



Dietrich Demus

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Palmira. 26 Pieces for Clarinet and 3 Basset horns Salieri, Antonio

A propos de l'artiste

I am a chemist and served 50 years in this profession as professor of physical chemistry at the Martin-Luther-University Halle and as a scientific adviser for JNC Corporation in Japan. As a child I learnt playing piano, and as student I started playing the clarinet. Since this time I played in several amateur orchestras and in many chamber music groups. Since 1994 I play basset horn, edit music for basset horn, prepare arrangements of basset horn music and publish papers about the history of the basset horn. In cooperation with Thomas Grass I published the book 'Das Bassetthorn. Seine Entwicklung und seine Musik' and a catalogue of music for basset horn, the newest edition of which just appeared in freescores.

Page artiste : https://www.free-scores.com/partitions_gratuites_alfredo17.htm

A propos de la pièce

Titre :	Palmira. 26 Pieces for Clarinet and 3 Basset horns
Compositeur :	Salieri, Antonio
Arrangeur :	(anonymus)
Droit d'auteur :	Copyright © Dietrich Demus
Style :	Classique

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Anonymus

„Palmira“

26 pieces for clarinet and

3 basset horns

Vorwort

Das vorliegende, aus 26 Sätzen bestehende Quartett für Klarinette und drei Bassetthörner ist die größte bekannte historische Harmoniemusik für diese Besetzung. Das Werk trägt auf dem Deckblatt der Klarinettenstimme folgenden Titel:

Quartetten: Dei Opera PaImira: a: Clarinetto Corno di Baŕetto I
Corno di Baŕetto II Corno di Baŕetto III
Del Sigg. Antonio Saliery

Das Werk ist in Einzelstimmen überliefert, die von drei verschiedenen Schreibern hergestellt wurden. Auf dem Deckblatt der Klarinettenstimme sind die verschiedenen Nummern der Archive, in denen das Werk lagerte, vermerkt. Oben links steht die Bezeichnung XLII A 128 (die Signatur des Prager National-Museums, in dem das Werk heute archiviert ist), oben rechts die Nr.1405, unten rechts die Nr.68637 sowie der Stempel „Graf Clam Gallas“. Die Quartette gehörten zum Musikalienbestand der Harmoniemusik des Grafen Clam-Gallas, dessen Stammschloß Frydlant nad Čechach (Friedland in Böhmen) war. Christian Philipp Graf Clam-Gallas (1748-1805) besaß zudem ein prachtvolles Palais in Prag, in dem 1796 und 1798 sogar Ludwig van Beethoven konzertierte. Seine Kapelle samt ihrer Harmonie zählte zu den besten Klangkörpern Prags. Er beschäftigte dort neben zahlreichen anderen Musikern drei Bassetthornisten. Der Komponist Georg Druschetzky (1745-1819) schrieb für ihn neben 32 Divertissements für 3 Bassetthörner, 6 Partiten für Oboe, 3 Bassetthörner, 2 Hörner und 2 Fagotte auch ein Konzert für 3 Bassetthörner und Orchester. Eine ausgesprochene Spezialität an diesem Hofe ist die Verwendung von tiefen, in D gestimmten Bassetthörnern sowie das gleichzeitige Vorhandensein von G- und F-Bassetthörnern, wie erhaltene Kompositionen und Arrangements bezeugen. In der vorliegenden Harmoniemusik ist eine Sonaten-, Divertimento- oder Serenadenform nicht zu erkennen. Die Sätze sind frei zusammenstellbar, je nach Bedarf. Die einzelnen Sätze sind größtenteils nachträglich nummeriert worden. Notenschrift und Nummernschrift passen lediglich bei den Sätzen 18 und 19 zusammen. Möglicherweise ist dieses „Potpourri“ durch mehrere Autoren oder Kopisten appositionell gewachsen, wie schon bei weiteren Quartetten des Prager Archivs Clam Gallas nachgewiesen wurde. Im Stimmenmaterial der drei Bassetthörner gelten die ersten 2 ½ Seiten einem „Allegro“, bei dem die Klarinette schweigt, und welches auf der dritten Seite vom eigentlichen Beginn des Quartetts, dem „Marcia dei Opera Palmira“ überklebt wurde. Dieser Satz ist leicht als „Titus-Ouverture“ von W.A. Mozart, in Harmonie gesetzt für 3 Bassetthörner, zu erkennen. Wegen der unterschiedlichen Besetzung soll dieser Satz gesondert herausgegeben werden.

Antonio Salieris Oper „Palmira, Regina di Persia“ wurde 1779 in Wien uraufgeführt. Im vorliegenden Konvolut stammen aus dieser Oper nur die ersten fünf Stücke (Nr. 1: 1. Akt No. 5 Marcia; Nr. 2: 2. Akt No. 28 Gesangsquartett; Nr. 3: 1. Akt No. 21 zweiter Teil; Nr. 4: 1. Akt No. 13/14 Duett Palmira Alcodoro; Nr. 5: 1. Akt No. 21 erster Teil). Nr. 6 (Lied des Waldmädchens oder La Russe) stammt aus dem Ballett „Das Waldmädchen“ von Paul Wranitzky, die Stücke Nr. 7 und 8 sind die berühmte Registerarie des Leporello aus Mozarts Don Giovanni, Nr. 12 ist eine Nummer aus der heroisch-komischen Oper „Der Spiegel von Arkadien“ von Franz Xaver Süßmayr, der Marsch Nr. 14 stammt aus der 1796 in Venedig uraufgeführten Oper „Gli Orazi e i Curiazi“ von Domenico Cimarosa und bei Nr. 26 handelt es sich um eine Komposition von François Joseph Naderman, einem französischen Harfenvirtuosen und Komponisten. Die übrigen Stücke konnten bisher nicht identifiziert werden, stammen aber nicht aus Salieris Palmira. Der Komponist Domaschetz (Nr. 18) bleibt etwas rätselhaft. Es ist nicht auszuschließen, dass es sich um den Böhmen Václav Jan Tomášek (Wenzel Johann Tomaschek, 1774 - 1850) handelt. Es ist bemerkenswert, dass die Nummern 2, 4, 5, und 6 der 26 Quartette Bassetthorntrios von Anton Stadler entsprechen, die demnach zumindest teilweise als Bearbeitungen und nicht als Originalkompositionen anzusehen sind.

Der Arrangeur des vorliegenden Quartetts ist sicherlich nicht Antonio Salieri, sondern ein oder mehrere anonyme Verfasser gewesen. In den Stimmen Klarinette, Bassetthorn 1 und 2 sind die Namen Joseph Schultz und Joseph Schipek zu lesen. Ob es sich um Arrangeure, Notenschreiber oder Musiker handelt, konnte nicht ermittelt werden. In den überlieferten Verzeichnissen der Mitglieder der Harmonie des Grafen Clam-Gallas sind diese Namen nicht enthalten.

Die vorliegende Quartett-Besetzung war ungewöhnlich und läßt sich bisher nur für den Hof des Grafen Clam-Gallas nachweisen.

Christian Philipp Graf Clam-Gallas hatte ein Faible für Antonio Salieris Oper „Palmira“, denn es finden sich nicht weniger als 3 Palmira-Harmoniemusiken in seinem Archiv. Diese sind ein Werk von František Vaněřovský im Anhang seines Quartetts F-Dur, dann das vorliegende, sowie eine nur zweisätzliche anonyme Harmonie.

Das Manuskript des vorliegenden Werks wurde uns von Herrn Heinrich Fink überlassen, wofür wir ihm sehr zu Dank verpflichtet sind. Bei der Bearbeitung haben wir uns an die von ihm überlassenen Stimmen gehalten. Offensichtliche Schreibfehler, vor allem in den Nummern 18, 19, 21, 22, 23 und 24 wurden stillschweigend berichtet.

Thomas Grass und Dietrich Demus, April 2006

1. Marcia del Opera Palmira

Klarinette in B

Bassetthorn 1

Bassetthorn 2

Bassetthorn 3

Cl

Bh 1

Bh 2

Bh 3

Cl

Bh 1

Bh 2

Bh 3

21

Cl

Bh 1

Bh 2

Bh 3

f

tr

2. Larghetto

Cl

dolce

p

Bh 1

p

p

Bh 2

p

ossia 8va

Bh 3

p

Cl

p

fp

p

fp

p

fp

Bh 1

fp

fp

Bh 2

fp

fp

Bh 3

fp

fp

15

Cl

Bh 1

Bh 2

Bh 3

fp *f* *p*

21

Cl

Bh 1

Bh 2

Bh 3

fp *f* *p* *ossia*

3. Andante

Cl

Bh 1

Bh 2

Bh 3

8

Cl

Bh 1

Bh 2

Bh 3

14

Cl

Bh 1

Bh 2

Bh 3

17

Cl

Bh 1

Bh 2

Bh 3

21

Cl

Bh 1

Bh 2

Bh 3

p

25

Cl

Bh 1

Bh 2

Bh 3

31

Cl

Bh 1

Bh 2

Bh 3

38

Cl
Bh 1
Bh 2
Bh 3

4. Copia Si tenera un poco Andante

Cl
Bh 1
Bh 2
Bh 3

pp *fp* *fp*
pp *p* ossia 8va *fp* *fp*
p

Cl
Bh 1
Bh 2
Bh 3

fp *fp* *fp* *fp*
fp *p* *fp*
fp *fp* *fp*

15

Cl

Bh 1

Bh 2

Bh 3

fp *fp* *sf* *pp* *fp*

fp *fp* *sf* *pp* *fp*

fp *fp* *sf* *fp* *ossia 8va*

fp *fp* *sf* *fp*

22

Cl

Bh 1

Bh 2

Bh 3

sf p *sf p* *p*

sf p *sf p* *p*

sf p *sf p* *p*

sf p *sf p* *p*

29

Cl

Bh 1

Bh 2

Bh 3

f *p*

f *p*

f *p*

p *p*

5. Marcia

Cl
Bh 1
Bh 2
Bh 3

Cl
Bh 1
Bh 2
Bh 3

Cl
Bh 1
Bh 2
Bh 3

14

Cl

Bh 1

Bh 2

Bh 3

sf p

6. La Russe

Cl

Bh 1

Bh 2

Bh 3

f p sfz sfz f p

f p f p

f p f p

f p f p

Cl

Bh 1

Bh 2

Bh 3

sf

sf

14

Cl

Bh 1

Bh 2

Bh 3

sf

sf

tr

1. 2.

22

Cl

Bh 1

Bh 2

Bh 3

f

f

f

f

29

Cl

Bh 1

Bh 2

Bh 3

f

p

sfz

sfz

sfz

f

f

p

f

36

Cl

Bh 1

Bh 2

Bh 3

sfz sfz

tr

p

43

Cl

Bh 1

Bh 2

Bh 3

49

Cl

Bh 1

Bh 2

Bh 3

p sfz sfz sfz fp

p f p

p f p

p f p

55

Cl

Bh 1

Bh 2

Bh 3

sfz *sfz* *sfz* *sfz*

61

Cl

Bh 1

Bh 2

Bh 3

67

Cl

Bh 1

Bh 2

Bh 3

tr *f* *f*

74

Cl

Bh 1

Bh 2

Bh 3

pp

p

sfz sfz sfz

80

Cl

Bh 1

Bh 2

Bh 3

f

86

Cl

Bh 1

Bh 2

Bh 3

92

Cl

Bh 1

Bh 2

Bh 3

7. Andante con moto

Cl

Bh 1

Bh 2

Bh 3

Cl

Bh 1

Bh 2

Bh 3

14

Cl

Bh 1

Bh 2

Bh 3

18

Cl

Bh 1

Bh 2

Bh 3

cresc.

cresc.

cresc.

cresc.

21

Cl

Bh 1

Bh 2

Bh 3

p *f* *p* *f* *p*

p *f* *p* *f* *p*

p *f* *p* *f* *p*

27

Cl

Bh 1

Bh 2

Bh 3

cresc.

f

f

f

30

Cl

Bh 1

Bh 2

Bh 3

p

p

p

34

Cl

Bh 1

Bh 2

Bh 3

sfz

sf p

fz *fz* *fz*

40

Cl

Bh 1

Bh 2

Bh 3

fp

p

fp

p

fp

p

47

Cl

Bh 1

Bh 2

Bh 3

tr

mf

p

mf

53

Cl

Bh 1

Bh 2

Bh 3

tr

mf

p

mf

p

mf

p

mf

mf

59

Cl

Bh 1

Bh 2

Bh 3

Musical score for measures 59-65. The score is for four parts: Clarinet (Cl), Bassoon 1 (Bh 1), Bassoon 2 (Bh 2), and Bassoon 3 (Bh 3). The key signature has one flat (B-flat). The time signature is 4/4. Measure 59 starts with a *p* dynamic for Bh 1 and *f* for Cl. Measure 60 has *p* for Bh 1 and *f* for Cl. Measure 61 has *f* for Cl. Measure 62 has *f* for Cl. Measure 63 has *f* for Cl. Measure 64 has *fp* for Cl. Measure 65 has *fp* for Cl.

66

Cl

Bh 1

Bh 2

Bh 3

Musical score for measures 66-72. The score is for four parts: Clarinet (Cl), Bassoon 1 (Bh 1), Bassoon 2 (Bh 2), and Bassoon 3 (Bh 3). The key signature has one flat (B-flat). The time signature is 4/4. Measure 66 starts with a *f* dynamic for Cl. Measure 67 has *f* for Cl. Measure 68 has *f* for Cl. Measure 69 has *f* for Cl. Measure 70 has *f* for Cl. Measure 71 has *f* for Cl. Measure 72 has *f* for Cl.

73

Cl

Bh 1

Bh 2

Bh 3

Musical score for measures 73-79. The score is for four parts: Clarinet (Cl), Bassoon 1 (Bh 1), Bassoon 2 (Bh 2), and Bassoon 3 (Bh 3). The key signature has one flat (B-flat). The time signature is 4/4. Measure 73 starts with a *mf* dynamic for Cl. Measure 74 has *mf* for Cl. Measure 75 has *mf* for Cl. Measure 76 has *mf* for Cl. Measure 77 has *mf* for Cl. Measure 78 has *mf* for Cl. Measure 79 has *mf* for Cl.

79

Cl

Bh 1

Bh 2

Bh 3

85

Cl

Bh 1

Bh 2

Bh 3

f

f

f

8. Allegro

Cl

Bh 1

Bh 2

Bh 3

p

p

p

p

6

Cl

Bh 1

Bh 2

Bh 3

12

Cl

Bh 1

Bh 2

Bh 3

17

Cl

Bh 1

Bh 2

Bh 3

22

Cl

Bh 1

Bh 2

Bh 3

p *f*

26

Cl

Bh 1

Bh 2

Bh 3

p *sf p* *sf p* *p* *sf p*

p *sf p* *fp* *fp* *p* *fp*

p *fp* *fp* *p* *fp*

32

Cl

Bh 1

Bh 2

Bh 3

pp *pp*

38

Cl

Bh 1

Bh 2

Bh 3

43

Cl

Bh 1

Bh 2

Bh 3

cresc.

cresc.

cresc.

cresc.

47

Cl

Bh 1

Bh 2

Bh 3

f

p

f

p

f

p

52

Cl

Bh 1

Bh 2

Bh 3

57

Cl

Bh 1

Bh 2

Bh 3

62

Cl

Bh 1

Bh 2

Bh 3

p

sf

68

Cl

Bh 1

Bh 2

Bh 3

f *sf p*

f *sf p*

f *fp*

f *sf p*

73

Cl

Bh 1

Bh 2

Bh 3

sf p *cresc.* *f*

cresc. *cresc.* *f*

cresc. *f*

fp *cresc.* *f*

77

Cl

Bh 1

Bh 2

Bh 3

f

fp *fp* *fp* *fp* *fp*

81

Cl *cresc.*

Bh 1 *cresc.*

Bh 2 *cresc.*

Bh 3 *cresc.*

9. Marsch

Cl

Bh 1 *p f p f p fp*

Bh 2 *f f p*

Bh 3 *f f p*

5

Cl

Bh 1 *p f fp dolce*

Bh 2 *p fp*

Bh 3 *p f fp fp*

9

Cl

Bh 1

Bh 2

Bh 3

dolce

f

13

Cl

Bh 1

Bh 2

Bh 3

fp

fp

16

Cl

Bh 1

Bh 2

Bh 3

p f fp f fp f

f f p

f f p

21

Cl

Bh 1

Bh 2

Bh 3

p

f

1. 2.

26

Cl

Bh 1

Bh 2

Bh 3

f

29

Cl

Bh 1

Bh 2

Bh 3

34

Cl

Bh 1

Bh 2

Bh 3

38

Cl

Bh 1

Bh 2

Bh 3

10. Polonaise

41

Klarinette in B

Bassetthorn 1

Bassetthorn 2

Bassetthorn 3

p

p

p

45

C1

Bh 1

Bh 2

Bh 3

f

f

f

f

Fine

Fine

Fine

Fine

49

C1

Bh 1

Bh 2

Bh 3

52

C1

Bh 1

Bh 2

Bh 3

f

p

f

p

f

p

f

p

D. s. al fine

D. s. al fine

D. s. al fine

D. s. al fine

54 **Trio**

Cl *Polonaise D. C.* Fine

Bh 1 *Polonaise D. C.* Fine

Bh 2 *Polonaise da capo* Fine

Bh 3 *Polonaise da capo* Fine

59

Cl *Trio D. s. al fine*

Bh 1 *D. s. al fine*

Bh 2 *D. s. al fine*

Bh 3 *D. s. al fine*

11. Polonaise

Cl *p* *f*

Bh 1 *p* *f*

Bh 2 *p* *f*

Bh 3 *p* *f*

Cl

Bh 1

Bh 2

Bh 3

Fine

Fine

Fine

Fine

Cl

Bh 1

Bh 2

Bh 3

p Dal segno al fine

p Dal segno al fine

p Dal segno al fine

p Dal segno al fine

Trio

Cl

Bh 1

Bh 2

Bh 3

p

f

p

f

p

f

22

Cl
Bh 1
Bh 2
Bh 3

p 3

p 3

p 3

p

Detailed description: This system contains measures 22 through 25. The Clarinet (Cl) part features a melodic line with eighth-note runs and a triplet of eighth notes in measure 25. The Bassoon 1 (Bh 1) part mirrors the Cl part with a similar melodic line. The Bassoon 2 (Bh 2) part plays a steady eighth-note accompaniment. The Bassoon 3 (Bh 3) part plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and accents.

26

Cl
Bh 1
Bh 2
Bh 3

Polonaise da capo

Polonaise da capo

Polonaise da capo

Polonaise da capo

Detailed description: This system contains measures 26 through 29. The Clarinet (Cl) part features a melodic line with eighth-note runs and a triplet of eighth notes in measure 26. The Bassoon 1 (Bh 1) part mirrors the Cl part with a similar melodic line. The Bassoon 2 (Bh 2) part plays a steady eighth-note accompaniment. The Bassoon 3 (Bh 3) part plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and accents. The text "Polonaise da capo" is written at the end of each staff.

12. Andante (Spiegel von Arcadien)

Cl
Bh 1
Bh 2
Bh 3

p

p

p

p

Detailed description: This system contains measures 1 through 4 of the piece "12. Andante (Spiegel von Arcadien)". The Clarinet (Cl) part features a melodic line with eighth-note runs and a triplet of eighth notes in measure 1. The Bassoon 1 (Bh 1) part mirrors the Cl part with a similar melodic line. The Bassoon 2 (Bh 2) part plays a steady eighth-note accompaniment. The Bassoon 3 (Bh 3) part plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and accents.

5

Cl

Bh 1

Bh 2

Bh 3

9

Cl

Bh 1

Bh 2

Bh 3

14

Cl

Bh 1

Bh 2

Bh 3

19

Cl

Bh 1

Bh 2

Bh 3

Musical score for measures 19-21. The Clarinet (Cl) part has a treble clef and a key signature of one flat. The Bass Horns (Bh 1, Bh 2, Bh 3) parts have a bass clef and a key signature of one flat. The music consists of four measures with various rests and notes.

13. Marsch

Cl

Bh 1

Bh 2

Bh 3

Musical score for measures 22-25. The Clarinet (Cl) part has a treble clef and a key signature of one flat. The Bass Horns (Bh 1, Bh 2, Bh 3) parts have a bass clef and a key signature of one flat. The music starts with a forte (*f*) dynamic. The Clarinet part features a melodic line with slurs and accents. The Bass Horns parts provide a rhythmic accompaniment with slurs and accents.

Cl

Bh 1

Bh 2

Bh 3

Musical score for measures 26-29. The Clarinet (Cl) part has a treble clef and a key signature of one flat. The Bass Horns (Bh 1, Bh 2, Bh 3) parts have a bass clef and a key signature of one flat. The music continues with a melodic line in the Clarinet and rhythmic accompaniment in the Bass Horns. The dynamic changes to piano (*p*) in the final measures.

Cl

Bh 1

Bh 2

Bh 3

ff

ff

ff

ff

ff

This system contains measures 6 through 11. The Clarinet (Cl) part begins with a whole rest, followed by a melodic line starting at measure 7. The three Bassoon parts (Bh 1, Bh 2, Bh 3) play a rhythmic accompaniment of eighth notes. Dynamic markings of *ff* (fortissimo) are present in measures 8, 9, 10, and 11.

Cl

Bh 1

Bh 2

Bh 3

12

dolce

fp

dolce

fp

dolce

p

This system contains measures 12 through 16. Measure 12 is marked with a rehearsal mark. The Clarinet part has a melodic line with a *dolce* marking in measure 14. The Bassoon parts continue with their accompaniment. Dynamic markings include *dolce* (measures 13, 14, 15), *fp* (measures 13, 14), and *p* (measure 15).

Cl

Bh 1

Bh 2

Bh 3

17

This system contains measures 17 through 21. The Clarinet part features a complex melodic line with many sixteenth notes and slurs. The Bassoon parts continue with their accompaniment. There are no dynamic markings in this system.

21

Cl

Bh 1

Bh 2

Bh 3

Dynamic markings: *f*

This system contains measures 21, 22, and 23. The Clarinet (Cl) part features a melodic line with slurs and a sharp sign. The Bassoon 1 (Bh 1) part has a whole note rest in measure 21, followed by a half note in measure 22, and a whole note in measure 23. The Bassoon 2 (Bh 2) and Bassoon 3 (Bh 3) parts play a rhythmic pattern of eighth notes. Dynamic markings of *f* are present in measures 22 and 23.

24

Cl

Bh 1

Bh 2

Bh 3

Dynamic markings: [*p*]

This system contains measures 24, 25, and 26. The Clarinet (Cl) part continues its melodic line. The Bassoon 1 (Bh 1) part has a whole note rest in measure 24, followed by a half note in measure 25, and a whole note in measure 26. The Bassoon 2 (Bh 2) and Bassoon 3 (Bh 3) parts play a rhythmic pattern of eighth notes. Dynamic markings of [*p*] are present in measures 24, 25, and 26.

27

Cl

Bh 1

Bh 2

Bh 3

Dynamic markings: *f*

This system contains measures 27, 28, 29, and 30. The Clarinet (Cl) part has a melodic line with a crescendo hairpin in measure 28. The Bassoon 1 (Bh 1) part has a whole note rest in measure 27, followed by a half note in measure 28, and a whole note in measure 29, then a rhythmic pattern of eighth notes in measure 30. The Bassoon 2 (Bh 2) and Bassoon 3 (Bh 3) parts play a rhythmic pattern of eighth notes. Dynamic markings of *f* are present in measures 28, 29, and 30.

32

Cl

Bh 1

Bh 2

Bh 3

p

p

p

36

Cl

Bh 1

Bh 2

Bh 3

dolce

fp

dolce

fp

dolce

40

Cl

Bh 1

Bh 2

Bh 3

f

[*p*]

[*cresc.*]

f

[*p*]

[*cresc.*]

f

[*p*]

[*cresc.*]

f

[*p*]

[*cresc.*]

14. Marsch del Opera "Orazi ei Curiazi"

The first system of the musical score consists of four staves: Clarinet (Cl), Bassoon 1 (Bh 1), Bassoon 2 (Bh 2), and Bassoon 3 (Bh 3). The music is in 2/4 time and B-flat major. The Clarinet part features a melodic line with eighth-note patterns and a triplet of eighth notes. The Bassoon parts provide a rhythmic accompaniment with similar eighth-note patterns. The key signature has one flat (B-flat).

The second system continues the musical score. It includes dynamic markings: *[p]* (piano) for the Clarinet and Bassoon 1 parts, and *p* (piano) for the Bassoon 2 and Bassoon 3 parts. The notation shows the continuation of the eighth-note patterns and the triplet figure.

The third system of the score includes dynamic markings: *f* (forte) for the Clarinet, Bassoon 1, and Bassoon 2 parts, and *p* (piano) for the Bassoon 3 part. The system concludes with a repeat sign and a double bar line, indicating the end of a phrase.

18

Cl

Bh 1

Bh 2

Bh 3

15. Marsch

Cl

Bh 1

Bh 2

Bh 3

Cl

Bh 1

Bh 2

Bh 3

11

Cl

Bh 1

Bh 2

Bh 3

[p]

[p]

[p]

[p]

15

Cl

Bh 1

Bh 2

Bh 3

f

f

f

f

19

Cl

Bh 1

Bh 2

Bh 3

p

p

p

p

23

Cl

Bh 1

Bh 2

Bh 3

27

Cl

Bh 1

Bh 2

Bh 3

16. Marsch

Cl

Bh 1

Bh 2

Bh 3

dolce

f

dolce

p dolce

f

p dolce

f

p dolce

f

5

Cl

Bh 1

Bh 2

Bh 3

p *f* *p*

p *f* *p*

p *f*

10

Cl

Bh 1

Bh 2

Bh 3

p *f* *p*

p *f* *p*

p *f* *p*

13

Cl

Bh 1

Bh 2

Bh 3

f *p*

f *p*

f *p*

17

Cl

Bh 1

Bh 2

Bh 3

21

Cl

Bh 1

Bh 2

Bh 3

26

Cl

Bh 1

Bh 2

Bh 3

29

Cl

Bh 1

Bh 2

Bh 3

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

17. Marsch

Cl

Bh 1

Bh 2

Bh 3

dolce fp fp

dolce fp fp

dolce fp fp

dolce fp fp

5

Cl

Bh 1

Bh 2

Bh 3

fz fz

fz fz

fz fz

fp

10

Cl

Bh 1

Bh 2

Bh 3

fz *fz* *f* *dolce*

fz *fz* *f* *dolce*

fz *fz* *f*

fp *fp* *f*

14

Cl

Bh 1

Bh 2

Bh 3

p *p* *p*

18

Cl

Bh 1

Bh 2

Bh 3

f *f* *f*

f

22

Cl
Bh 1
Bh 2
Bh 3

18. Menuetto v. Domaschetz

Cl
Bh 1
Bh 2
Bh 3

p *f* *p* *f*
p *fp*
p *fp*
p *fp*

Cl
Bh 1
Bh 2
Bh 3

fp *fp*
fp

Cl

Bh 1

Bh 2

Bh 3

fp

fp

fp

fp

Cl

Bh 1

Bh 2

Bh 3

p

p

p

fp

fp

fp

Cl

Bh 1

Bh 2

Bh 3

fp

26

Cl

Bh 1

Bh 2

Bh 3

pp *pp* *p* *f*

pp *pp*

pp *pp*

33

Cl

Bh 1

Bh 2

Bh 3

fp *fp*

fp *fp*

38

Cl

Bh 1

Bh 2

Bh 3

43

Cl

Bh 1

Bh 2

Bh 3

fp *fp* *p*

fp *fp* *p*

49

Cl

Bh 1

Bh 2

Bh 3

p

54

Cl

Bh 1

Bh 2

Bh 3

p >

59

Cl

Bh 1

Bh 2

Bh 3

p

p

f Segue Trio

f Segue Trio

f Segue Trio

f Segue Trio

Trio

65

Cl

Bh 1

Bh 2

Bh 3

p

p

p

dolce

72

Cl

Bh 1

Bh 2

Bh 3

p

f

f

f

78

Cl

Bh 1

Bh 2

Bh 3

p *f* *p* *f* *p* *f*

84

Cl

Bh 1

Bh 2

Bh 3

p *p* *p* *p*

90

Cl

Bh 1

Bh 2

Bh 3

p

96

Cl

Bh 1

Bh 2

Bh 3

p

p

p

104

Cl

Bh 1

Bh 2

Bh 3

Menuetto D. C.

Menuetto D. C.

Menuetto D. C.

f

f

f

Menuetto da capo

19. Pollonese - Trio

Cl

Bh 1

Bh 2

Bh 3

p

f

p

f

p

f

6

Cl

Bh 1

Bh 2

Bh 3

9

Cl

Bh 1

Bh 2

Bh 3

sfz

sfz

Fine

14

Cl

Bh 1

Bh 2

Bh 3

Dal Segno al^o

Dal Segno al^o

p Dal Segno al^o

Dal Segno al^o

Trio

18

Cl
Bh 1
Bh 2
Bh 3

p
p
p
p

23

Cl
Bh 1
Bh 2
Bh 3

sf
sf
p
p

Dal segno al Pol. da capo
Dal segno al Pol. da capo
Dal segno al Pol. da capo
Dal segno al Pol. da capo

20. Menuetto Allegretto

Cl
Bh 1
Bh 2
Bh 3

f
f
f
f

7

CI

Bh 1

Bh 2

Bh 3

Fine

p *f* *p*

15

CI

Bh 1

Bh 2

Bh 3

f *p* *f* Menuetto D. C. al fine

f *p* *f* Menuetto D. C. al fine

f *p* *f* Menuetto D. C. al fine

p *f* Menuetto D. C. al fine

23

Trio

CI

Bh 1

Bh 2

Bh 3

p *cresc.* *f*

cresc. *f*

cresc. *f*

cresc. *f*

28

Cl *p* *tr* *tr* *tr*

Bh 1 *p*

Bh 2 *p* *p*

Bh 3 *p* *p*

35

Cl *p*

Bh 1 *p*

Bh 2 *p* *cresc.*

Bh 3 *p*

41

Cl *f* *p* Menuetto D. C.

Bh 1 *f* *p* Menuetto D. C.

Bh 2 *f* *p* Menuetto D. C.

Bh 3 *f* *p* Menuetto D. C.

21. Pollacca

Cl

Bh 1

Bh 2

Bh 3

f

p

p

p

4

Cl

Bh 1

Bh 2

Bh 3

Cl

Bh 1

Bh 2

Bh 3

fp Fine *p*

fp Fine *p*

fp Fine *p*

fp Fine *p*

12

Cl

Bh 1

Bh 2

Bh 3

pp

p

p

f

p

15

Cl

Bh 1

Bh 2

Bh 3

Trio subito

D. C. al segno *f*

D. C. al segno *p*

D. C. al segno *p*

D. C. al segno *p*

p

f

p

f

p

fp

p

19

Cl

Bh 1

Bh 2

Bh 3

p

p

p

25

Cl

Bh 1

Bh 2

Bh 3

fp *fp* *f* *f*

30

Cl

Bh 1

Bh 2

Bh 3

f *f* *f* *f*

Polonese D. C.

22. Marcia

Cl

Bh 1

Bh 2

Bh 3

f *f* *f* *p* *p* *p*

5

Cl

Bh 1

Bh 2

Bh 3

fz *p* *fz* *f* *p*

fz *p* *fz* *f* *p*

fz *p* *fz* *f* *p*

fz *p* *fz* *f* *p*

10

Cl

Bh 1

Bh 2

Bh 3

p

f *p*

13

Cl

Bh 1

Bh 2

Bh 3

fz *p*

fz *p*

fz

f *fz*

16

Cl

Bh 1

Bh 2

Bh 3

fz p fz p fp fp

20

Cl

Bh 1

Bh 2

Bh 3

f f p p p p

24

Cl

Bh 1

Bh 2

Bh 3

p f f f f

28

Cl

Bh 1

Bh 2

Bh 3

p

p

p

p

32

Cl

Bh 1

Bh 2

Bh 3

f

p

f

p

f

23. Pollacca

Cl

Bh 1

Bh 2

Bh 3

pp

f

pp

f

pp

f

5

Cl

Bh 1

Bh 2

Bh 3

pp *f* *p*

10

Cl

Bh 1

Bh 2

Bh 3

p *f* *f*

14

Cl

Bh 1

Bh 2

Bh 3

f *f*

18

Cl

Bh 1

Bh 2

Bh 3

21

Cl

Bh 1

Bh 2

Bh 3

Trio

tr

p

pp

pp

f

f

f

25

Cl

Bh 1

Bh 2

Bh 3

tr

p

29

Cl

Bh 1

Bh 2

Bh 3

33

Cl

Bh 1

Bh 2

Bh 3

tr

p

p

p

Polonese D. C.

Polonese D. C.

Polonese D. C.

Polonese D. C.

24. Marcia

Cl

Bh 1

Bh 2

Bh 3

6

Cl

Bh 1

Bh 2

Bh 3

11

Cl

Bh 1

Bh 2

Bh 3

16

Cl

Bh 1

Bh 2

Bh 3

21

Cl

Bh 1

Bh 2

Bh 3

25

Cl

Bh 1

Bh 2

Bh 3

sf p

30

Cl

Bh 1

Bh 2

Bh 3

sf p

35

Cl
Bh 1
Bh 2
Bh 3

Detailed description: This block contains the first system of a musical score, measures 35 through 38. It features four staves: Clarinet (Cl), Bassoon 1 (Bh 1), Bassoon 2 (Bh 2), and Bassoon 3 (Bh 3). The music is in a key with one sharp (F#) and a common time signature. The Cl part has a melodic line with eighth and sixteenth notes. The Bh parts provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes, and rests.

25. Ungarischer Marsch (Marcia-Allegretto)

Cl
Bh 1
Bh 2
Bh 3

Detailed description: This block contains the second system of the musical score, measures 1 through 4. It features four staves: Clarinet (Cl), Bassoon 1 (Bh 1), Bassoon 2 (Bh 2), and Bassoon 3 (Bh 3). The music is in a key with one flat (Bb) and a 2/4 time signature. The Cl part has a melodic line with eighth and sixteenth notes. The Bh parts provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes, and rests.

Cl
Bh 1
Bh 2
Bh 3

Detailed description: This block contains the third system of the musical score, measures 5 through 8. It features four staves: Clarinet (Cl), Bassoon 1 (Bh 1), Bassoon 2 (Bh 2), and Bassoon 3 (Bh 3). The music is in a key with one flat (Bb) and a 2/4 time signature. The Cl part has a melodic line with eighth and sixteenth notes. The Bh parts provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are present: *p* (piano), *f* (forte), *fp* (fortissimo), and *p* (piano). A *fz* (forzando) marking is also present in the Bh 3 part.

12

Cl *f* *p* Attacca

Bh 1 *p* Attacca

Bh 2 *p* Attacca

Bh 3 *fz* *p* Attacca

17

Cl Allegretto

Bh 1 *pp*

Bh 2 *pp*

Bh 3 *pp*

22

Cl *f* *sf p*

Bh 1 *p* *sf p*

Bh 2 *p* *sf p*

Bh 3 *p* *sf p*

28

Cl

Bh 1

Bh 2

Bh 3

sf p

sf p

sf p

sf p

33

Cl

Bh 1

Bh 2

Bh 3

38

Cl

Bh 1

Bh 2

Bh 3

43

Cl

Bh 1

Bh 2

Bh 3

D. C. Marcia

D. C. Marcia

D. C. Marcia

D. C. Marcia

26. Marcia von Naderman

Cl

Bh 1

Bh 2

Bh 3

4

Cl

Bh 1

Bh 2

Bh 3

f

f

f

f

8

Cl

Bh 1

Bh 2

Bh 3

11

Cl

Bh 1

Bh 2

Bh 3

13

Cl

Bh 1

Bh 2

Bh 3