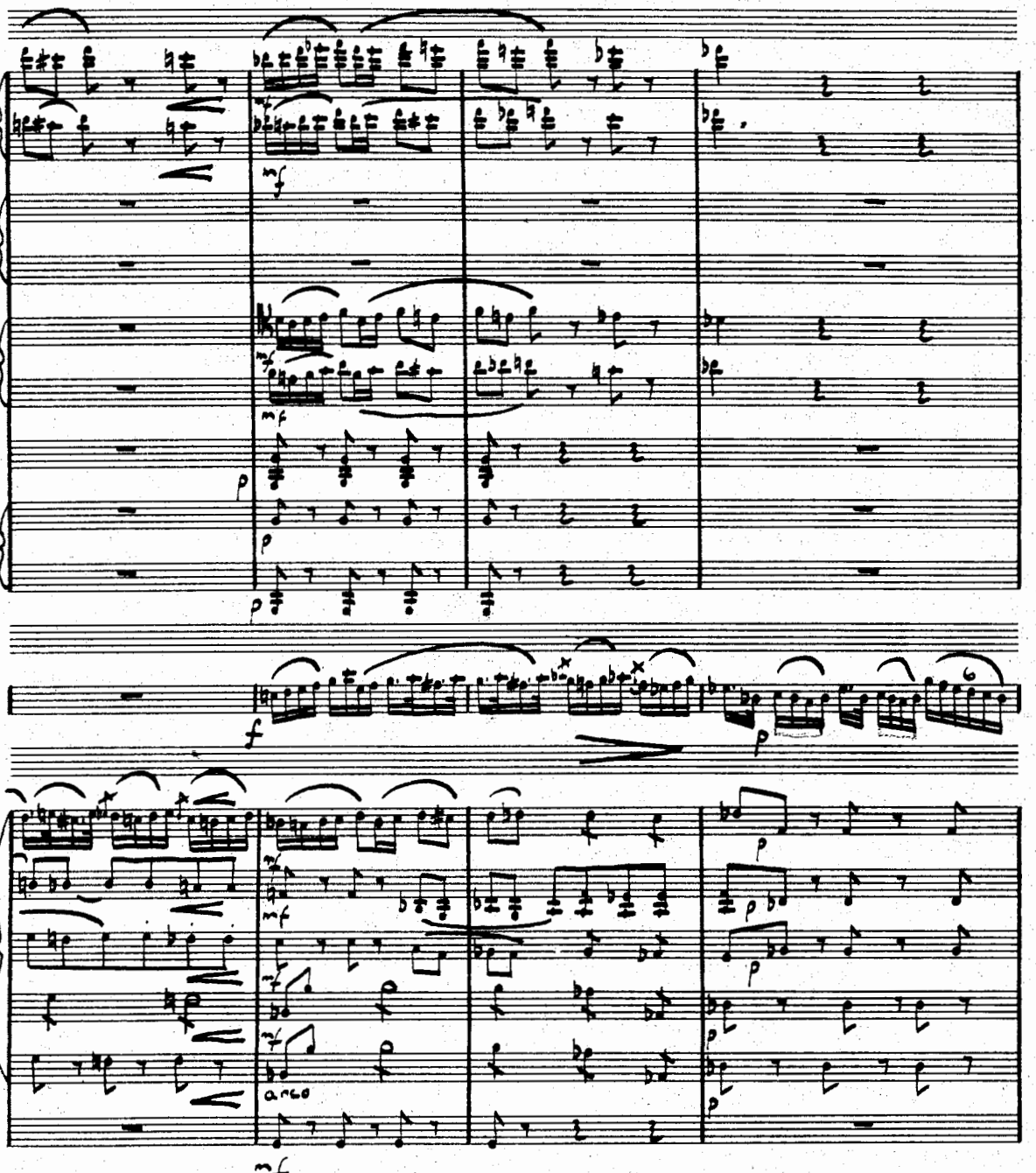
OBS.
BSNS.
E♭ TRPTS.
E♭ HNS.
SOLO
p
p
p
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
pizz.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mf
p
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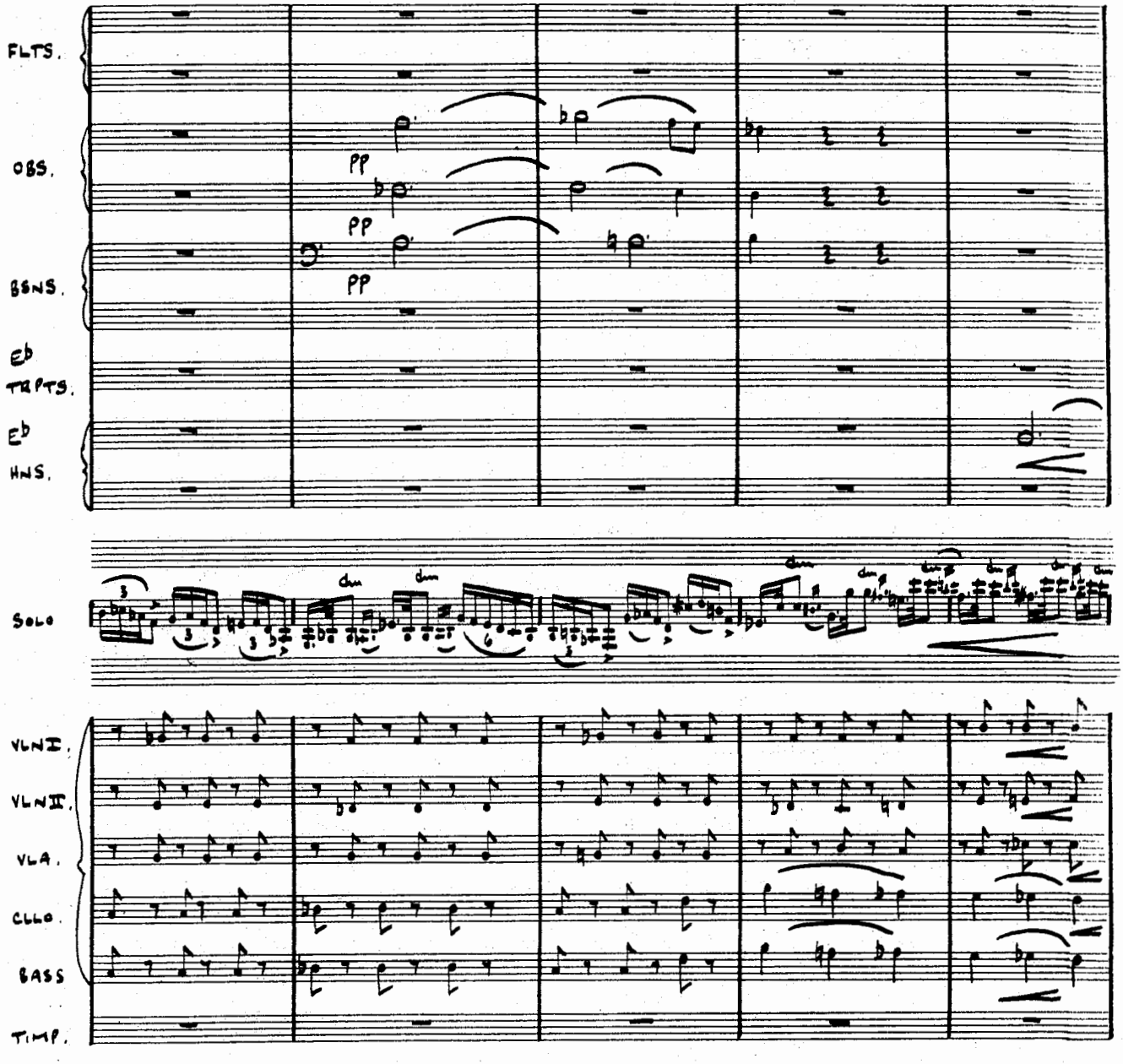
p
f
p
mf
mf
mf
arco
mf
p
p
p
p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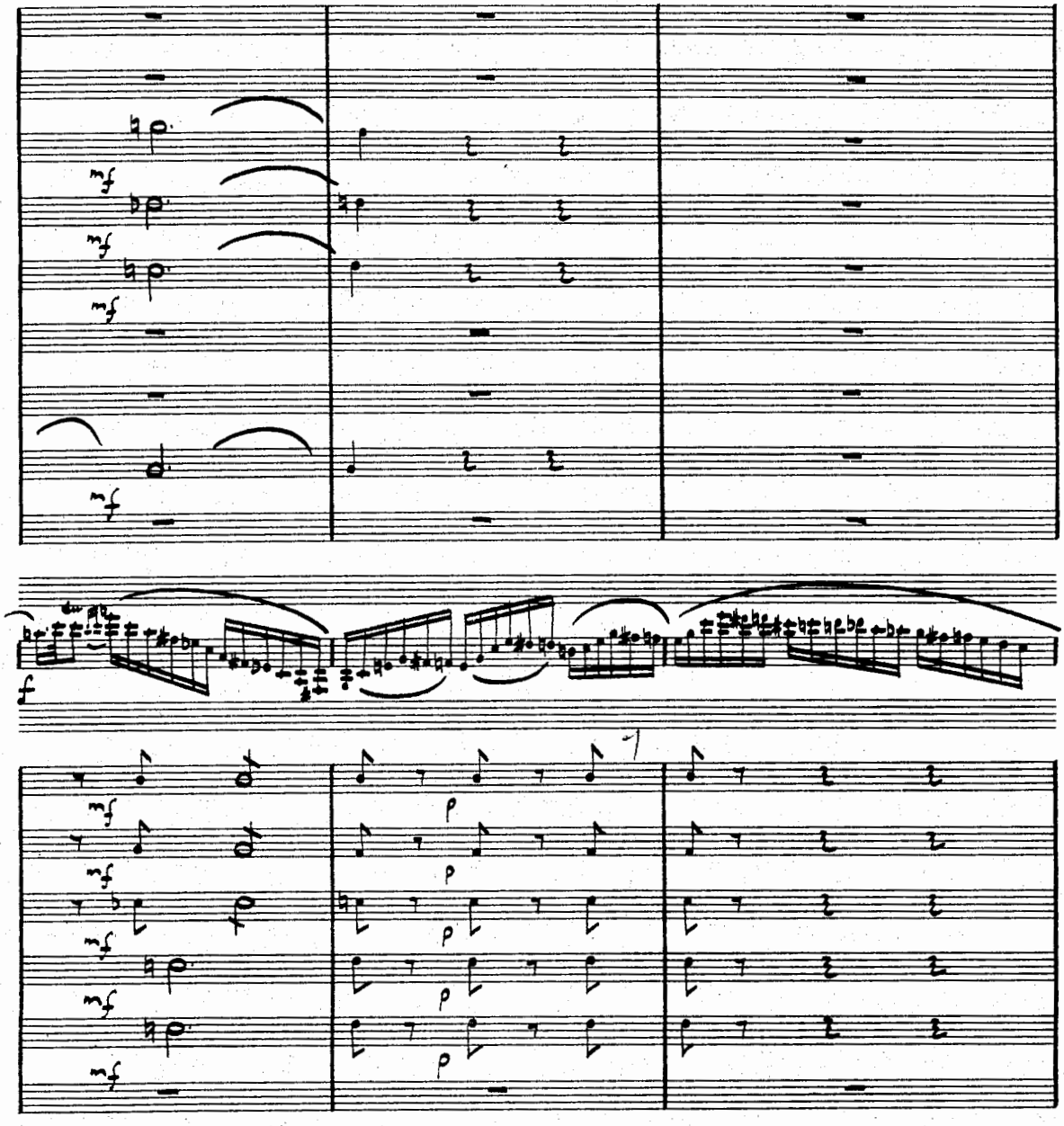
OBS.
BSNS.
Eb TRPTS.
Eb HNS.
PP
PP
PP
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.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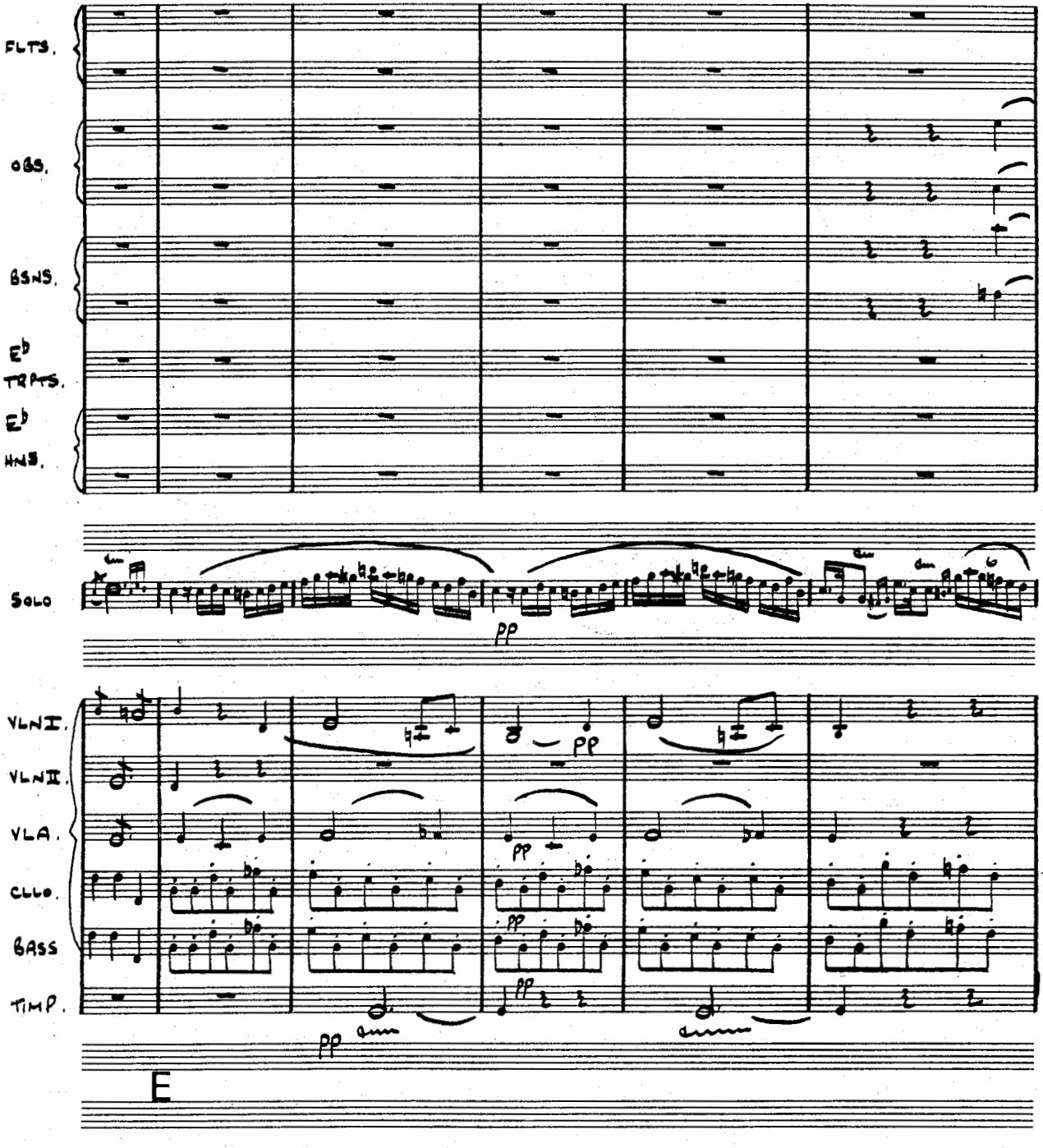
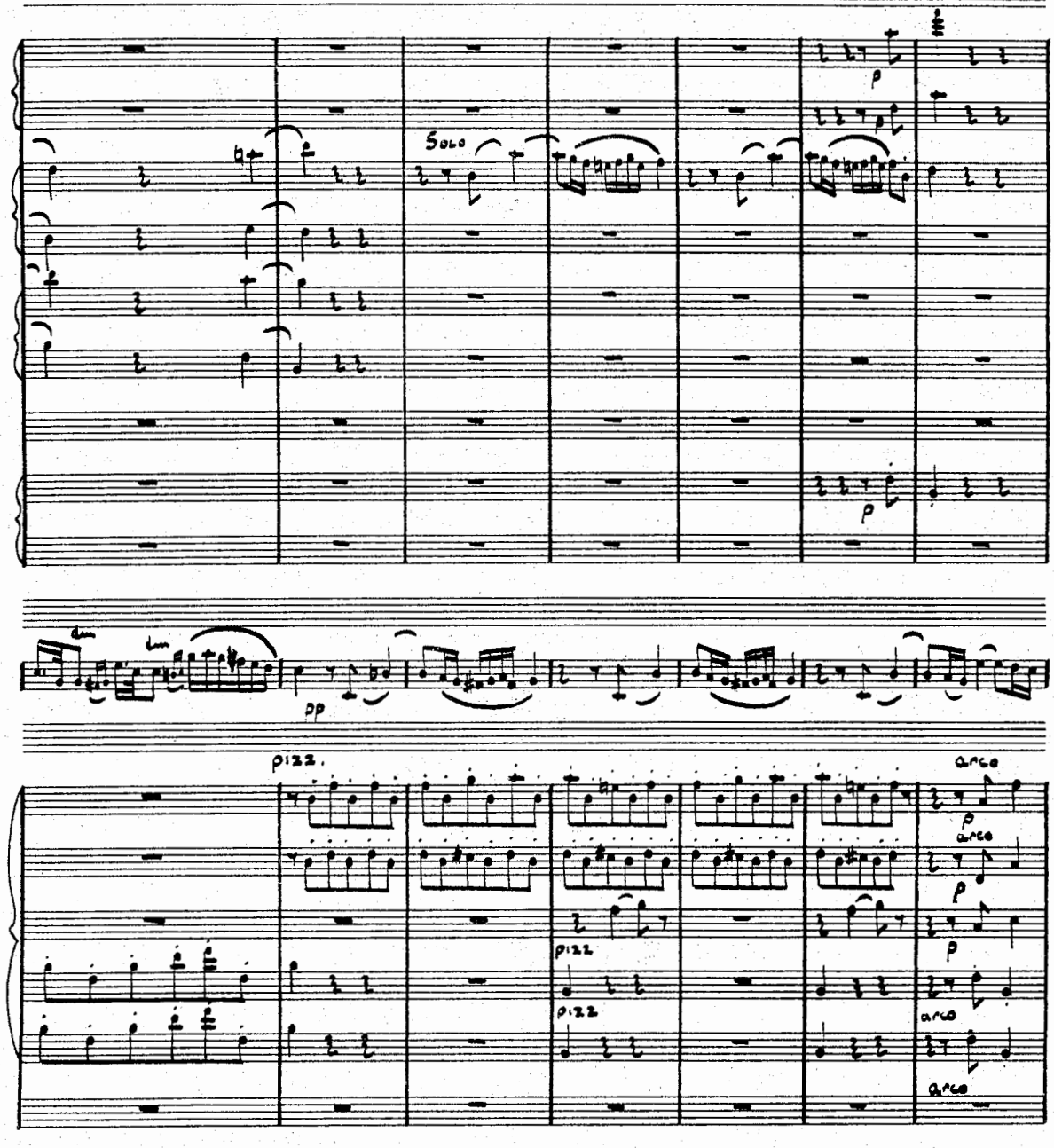
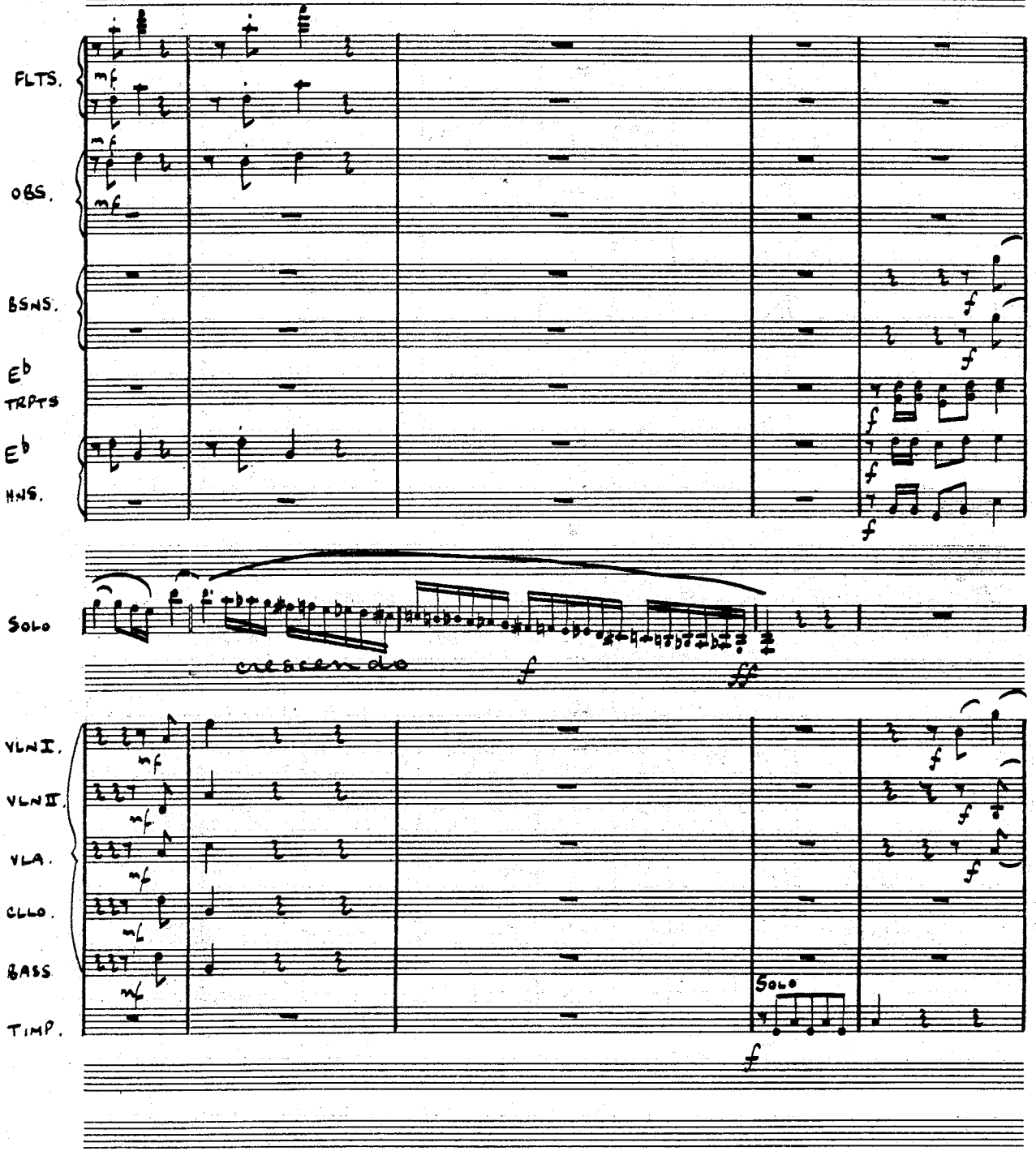
mf
mf
mf
f
mf
mf
mf
mf
mf
p
p
p
p
p

E


FLTS.
OBS.
BSNS.
E♭ TRPTS.
E♭ HNS.
SOLO
pp
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
pp
pp
pp
pp
pp

E


Solo
p
p
pp
pizz.
arco
p
arco
p
p
pizz.
pizz.
arco
arco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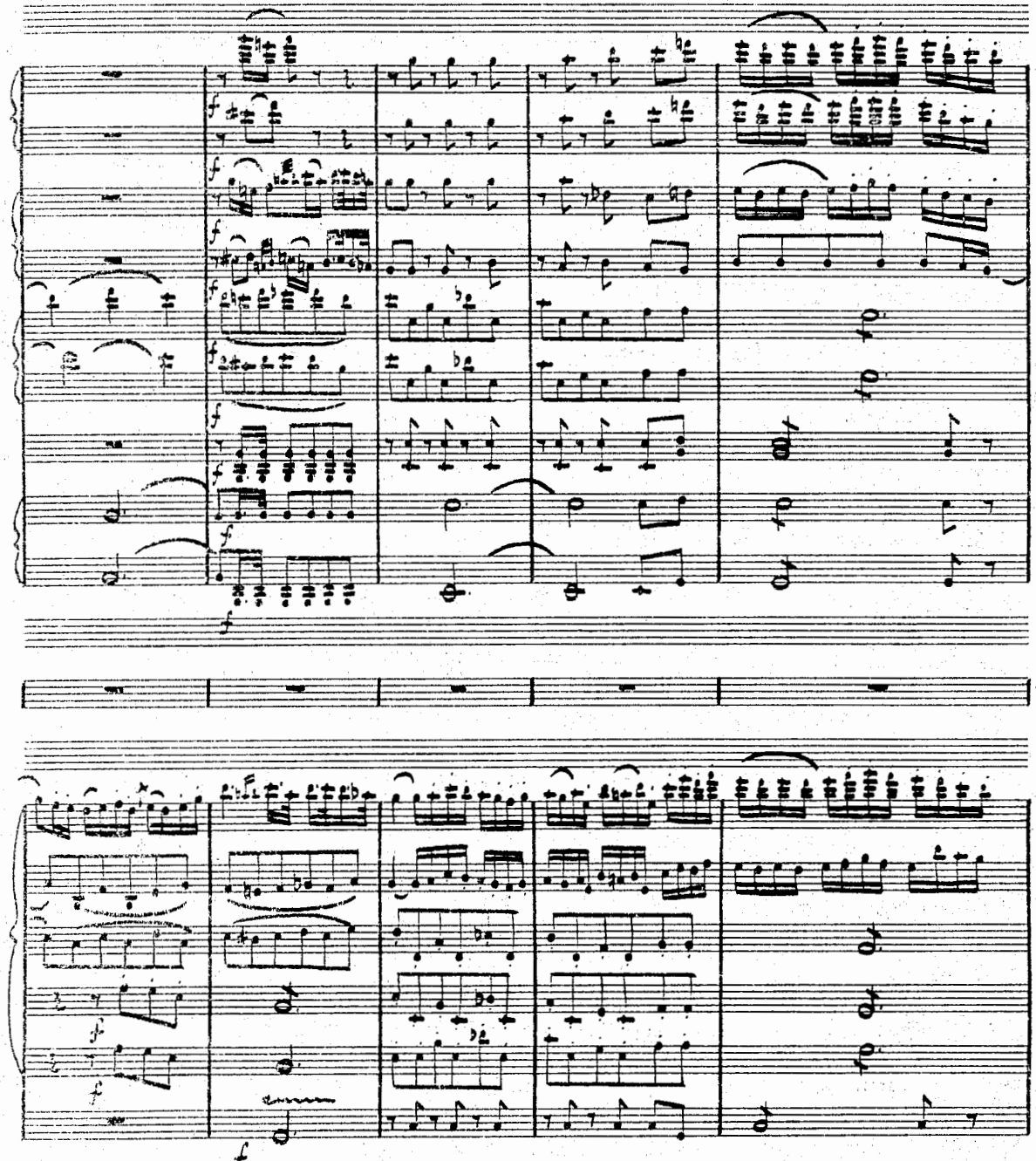
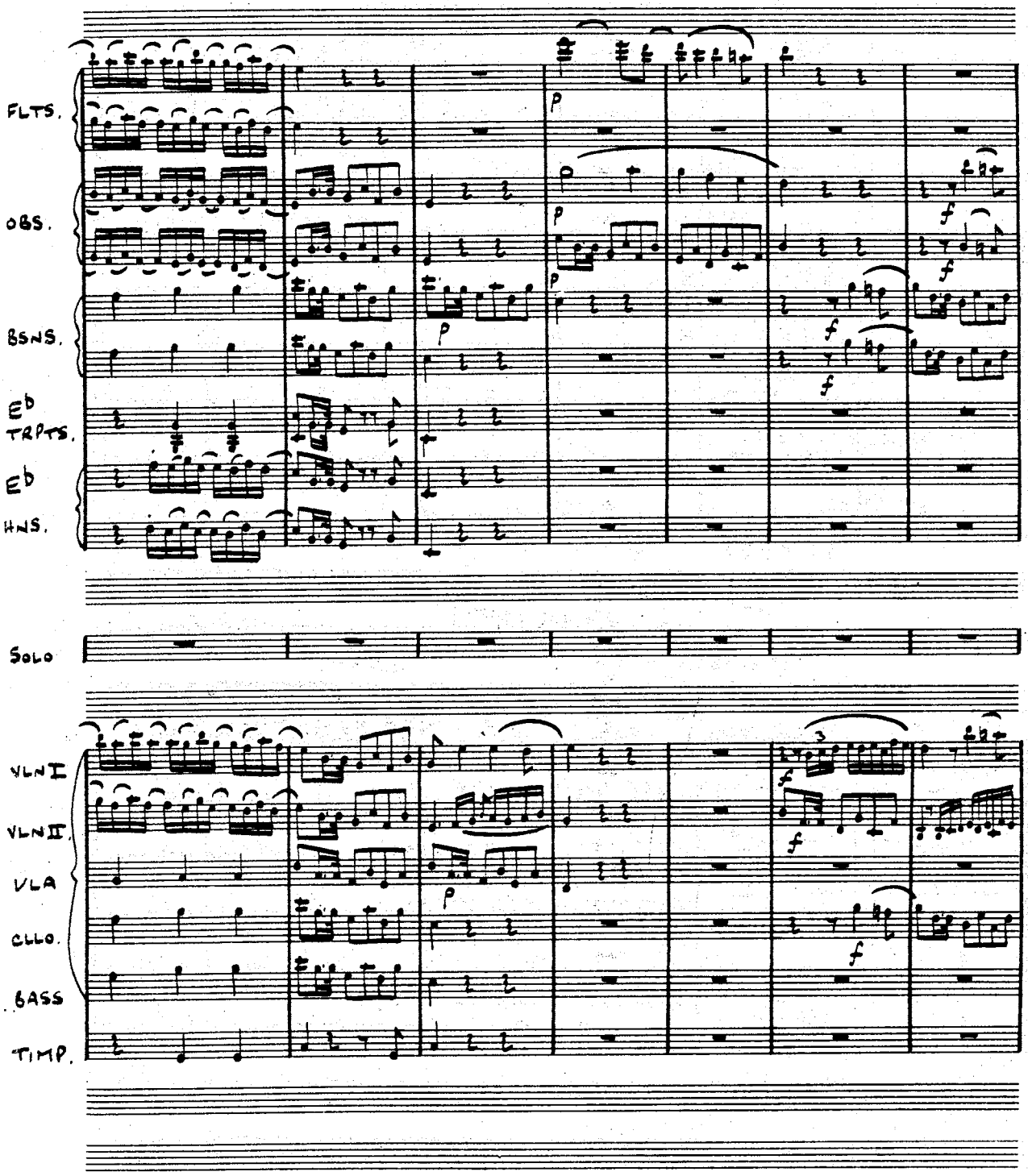
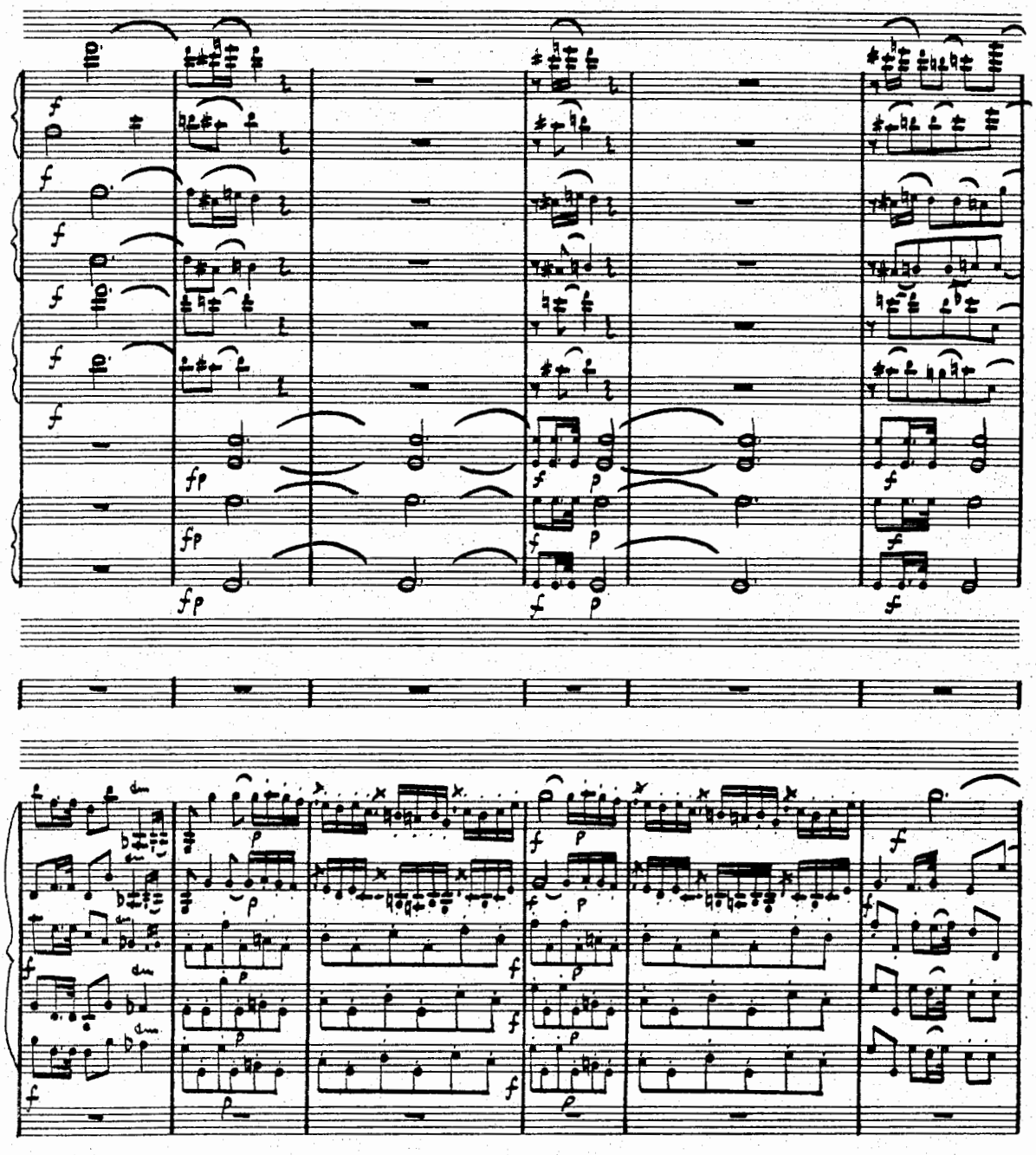
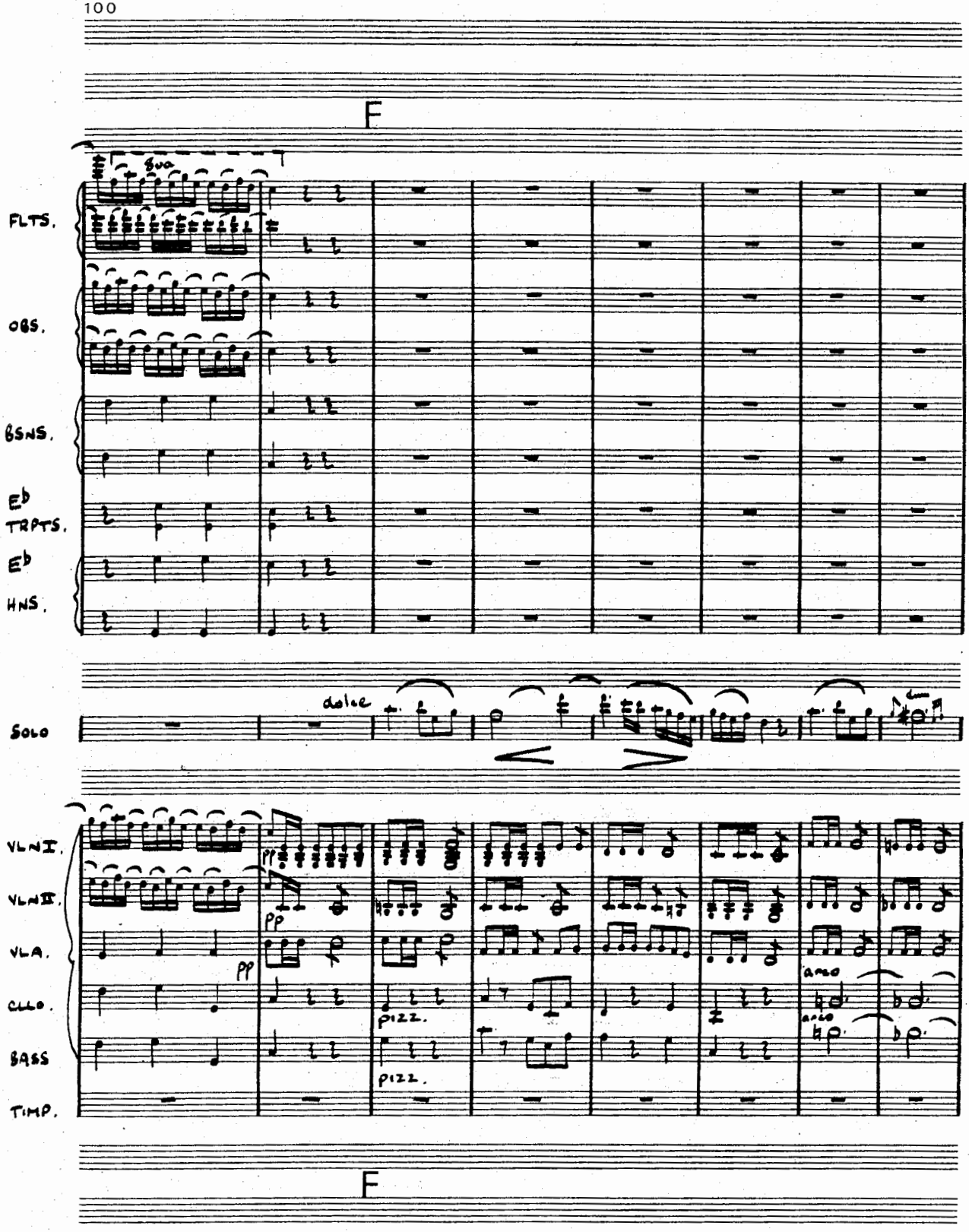
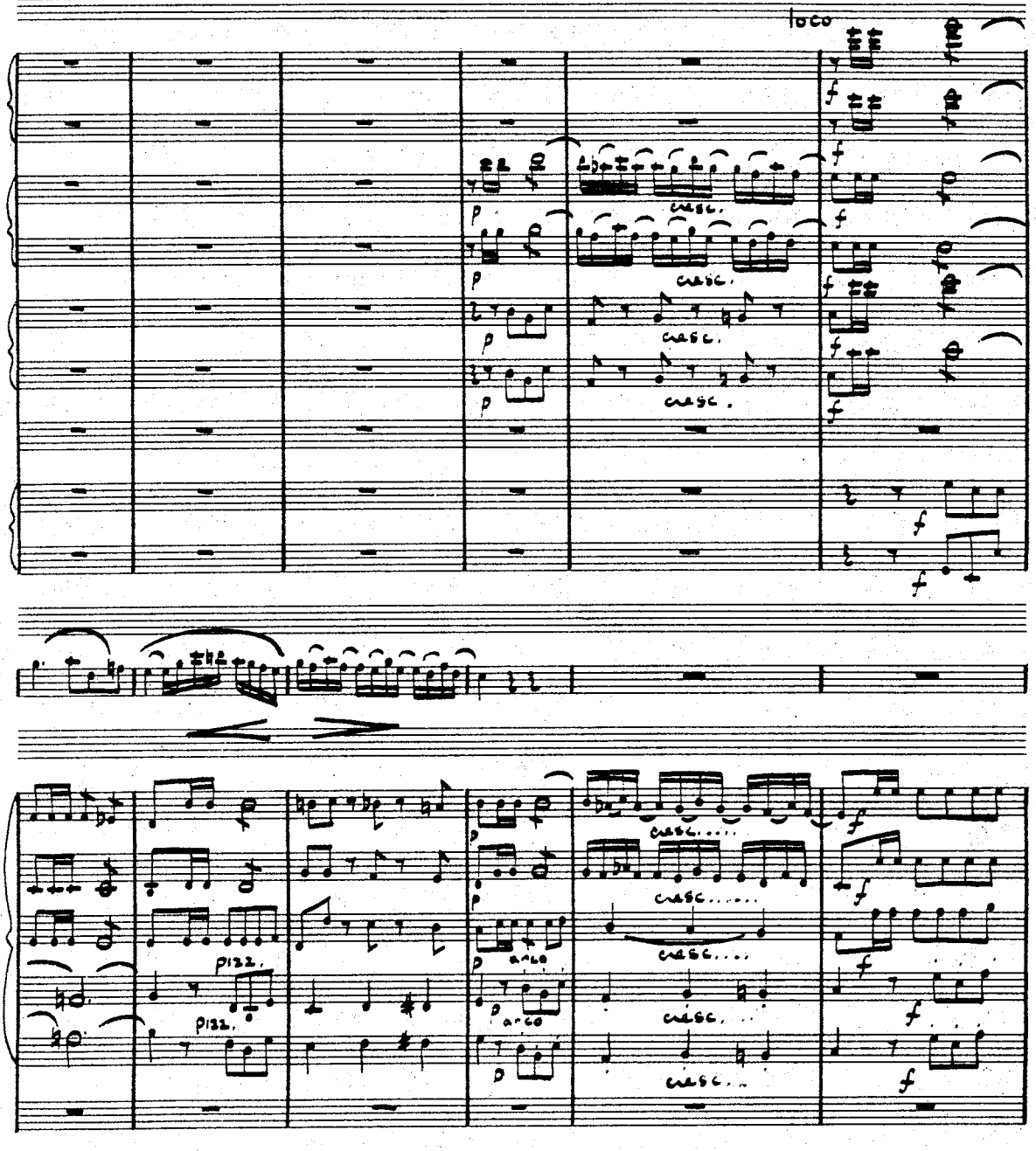
OBS.
BSNS.
E♭ TRPTS
E♭ HNS.
SOLO
cresc. molto
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
SOLO

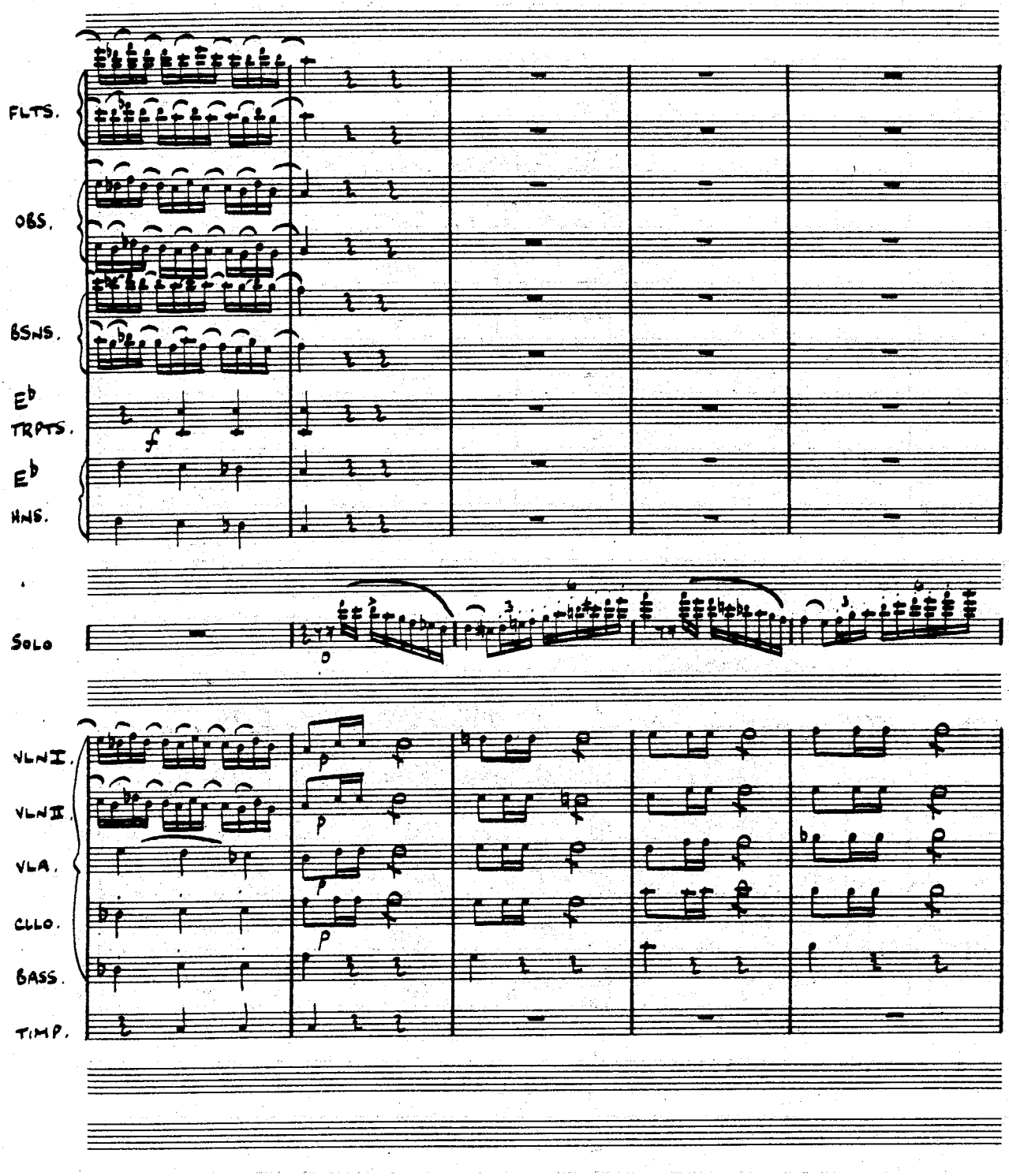


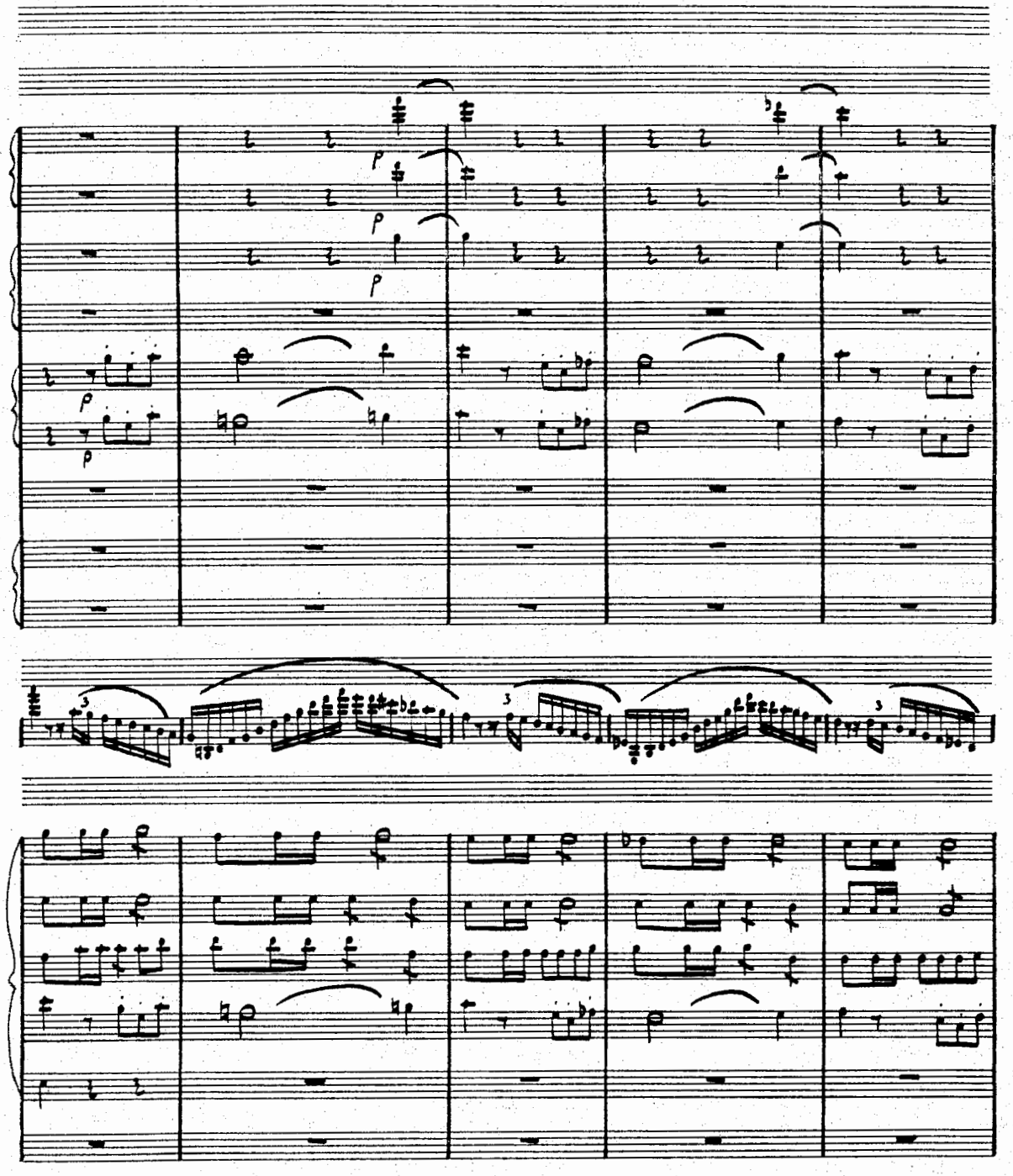

FLTS.
OBS.
BSNS.
Eb TRPTS.
Eb
HNS.
SOLO
VLN I
VLN II
VLA
CLLO.
BASS
TIMP.

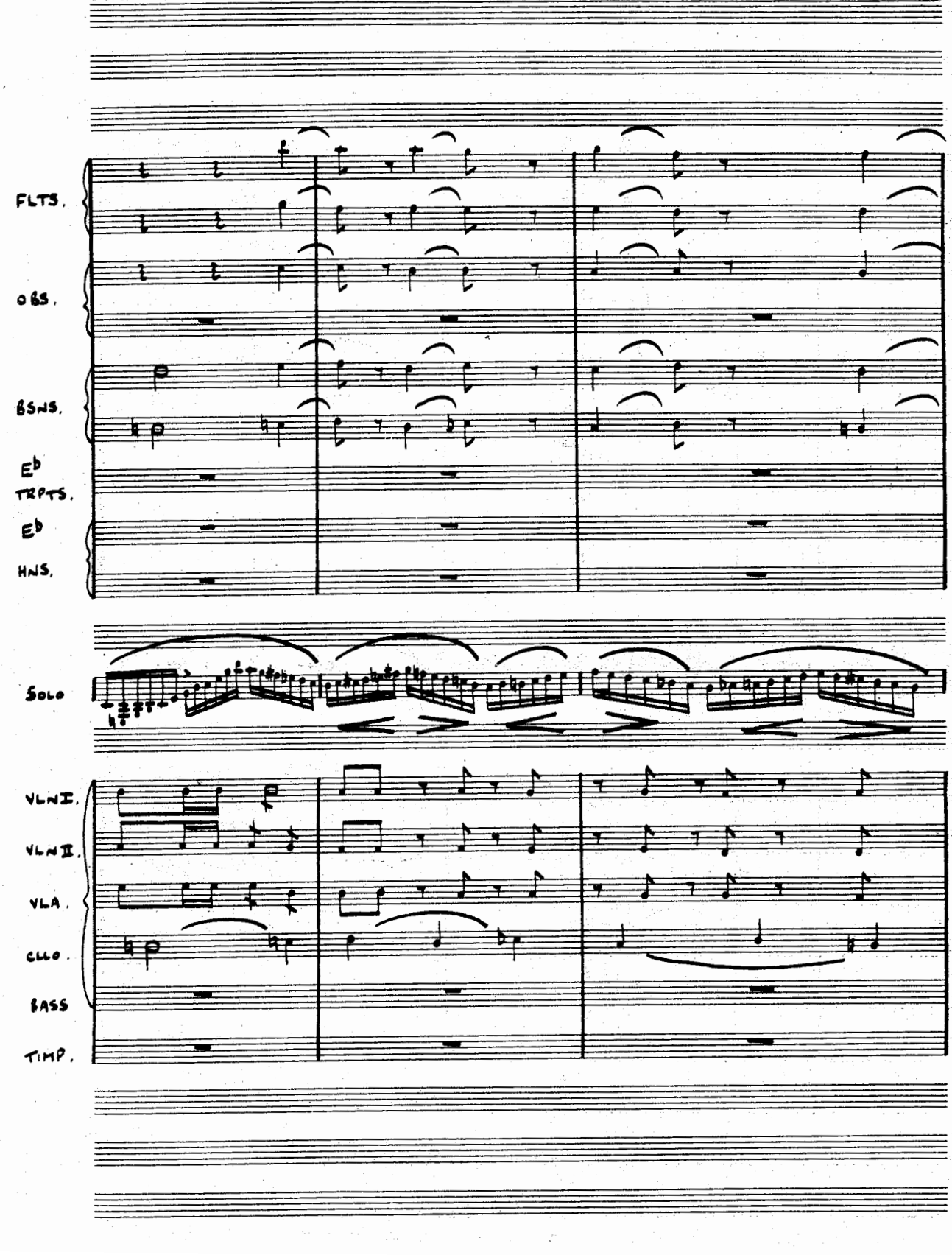


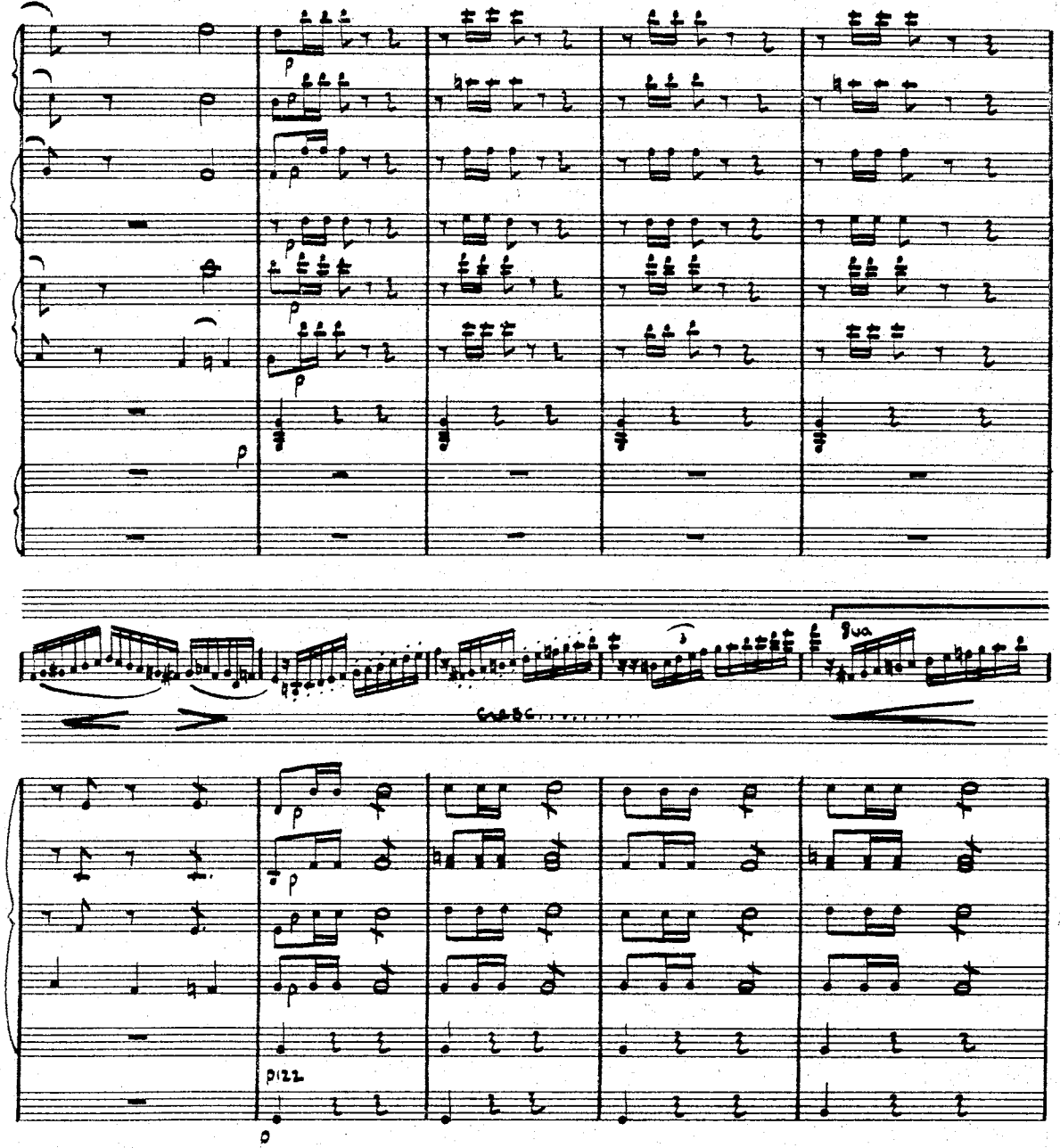

F
8va
FLTS.
OBS.
BSNS.
E♭ TRPTS.
E♭ HNS.
SOLO
dolce
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
pp
pizz.
amo
F

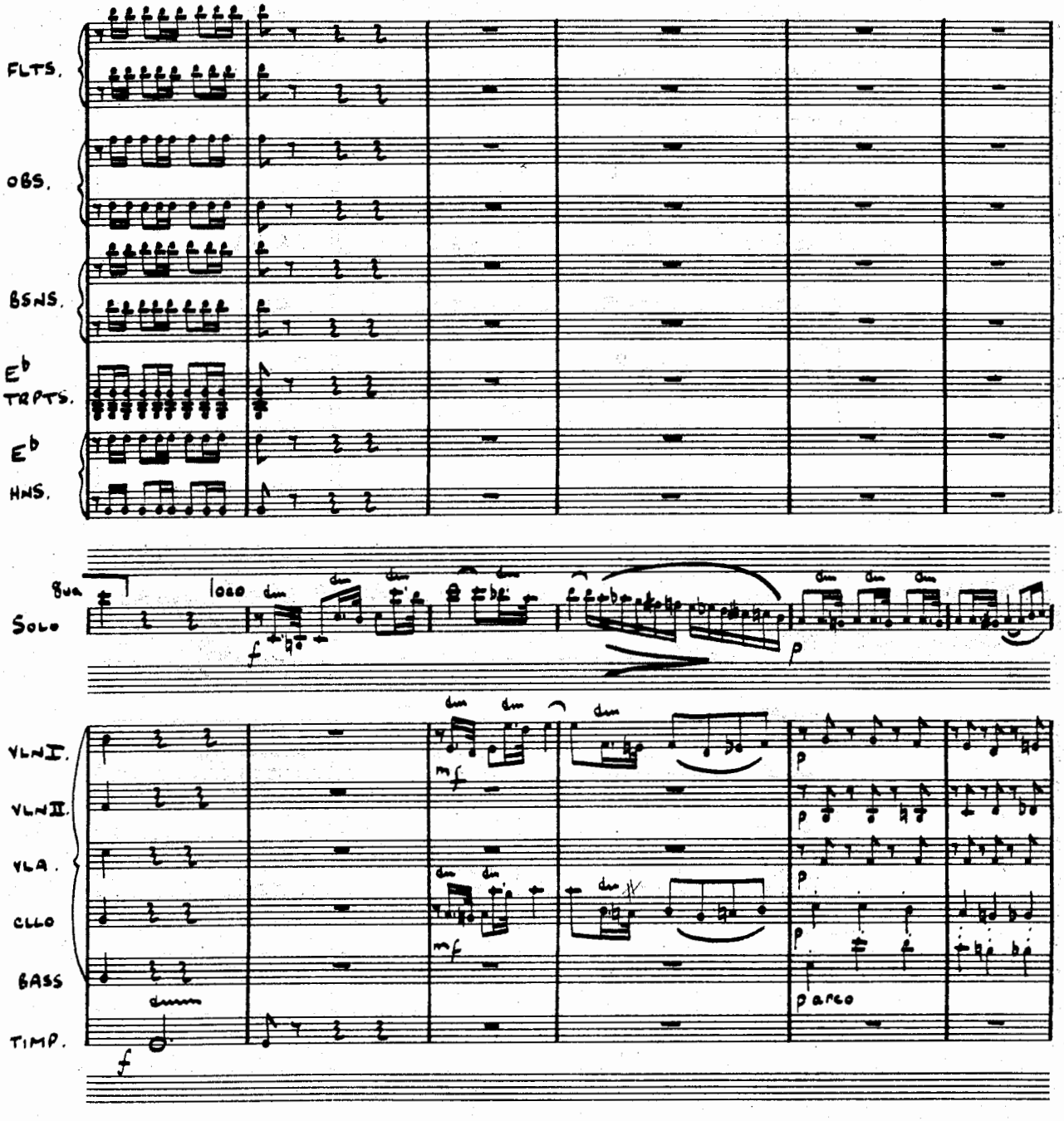

loco
cresc.
cresc.
cresc.
cresc.
pizz.
pizz.
arco
arco
cresc.
cresc.
cresc.
cresc.

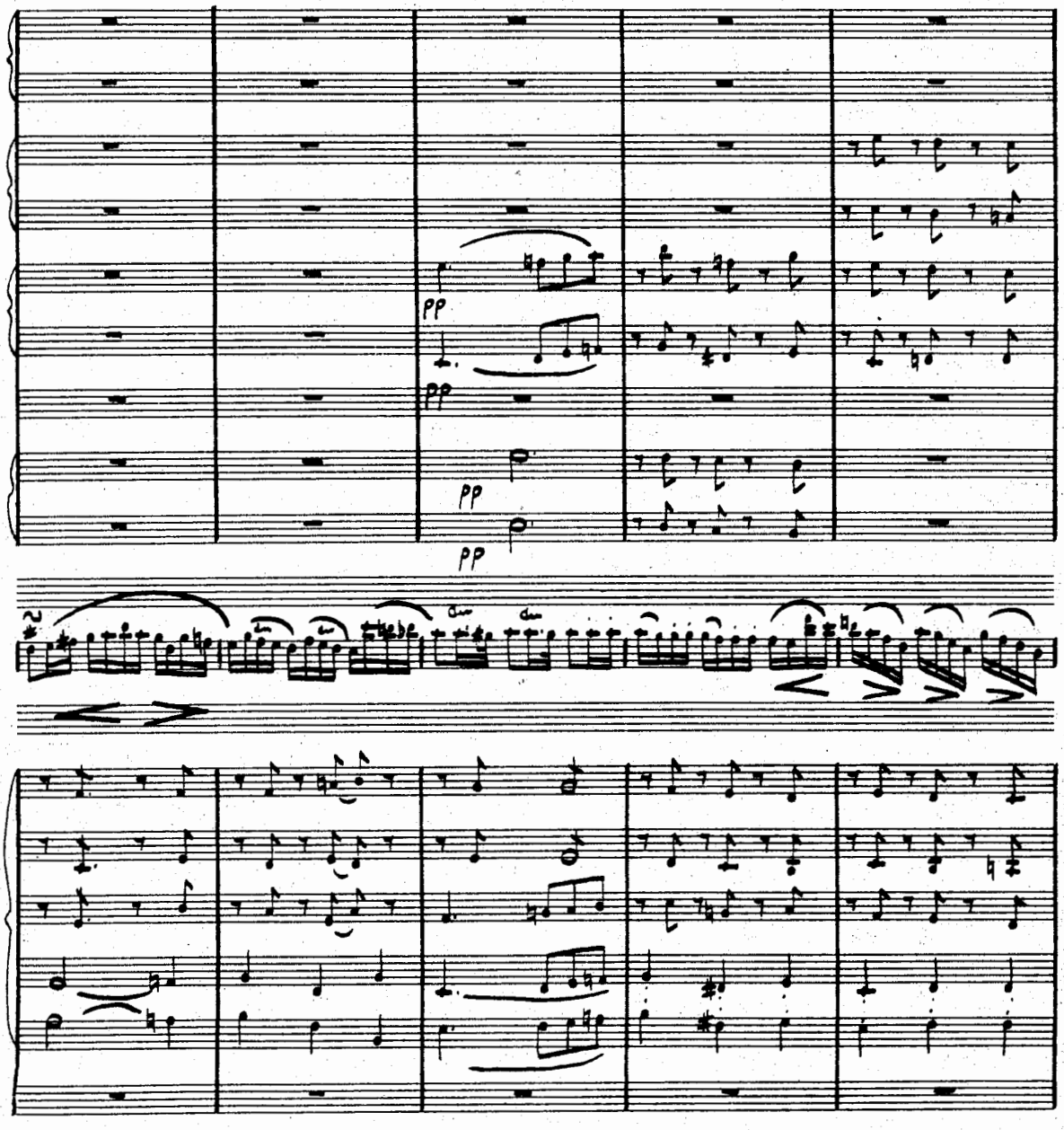

FLTS.
OBS.
BSNS.
E♭
TRPTS.
E♭
HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS.
TIMP.




FLTS.
OBS.
BSNS.
E♭
TRPTS.
E♭
HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.


p
8va
pizz.
p


FLTS.
OBS.
BSNS.
E♭ TRPTS.
E♭ HNS.
Gua
Solo
loco
f
p
VLN I.
VLN II.
VLA.
CLLO
BASS
TIMP.
mf
p
arco
f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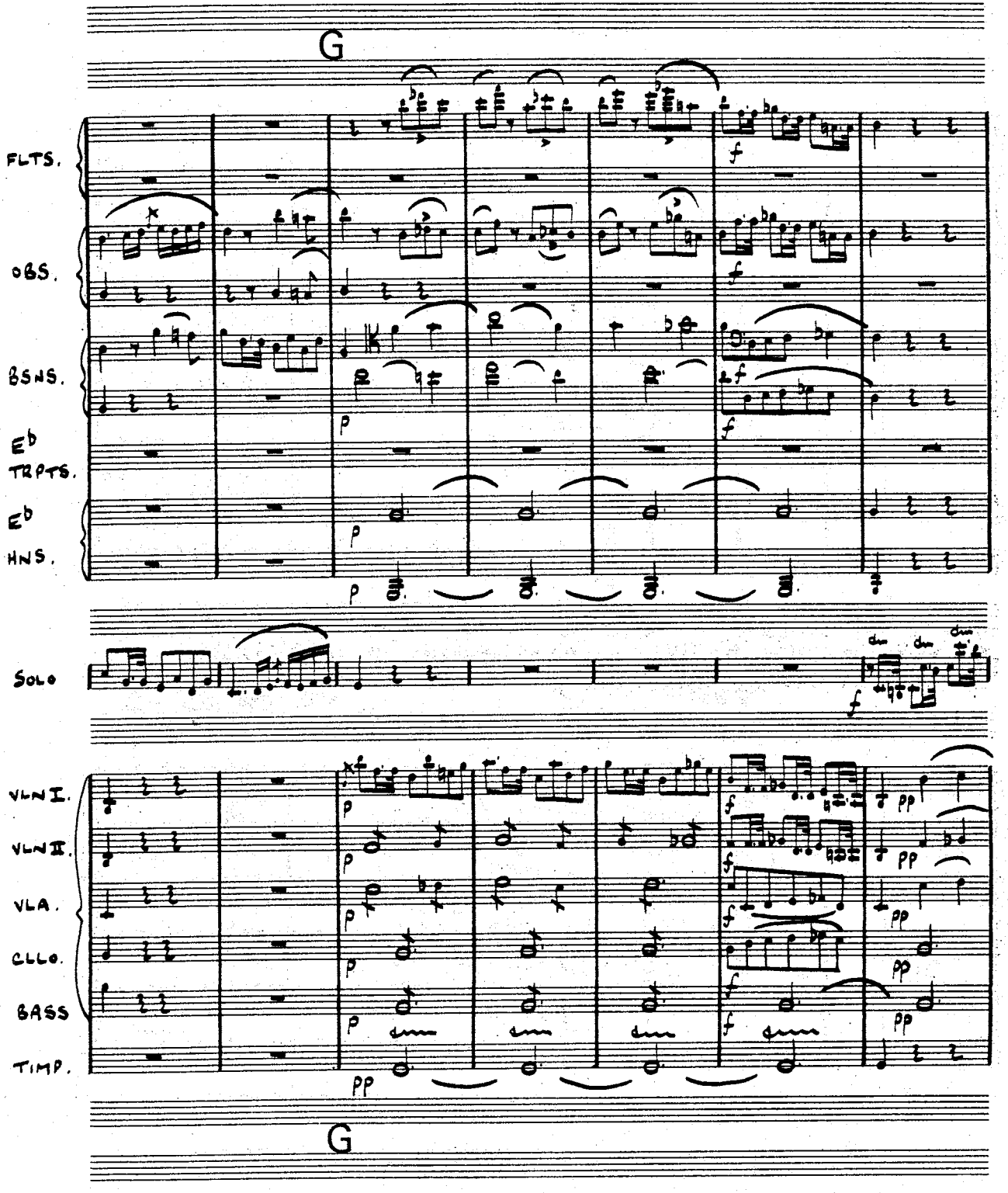
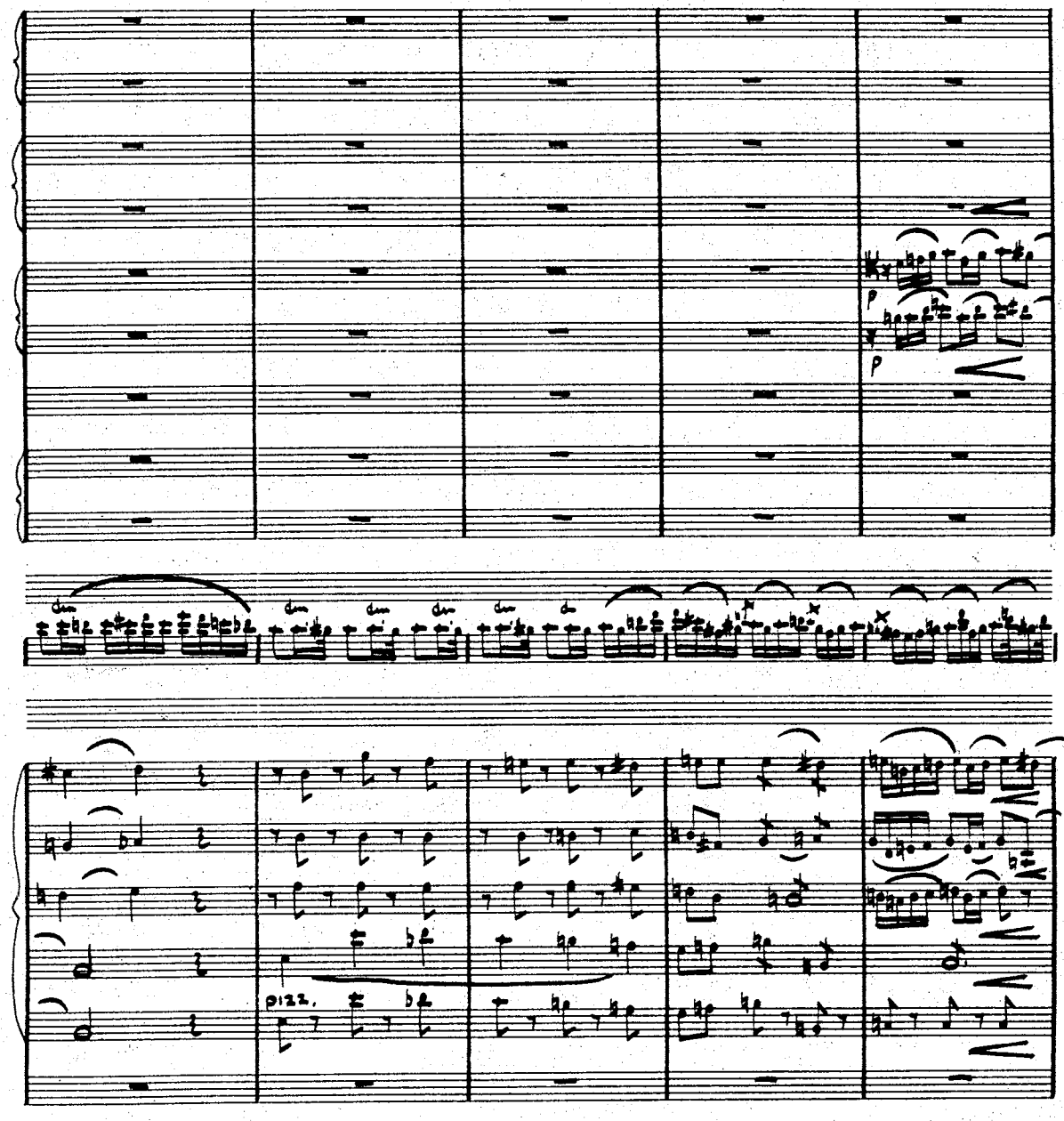
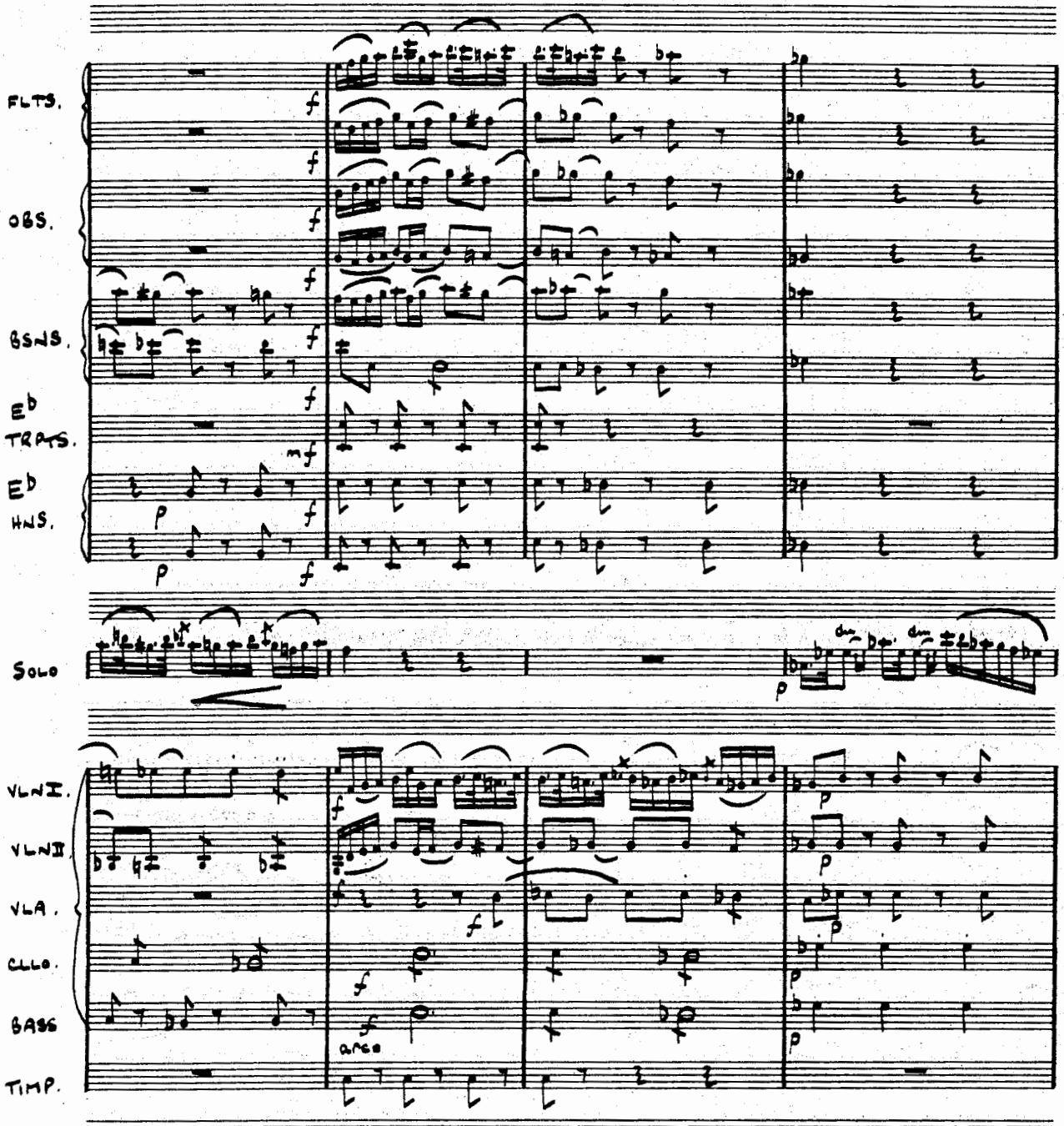
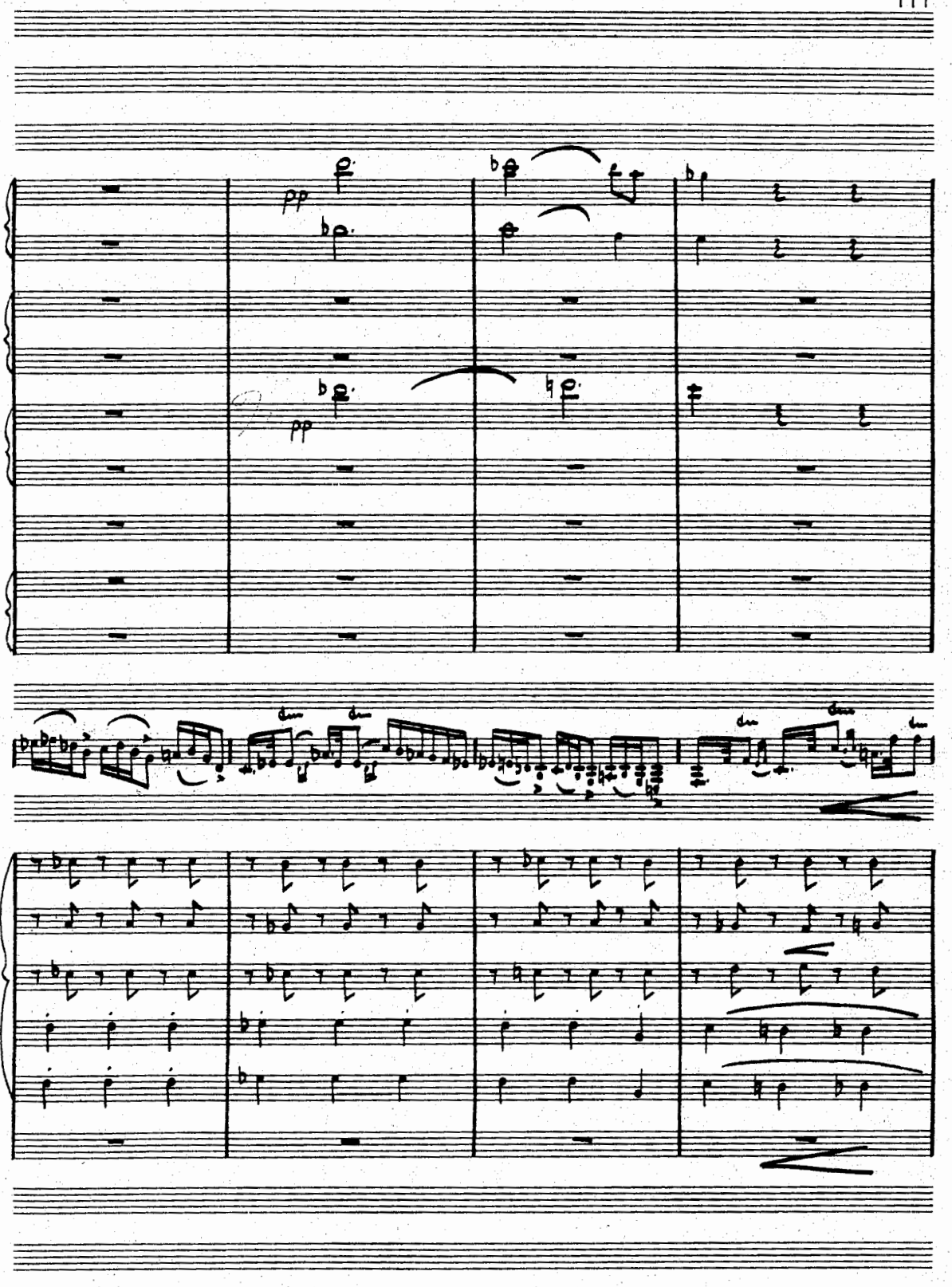
pp
pp
pp


G
FLTS.
OBS.
BSNS.
E♭
TRPTS.
E♭
HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
G


p
p
pizz.


FLTS.
OBS.
BSNS.
E♭ TRPTS.
E♭ HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS
TIMP.
arco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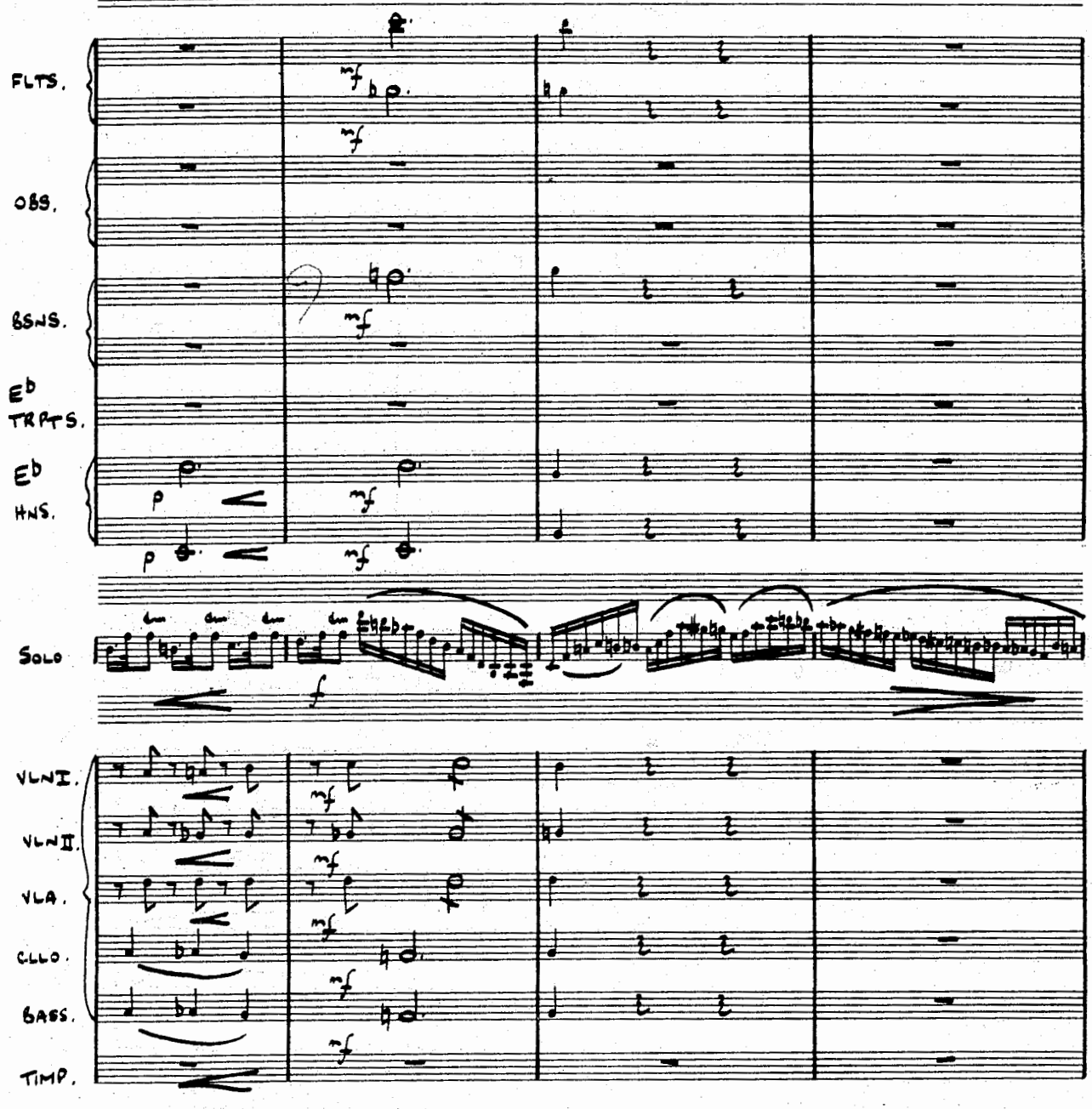
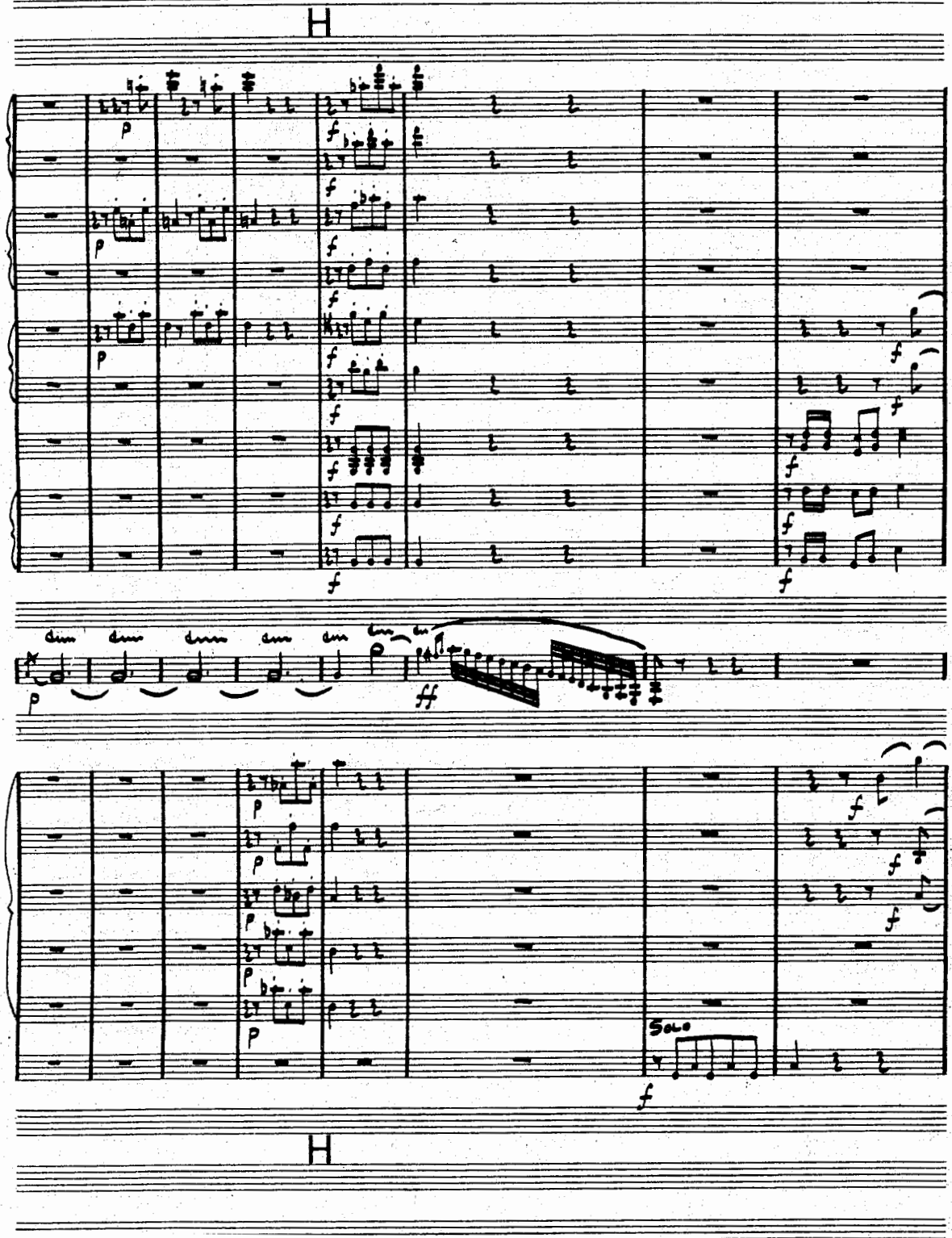
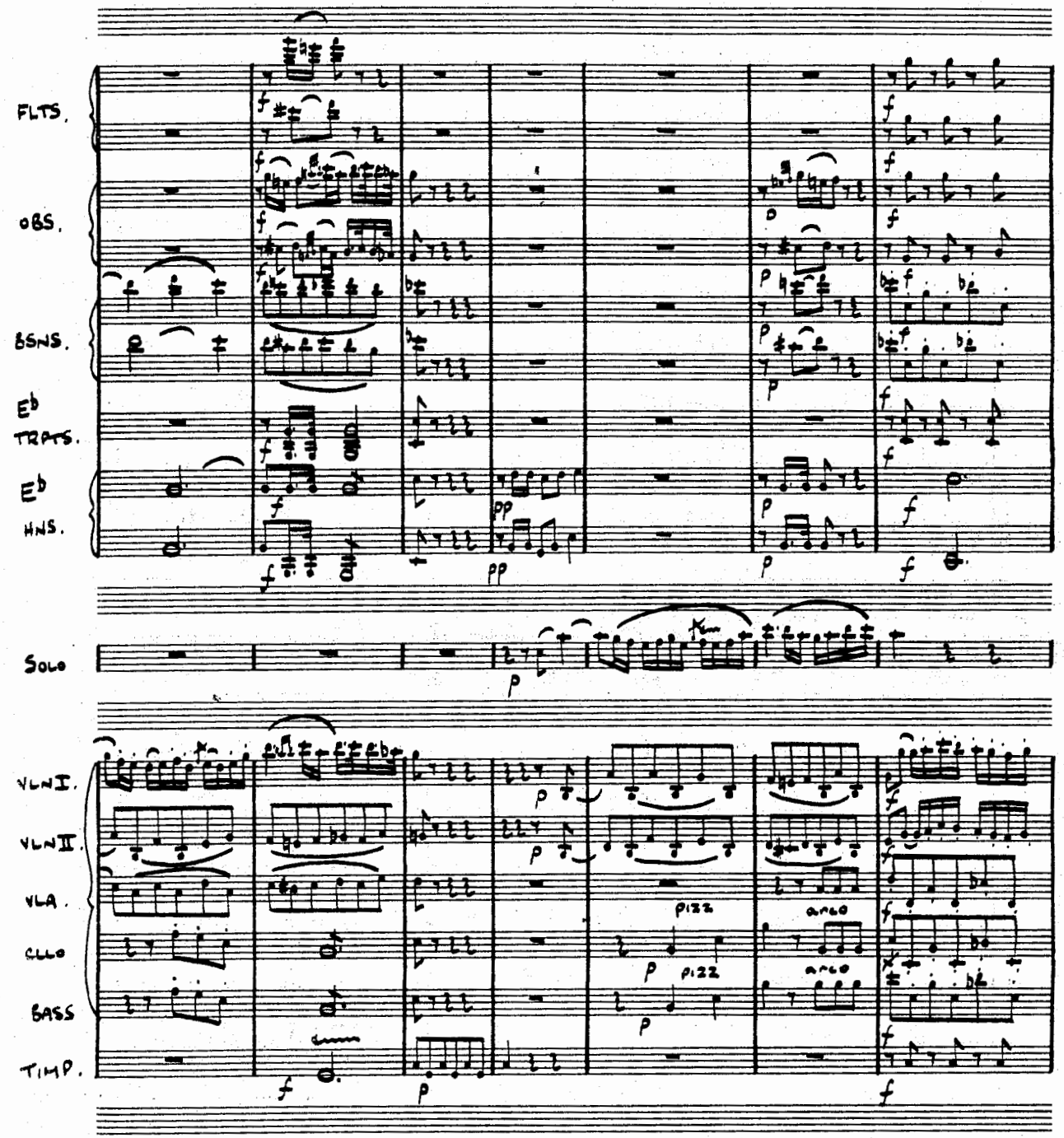
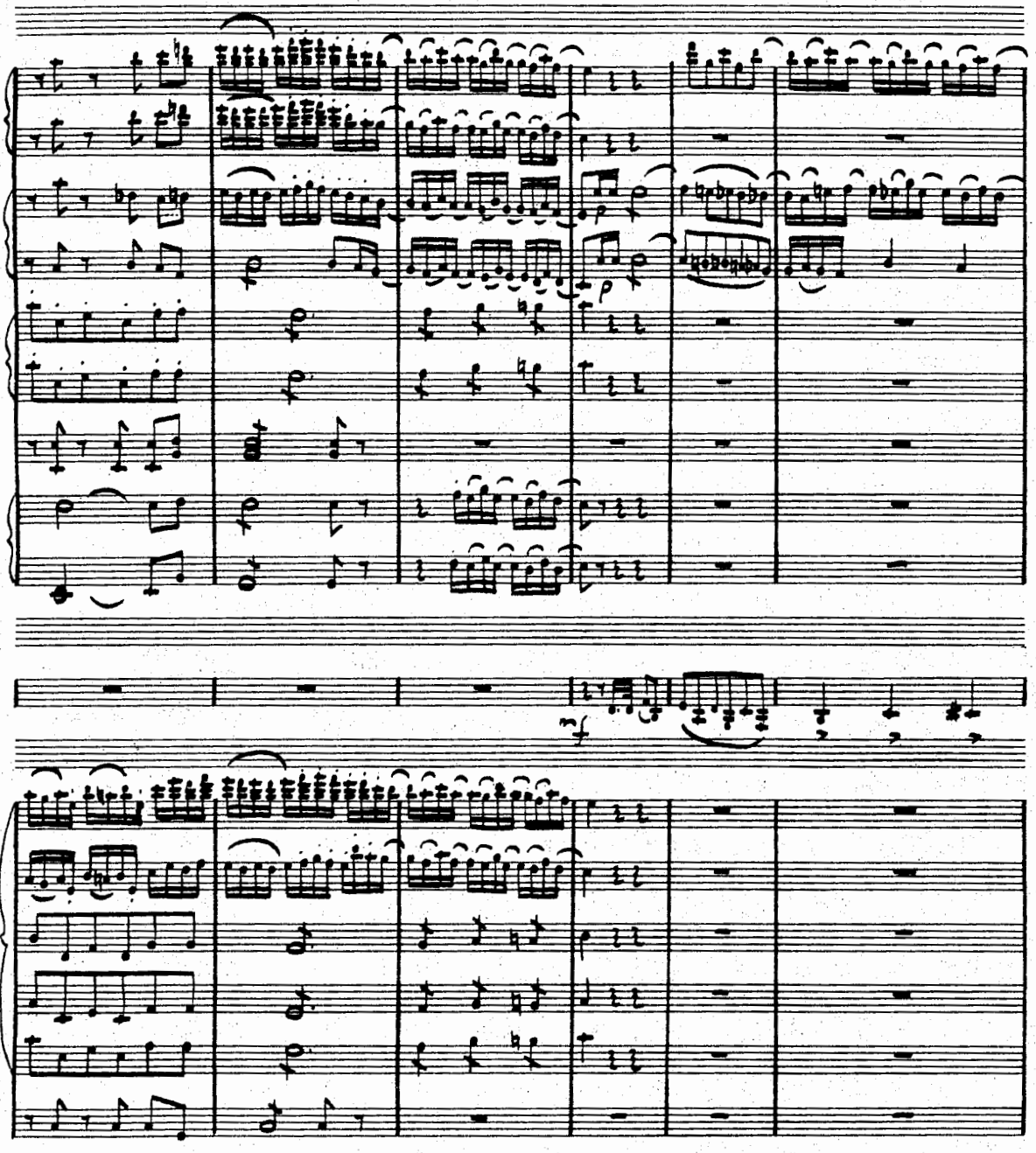
pp


FLTS.
OBS.
BSNS.
E♭ TRPTS.
E♭ HNS.
SOLO
VLN I.
VLN II.
VLA.
CLLO.
BASS.
TIMP.


H
Solo
H


FLTS.
OBS.
BSNS.
E♭ TRPTS.
E♭ HNS.
SOLO
VLN I.
VLN II.
VLA.
CELLO
BASS
TIMP.
pizz
arco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p
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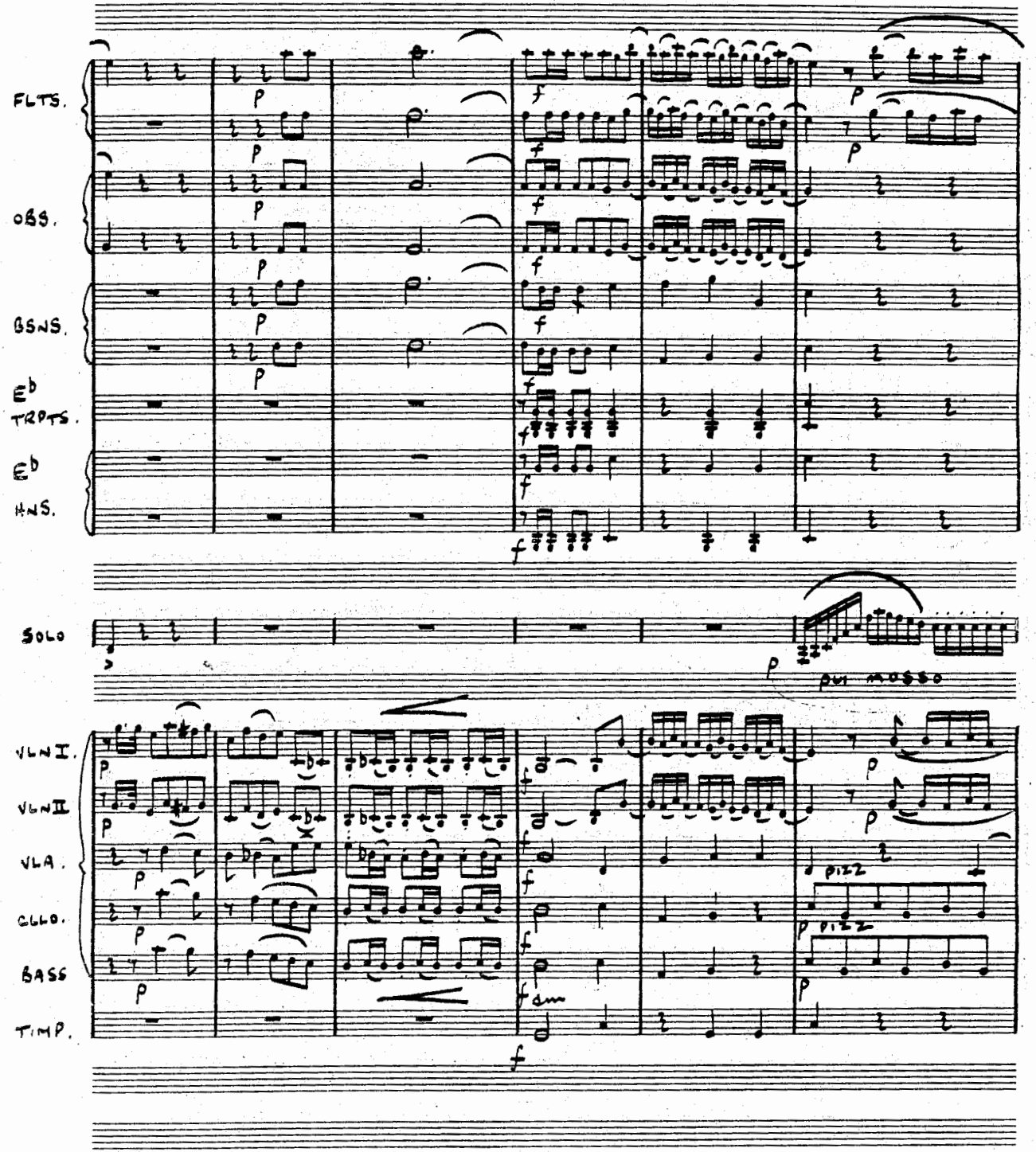
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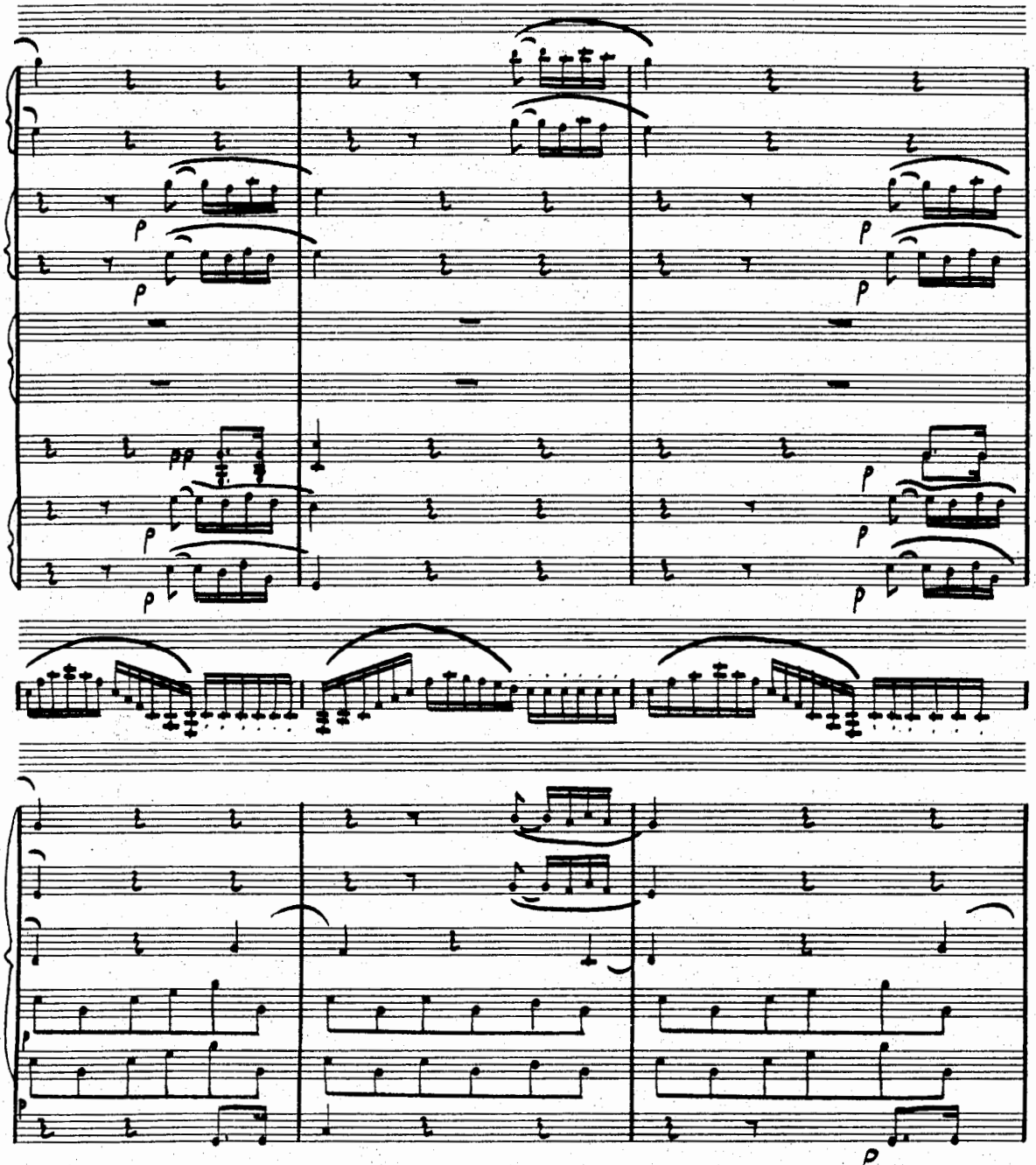
OBS.
BSNS.
E♭ TRPTS.
E♭ HNS.
SOLO
più mosso
VLN I.
VLN II
VLA.
CLLO.
BASS
TIMP.
pizz
pizz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p
p
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pp
p
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p
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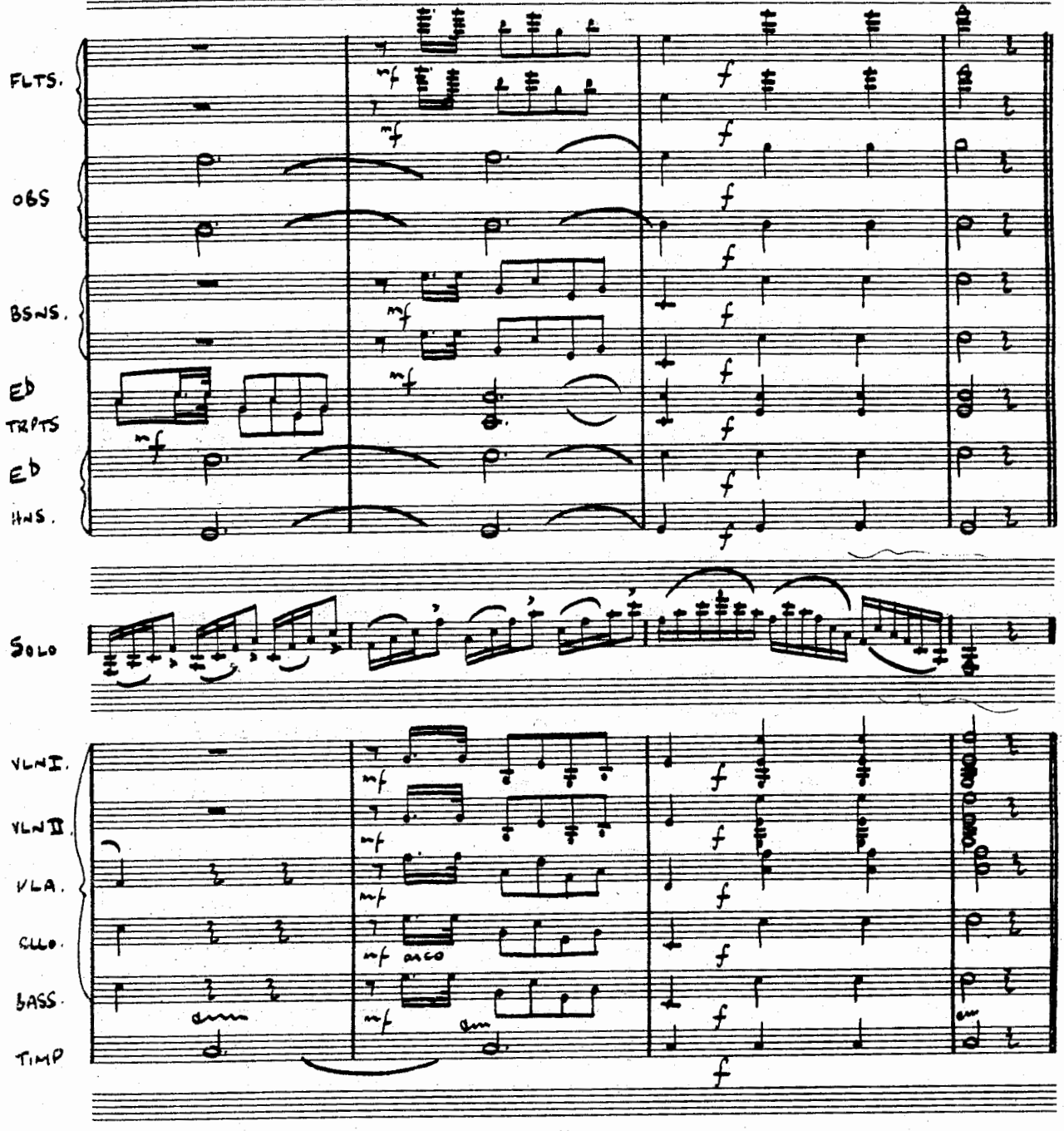
p
p


FLTS.
OBS
BSNS.
Eb
TRPTS
Eb
HNS.
SOLO
VLN I.
VLN II.
VLA.
CELLO.
BASS.
TIMP
mf
f
arco

SPOHR

CONCERTO NO 2 FOR CLARINET

AND ORCHESTRA

OPUS 57

The score and orchestral parts of Spohr's Clarinet Concerto No. 2 were given to the International Clarinet Society by Mr. John Denman, who has assigned not-for-profit publication rights to the Society. Score and orchestral parts are for rent at cost from the ICS Burnet C. Tuthill Research Library. This score (a limited edition of 100) may be purchased by libraries and members of the Society by payment of $10.00 ($12.00 outside the U.S.A.) to the International Clarinet Society, Dr. Lee Gibson, President, School of Music, North Texas State University, Denton, Tx. 76203, U.S.A.

FOREWORD

The second clarinet concerto in Eb major, op 57 was composed in the year 1810 for the phenomenal Sondershausen virtuoso Johann Simon Hermstedt (1778-1846), and was first performed by him that year in Franken Hausen, at Germany's first Music Festival at which Spohr conducted.

Hermstedt was just as much Spohr's clarinetist as Baermann was Weber's, and Stadler Mozart's. Their's was one of music's most fruitful artistic associations which ripened into a deep and lasting friendship and resulted in the composition of four concertos, three concert pieces, a Notturno for wind band and the popular Six German Songs with clarinet. This represents the greatest contribution to the clarinet literature by a composer of Spohr's stature.

At the time the concerto was written Spohr was concert master and artistic director at the Court of Gotha - a court with a great tradition of eminent musicians stretching back several centuries. It was from the period at Gotha that Spohr began his meteoric flight to maturity as a concert voilinist, conductor and composer, and the second clarinet concerto is an important milestone. He continually strove to perfect an 'ideal' concerto style where soloist and orchestra are in close unity, and where there is no room for empty virtuoso display involving dull passage work and poverty of orchestration. He successfully realised this ideal in the second clarinet concerto.

There are many subtleties born of Spohr's superb technique and artistic instinct to be found in this work. From the first bars the relationship between soloist and orchestra - never one of master and slave with Spohr - is clearly established. The orchestra's opening gambit is a strong arpeggio theme which after a few bars is taken over by the clarinet, given a melodic guise ending with a brief flourish, and then handed back to the orchestra so that the opening tutti may progress. Throughout the first movement the orchestra speaks its mind, encourages the soloist to flights of fancy with short fanfare-like tuttis and weaves a web of accompanimental figures and thematic fragments, all beautifully orchestrated. A further two main themes are introduced in the movement. One martial in character, the other song-like. In fact Spohr later used this melody in his opera 'Jessonda'.

The slow movement is a perfect gem. The clarinet is featured largely in the chalumeau register in the serene opening section and there is a charming duet with the bassoon in the orchestra. The horns lead us the restless middle section with its soaring clarinet over throbbing strings. The opening mood returns, and the flute engages the soloist in gentle musical conversation.

The Finale, in Spohr's favourite Polacca style, opens with solo timpani - a master stroke in a work repleat with brilliant orchestration. This movement, in fact the whole work, is a tour de force for the soloist and the orchestra, but when one of the worlds finest clarinetists and one of musics finest craftsman join forces, then something significant is bound to occur. No wonder eminent virtuosos of the past have considered the Spohr concertos to be the peak of the genre.

It was a happy set of circumstances that led to the discovery of the score earlier this year in London. The clarinetist John Denman of the Sadlers Wells orchestra who, working closely with the Spohr Society in Britain, has done more than any other British clarinet player to foster interest in the Spohr clarinet works through his superb performances and researches, located the score in a private music collection. The score, dated 1833, was hand written from an early set of parts by the great virtuoso Henry Lazarus, and bears his signature.

Mr Denman is the sole owner of the only available score and set of parts in Britain, and all enquiries concerning them should be made to Mr Denman at the London Coliseum or through the Spohr Society of Great Britain.

Maurice F Powell
International Louis-Spohr-Gesellschaft