

Intermedio

EMR 16027: Clarinet & Piano
EMR 11269: Clarinet & Wind Band

Arr.: Eduardo Suba

Gerónimo Giménez

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DISCOGRAPHY



Clarinetonic

Track N°	Titel / Title (Komponist / Composer)	Time	N° EMR Blasorchester Concert Band
1	Carmen Fantasy (Mortimer)	7'36	EMR 10980
2	Intermedio (Giménez)	3'58	EMR 11269
3	Solfeggietto (Bach)	1'15	EMR 10937
4	Swingair Bumble Bee (Rimsky-Korsakov)	3'05	EMR 11286
5-7	Clarinetonic (Naulais)	9'37	EMR 10934
6	Moto Perpetuo (Paganini)	5'09	EMR 10910
9	Saltatio Diabolica (Debons)	7'54	EMR 10807
10	Flamme And Co (Naulais)	4'39	EMR 11305
11	Clarinet Carnival (Mortimer)	6'36	EMR 10990

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Intermedio

from 'El baile de Luis Alonso'

Gerónimo Giménez

Arr.: Eduardo Suba

Vivo (in 1) ♩. = 76

Solo Clarinet
in B $\flat$

Piano

The musical score is written for Solo Clarinet in B $\flat$ and Piano. It is in 3/4 time, key of D major, and tempo Vivo (in 1) ♩. = 76. The score is divided into four systems. The first system shows the beginning of the piece with a piano introduction (f) and a clarinet solo (dim.). The second system continues the piano introduction (p) and clarinet solo (f). The third system shows the piano introduction (p) and clarinet solo (mf). The fourth system shows the piano introduction (f) and clarinet solo (3).

32

mf

p

39

f

46

54

62

f

mf

This musical score is for a piano and voice piece, spanning measures 32 to 62. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass). The vocal line is on a single staff. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The tempo is not explicitly marked, but the notation suggests a moderate to fast pace. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible. The piano accompaniment features a mix of chords and moving lines, while the vocal line is primarily composed of eighth and sixteenth notes, often grouped in triplets. The overall structure of the piece appears to be a single melodic line supported by a complex piano accompaniment.

68

Measures 68-72. The right hand features a melodic line with triplets and a long slur. The left hand provides a harmonic accompaniment with chords and single notes.

73

Measures 73-77. The right hand has a melodic line with triplets and a crescendo marking. The left hand has a piano accompaniment with a *p* marking and a *cresc. poco a poco* marking.

80

Measures 80-86. The right hand has a melodic line with triplets and a crescendo marking. The left hand has a piano accompaniment with a *f* marking and a *(b)* marking.

87

Measures 87-92. The right hand has a melodic line with triplets and a crescendo marking. The left hand has a piano accompaniment with a *ff* marking.

95

rit.

dim.

103

a tempo

mf

p

109

f

117

mf

pp

124

f

132

ff *mf*

140

mf

146

mf *ff* *dim.* *p*

155

mf

161

mf

CLARINET

CLARINET & PIANO (ORGAN)

EMR 317C	ALBINONI, Tomaso	Konzert B-Dur
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EMR 291C	CORRETTE, Michael	Sonata in D minor
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