

12 Heroic Marches

Clarinet & Keyboard

Arr.: Jan Valta

Georg Philipp Telemann

EMR 21655

1. Die Würde / Honour / La Majesté
2. Die Anmut / Grace / La Grâce
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12. Die Freude / Joy / La Réjouissance

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12 Heroic Marches


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1. La Majesté *Die Würde / Honour*

Georg Philipp Telemann

Arr.: Jan Valta

Allegro ♩ = 120

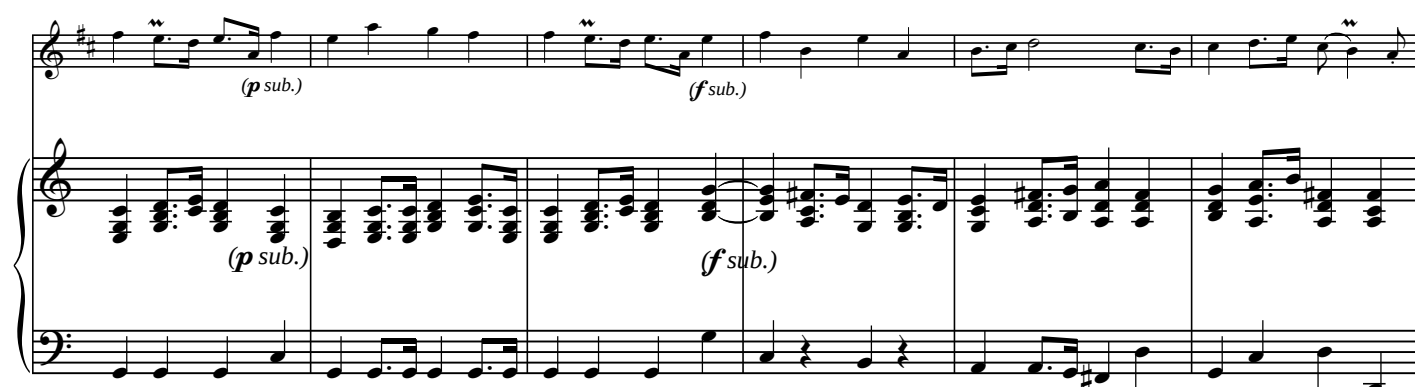
B♭ Clarinet

Keyboard



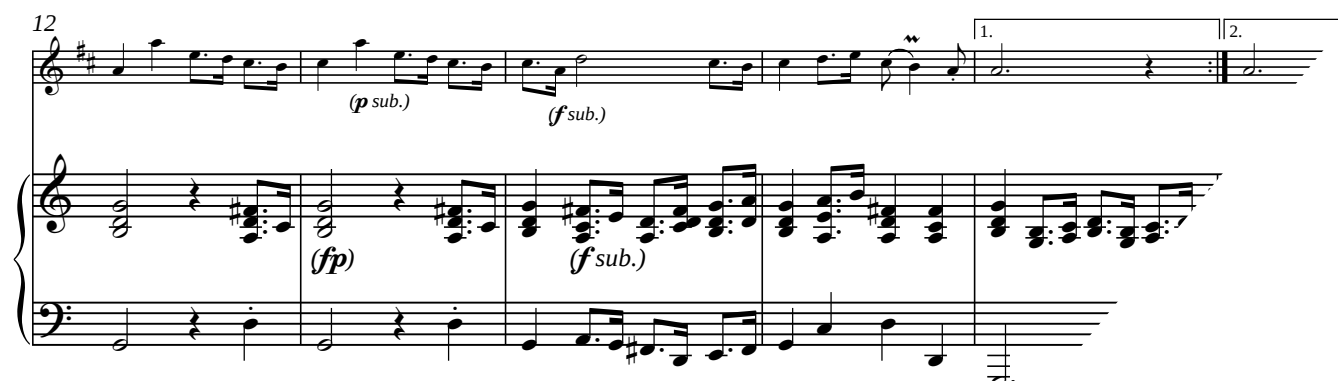
Musical score for measures 1-5. The B♭ Clarinet part begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The first measure is marked *f poco tenuto*. The Keyboard part consists of a grand staff (treble and bass clefs) with a common time signature (C). The first measure is marked *f*. The music is in a heroic march style with a steady eighth-note accompaniment in the keyboard.

6



Musical score for measures 6-11. The B♭ Clarinet part continues with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). Measures 6 and 7 are marked *(p sub.)*, and measures 8 and 9 are marked *(f sub.)*. The Keyboard part continues with a grand staff (treble and bass clefs) and a common time signature (C). Measures 6 and 7 are marked *(p sub.)*, and measures 8 and 9 are marked *(f sub.)*. The music maintains the heroic march style with a steady eighth-note accompaniment in the keyboard.

12



Musical score for measures 12-15. The B♭ Clarinet part continues with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). Measures 12 and 13 are marked *(p sub.)* and *(f sub.)* respectively. The Keyboard part continues with a grand staff (treble and bass clefs) and a common time signature (C). Measures 12 and 13 are marked *(fp)* and *(f sub.)* respectively. The music concludes with a repeat sign and two endings. The first ending leads back to the beginning, and the second ending leads to the final measure.

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2. La Grâce

Die Anmut / Grace

Moderato ♩ = 104

mf poco tenuto

mp

8

16

mp *mf* *f*

p *mp* *mf*

23

(rit.) (a tempo)

mf *mp* *cresc.*

mp *p* *cresc.*

30

mf *mp* *f*

mp *p* *mf*

1. 2.

3. La Vaillance

Die Tapferkeit / Courage

5

Vivace ♩ = 96

f *p sub.*

7 *f sub.* *tr*

14 1. 2.

21 *tr* *mp* *mp*

28 *cresc.* *f* *cresc.* *f* 1.

4. La Tranquillité

Die Ruhe / Calm

Moderato ♩ = 112

The musical score is written for voice and piano. It begins with a tempo marking of Moderato and a quarter note equal to 112 beats per minute. The key signature has two flats (B-flat major). The time signature is 3/4. The score is divided into five systems, each with a first and second ending bracketed at the end.

System 1: The piano part starts with a *mp* dynamic. The voice part also starts with *mp*. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The voice part has a melodic line with a crescendo and a decrescendo.

System 2: The piano part continues with a *p* dynamic. The voice part has a *p* dynamic, followed by a crescendo and a decrescendo. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

System 3: The piano part continues with a *p* dynamic. The voice part has a *p* dynamic, followed by a crescendo and a decrescendo. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

System 4: The piano part continues with a *p* dynamic. The voice part has a *p* dynamic, followed by a crescendo and a decrescendo. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

System 5: The piano part continues with a *p* dynamic. The voice part has a *p* dynamic, followed by a crescendo and a decrescendo. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

7

Presto ♩ = 112

8

14

21

28

f

tr

fp

(cresc.) *f*

6. L'Amour

Die Liebe / Love

Moderato ♩ = 100

Measures 1-7 of the piece. The melody in the right hand starts with a mezzo-piano (*mp*) dynamic and increases to mezzo-forte (*mf*) by measure 7. The piano accompaniment in the left hand starts piano (*p*) and increases to mezzo-forte (*mf*) by measure 7. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Measures 8-14. The melody in the right hand features a forte (*f*) dynamic, a piano (*p*) section with a subito (*sub.*) marking, and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piano accompaniment in the left hand mirrors these dynamics, with a forte (*f*) section, a piano (*p*) section with a subito (*sub.*) marking, and a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

Measures 15-22. The melody in the right hand includes a forte (*f*) section, a first ending (*1.*) with mezzo-piano (*mp*) dynamics, a second ending (*2.*) with mezzo-piano (*mp*) dynamics, and a final forte (*f*) section with a trill (*tr*). The piano accompaniment in the left hand features a forte (*f*) section, a first ending (*1.*) with piano (*p*) dynamics, a second ending (*2.*) with piano (*p*) dynamics, and a final forte (*f*) section.

Measures 23-29. The melody in the right hand starts piano (*p*), increases to mezzo-piano (*p*), and then to forte (*f*) with a crescendo (*cresc.*). The piano accompaniment in the left hand starts piano (*p*), increases to mezzo-piano (*p*), and then to forte (*f*) with a crescendo (*cresc.*).

Measures 30-36. The melody in the right hand features a mezzo-piano (*mp*) section, a forte (*f*) section, and a first ending (*1.*) with mezzo-piano (*mp*) dynamics. The piano accompaniment in the left hand features a mezzo-piano (*mp*) section, a forte (*f*) section, and a first ending (*1.*) with mezzo-piano (*mp*) dynamics. The piece concludes with a final forte (*f*) section.

7. La Vigilance

Die Wachsamkeit / Vigilance

Vivace ♩ = 152

The musical score is written for voice and piano. It begins with a tempo marking of 'Vivace' and a metronome indication of 152 beats per minute. The key signature has two flats (B-flat major). The score is divided into five systems, each with a voice staff and a piano staff. The piano staff includes a bass line and a treble line. The voice part includes various dynamics such as *f* (forte), *p* (piano), *f sub.* (subito forte), *mp* (mezzo-piano), and *cresc.* (crescendo). The piano part includes a variety of chords and melodic lines, with some sections marked *f* or *p*. The score includes repeat signs and first/second endings. The piece concludes with a final cadence in the piano part.

8. La Gaillardise

Die Ausgelassenheit / Frolicsomeness

Presto ♩ = 192

System 1: Measures 1-6. Vocal line starts with a trill on G4. Piano accompaniment begins with a forte (f) dynamic.

System 2: Measures 7-13. Vocal line includes a trill on G4. Piano accompaniment continues with chords.

System 3: Measures 14-20. First ending (1.) and second ending (2.) are marked. Piano accompaniment features a repeat sign.

System 4: Measures 21-27. Dynamics include *mp*, *f*, *p sub.*, and *f sub.* in both vocal and piano parts.

System 5: Measures 28-34. First ending (1.) and second ending (2.) are marked. Piano accompaniment ends with a repeat sign.

9. La Douceur

Die Sanftmut / Gentleness

11

Andante ♩ = 84

mp mf p sub. mf sub.

(2nd time)

7

p sub. f

1. 2.

14

p mf cresc. f

p mf cresc. f

20

p mf f

p mf f

26

p sub. cresc. f

p cresc. f

10. La Générosité

Die Großmut / Generosity

Allegro ♩ = 112

f

f

7

tr

13

1.

2.

mp

p

20

cresc.

f

cresc.

f

26

tr

(p)

f

tr

1.

(p sub.)

f

11. L'Espérance

Die Hoffnung / Hope

13

Andante ♩ = 100

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante' and a metronome indication of ♩ = 100. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into five systems, each with a vocal line and a piano accompaniment.

- System 1 (Measures 1-6):** The vocal line starts with a mezzo-piano (*mp*) dynamic. The piano accompaniment begins with a piano (*p*) dynamic.
- System 2 (Measures 7-13):** The vocal line features a trill (*tr*) and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piano accompaniment also includes a crescendo and a forte section.
- System 3 (Measures 14-19):** The vocal line starts with a mezzo-piano (*mp*) dynamic and includes a crescendo. The piano accompaniment begins with a piano (*p*) dynamic and also features a crescendo.
- System 4 (Measures 20-25):** The vocal line starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) and ends with a ritardando (*rit.*) marking. The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*p*) section.
- System 5 (Measures 26-31):** The tempo changes to '(a tempo)'. The vocal line includes a crescendo and a trill (*tr*) leading to a forte (*f*) dynamic. The piano accompaniment features a crescendo and a forte section.

The score concludes with first and second endings for both the vocal and piano parts.

12. La Réjouissance

Die Freude / Joy

Vivace $\text{♩} = 100$

System 1 (Measures 1-6): The piece begins with a forte (*f*) dynamic. The piano part features a strong, rhythmic accompaniment with many chords. The vocal line is melodic and expressive.

System 2 (Measures 7-13): The piano part continues with a strong, rhythmic accompaniment. The vocal line is melodic and expressive.

System 3 (Measures 14-20): The piano part continues with a strong, rhythmic accompaniment. The vocal line is melodic and expressive. There is a first ending (1.) and a second ending (2.) at the end of the system.

System 4 (Measures 21-27): The piano part continues with a strong, rhythmic accompaniment. The vocal line is melodic and expressive. Dynamics include *p sub.* and *cresc. poco a poco*.

System 5 (Measures 28-34): The piano part continues with a strong, rhythmic accompaniment. The vocal line is melodic and expressive. Dynamics include *f* and *cresc. poco a poco*. There is a first ending (1.) and a second ending (2.) at the end of the system.

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