

Introduction et Rondo Capriccioso

EMR 21566: Clarinet & Piano
EMR 4903: Clarinet & String Orchestra

Arr.: Jan Valta

Camille Saint-Saëns

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Clarinet Fantasy

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1	The Bee (Schubert)	1'26	EMR 16044	EMR 16038
2	Nimrod (Elgar)	4'33	EMR 16058	EMR 16059
3	Introduction & Rondo (Widor)	6'28	EMR 16060	EMR 16061
4	Ave Maria (Schubert)	3'44	EMR 16062	EMR 16063
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6	Ave Maria (Bach / Gounod)	5'22	EMR 16066	EMR 16067
7	Carmen Fantasy (Mortimer)	7'38	EMR 16068	EMR 16018
8	Romance (Saint-Saëns)	4'07	EMR 16069	EMR 16070
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Introduction et Rondo Capriccioso

Camille Saint-Saëns

Arr.: Jan Valta

Piano reduction: Daniela Valtová

Andante malincolico ♩ = 44

Solo Clarinet
in B $\flat$

Piano

9

17

A animato

23

Measures 23-27 of the musical score. The right hand features a melodic line with slurs and a crescendo leading to a fortissimo (f) dynamic. The left hand provides harmonic support with chords and single notes. A 'ten.' marking is present at the end of measure 27.

28

Measures 28-31 of the musical score. The right hand continues the melodic development with slurs. The left hand features a sustained chord in the right hand and a moving bass line in the left hand.

32

Measures 32-38 of the musical score. Measure 32 is marked 'marcato' and features triplets. Measures 33-38 show a 'cresc. molto' (crescendo molto) in the right hand and a 'cresc.' (crescendo) in the left hand. A section marker 'B' is placed at the beginning of measure 32, followed by the tempo change 'Allegro ma non troppo' and a metronome marking of 88. Dynamics include fortissimo (f) and piano (p).

39

Measures 39-44 of the musical score. The right hand has a melodic line starting with a mezzo-piano (mp) dynamic. The left hand consists of a steady eighth-note accompaniment.

45

Measures 45-50 of the musical score. The right hand continues the melodic line with a mezzo-piano (mp) dynamic. The left hand features a fortissimo (f) dynamic at the start of measure 45, followed by a steady eighth-note accompaniment.

51

Measures 51-56 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with various ornaments and dynamics, including *f* and *mp*. The piano accompaniment consists of chords and arpeggiated figures in both hands.

57

Measures 57-62 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line continues the melodic line with ornaments and dynamics. The piano accompaniment features chords and arpeggiated figures.

63

Measures 63-68 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with ornaments and dynamics, including *f* and *mf*. The piano accompaniment consists of chords and arpeggiated figures.

69

Measures 69-74 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with ornaments and dynamics, including *f* and *p*. A section marked **C** begins in measure 70. The piano accompaniment consists of chords and arpeggiated figures, with a *pp* dynamic in measure 70.

75

Measures 75-79 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with ornaments and dynamics, including *mf*. The piano accompaniment consists of chords and arpeggiated figures, with triplets in measures 76-78.

80

f *p* *mf*

85

f

90

94

mp *f* *p* *mp*

98

The musical score consists of six systems, each with a right-hand and left-hand staff. The right-hand staff contains the main melody, which is characterized by frequent trills and triplets. The left-hand staff provides a harmonic and rhythmic foundation, often using chords and eighth-note patterns. Dynamic markings are placed throughout the score to indicate changes in volume. The piece ends with a final chord in measure 98.

102

103

104

105

106

f *mp*

107

108

109

110

111

112

f

113

114

115

116

117

118

p

119

120

121

122

cresc. *cresc.*

123

124

125

126

f *fp*

127 **E**

Measures 127-131. The piano accompaniment features complex chords and triplets in both hands. The vocal line has rests for the first four measures and then a melodic phrase in the fifth measure.

132

Measures 132-136. The piano part continues with complex chords and triplets. The vocal line enters in measure 132 with a melodic phrase marked *f* and continues through measure 136.

137

Measures 137-141. The piano part features complex chords and triplets. The vocal line continues with a melodic phrase marked *p*.

142

Measures 142-146. The piano part features complex chords and triplets. The vocal line continues with a melodic phrase marked *f*.

147

Measures 147-151. The piano part features complex chords and triplets. The vocal line continues with a melodic phrase marked *dim.*

2 CLARINETS & PIANO

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