



Luis Espadana

Arrangeur, Interprete, Professeur

Portugal, Vestiaria, Alcobaça

A propos de l'artiste

Iniciou os seus estudos musicais na Sociedade Filarmonica Vestiariense "Monsenhor José Cacella", com o professor José Marcos Assunção.

Mais tarde entrou para o conservatório das Caldas da Rainha, onde veio a estudar com os professores Jorge Trindade, José António Santos e Jorge Camacho.

Em 2003 transfere-se para a Academia de Musica de Alcobaça, onde continua a estudar clarinete com Jorge Camacho.

Em 2007 entrou na Academia Nacional Superior de Orquestra em Lisboa, estudou com os professores Etienne Lamaison e Rui Rosa.

Tranferiu-se em 2009 para o departamento de música da Universidade de Évora, para terminar a licenciatura em clarinete com o professor Etienne Lamaison.

Frequentou varios cursos de clarinete, onde teve a oportunidade de trabalhar com Juan Ferrer, Nuno Silva, Luís Gomes, Rui Martis, Joaquim Ribeiro, António Rosa, Paulo Gaspar, Antonio Menino. Como clarinetista participei em cursos de orquestra, com a orientação do maestro Jean Sebastien Bereau.

A propos de la pièce



Titre: Ave MAria
Compositeur: Schubert, Franz Peter
Arrangeur: Espadana, Luis
Licence: Domaine Public
Editeur: Espadana, Luis
Instrumentation: Quatuor de Clarinettes
Style: Christian

Luis Espadana sur [free-scores.com](http://www.free-scores.com)

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Ave Maria

(Para Quarteto de Clarinetes)

F. Schubert
arr. Luís Espadana

Clarinet in B \flat

Clarinet in B \flat

Clarinet in B \flat

Clarinet in B \flat

6

Cl.

Cl.

Cl.

Cl.

10

Cl.

Cl.

Cl.

Cl.

13

Cl.

Cl.

Cl.

Cl.

16

Cl.
Cl.
Cl.
Cl.

This system contains measures 16 through 19. The first staff (Cl.) features a melodic line with eighth and sixteenth notes, including slurs and accents. The second staff (Cl.) provides a rhythmic accompaniment with eighth and sixteenth notes. The third and fourth staves (Cl.) play sustained notes, primarily half notes and whole notes, in the lower register.

20

Cl.
Cl.
Cl.
Cl.

This system contains measures 20 through 23. The first staff (Cl.) continues the melodic line with slurs and accents. The second staff (Cl.) has a more active role with eighth and sixteenth notes. The third and fourth staves (Cl.) play sustained notes, with some chromatic movement in the bottom staff.

24

Cl.
Cl.
Cl.
Cl.

This system contains measures 24 through 27. The first staff (Cl.) has a melodic line with slurs and accents. The second staff (Cl.) includes a double bar line and a fermata over a note in measure 25. The third and fourth staves (Cl.) play sustained notes, with some chromatic movement in the bottom staff.