

Around The World

Volume 5

1. La Calesera (*Francisco Alonso*)
2. Metropolitan (*Carl Michael Ziehrer*)
3. Gaité Parisienne (*Jacques Offenbach*)
4. Country Dance (*Edward German*)
5. Red Berries (*Polish Traditional*)

Bass Clarinet & Piano
CD Play Back / Play Along

Arr.: Michal Worek

EMR 52907

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Around The World

Solo & Piano

CD Play Back / Play Along

Arr.: Michal Worek

Volume 1

1. Mazel Tov (*Jewish Traditional*)
2. Berliner Luft (*Paul Lincke*)
3. Bell of Troika (*Russian Traditional*)
4. Tiritomba (*Neapolitan Traditional*)
5. Schlau-Schlau (*Johann Strauss III*)

Volume 3

1. La Sérénade (*Olivier Métra*)
2. Brandbrief Galopp (*Paul Lincke*)
3. The Little Bell (*Russian Traditional*)
4. Furioso Polka (*Johann Strauss II*)
5. Karelian-Finnish Polka (*Arr.: Michal Worek*)

Volume 5

1. La Calesera (*Francisco Alonso*)
2. Metropolitan (*Carl Michael Ziehrer*)
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Volume 7

1. Venus Auf Erden (*Paul Lincke*)
2. Marche De Triomphe (*Marc-Antoine Charpentier*)
3. Si Maritau Rosa (*Italian Traditional*)
4. Hevenu Shalom Aleichem (*Jewish Traditional*)
5. Valenki (*Russian Traditional*)

Volume 9

1. Three Sketches From The Belle Epoque (*Michel*)
2. Leichtfüßig (*Joseph Hellmesberger*)
3. Hej Sokoly (*Polish Traditional*)
4. The Godson (*Theophratos Sakellaridis*)
5. Ukrainian Folk Song (*Arr.: Michal Worek*)

Volume 2

1. Kavalier Walzer (*Oskar Nedbal*)
2. Marcia Delle Nazioni (*Romualdo Marenco*)
3. Kleiner Anzeiger (*Joseph Hellmesberger*)
4. Troika (*Russian Traditional*)
5. Folies Bergère (*Paul Lincke*)

Volume 4

1. Grigri (*Paul Lincke*)
2. Mountain People (*Gorale - Silesian Traditional*)
3. Wo man lacht und lebt (*Eduard Strauss*)
4. Shining Moon (*Russian Traditional*)
5. Guggisberglid (*Swiss Traditional*)

Volume 6

1. Il Risorgimento (*Romualdo Marenco*)
2. The Merry Widow March (*Franz Lehár*)
3. Nostalgica (*Russian Traditional*)
4. Circus March (*Norman Tailor*)
5. Pique La Baleine (*French Traditional*)

Volume 8

1. Die Zirkusprinzessin (*Emmerich Kálmán*)
2. Nanourisma (*Greek Folk Song*)
3. The Lone Ar-ranger! (*Philip R. Buttall*)
4. Spanish Dance (*Moritz Moszkowski*)
5. Napoleon March (*Johann Strauss*)

Volume 10

1. Sousa At The Circus (*John Philip Sousa*)
2. Champagne Galop (*Hans-Christian Lumbye*)
3. Nocturno (*Franz Strauss*)
4. Lauretta (*Giacomo Puccini*)
5. Orfeo Ed Euridice (*Christoph Willibald Gluck*)



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B $\flat$ BASS
CLARINET

1. La Calesera

Pasodoble

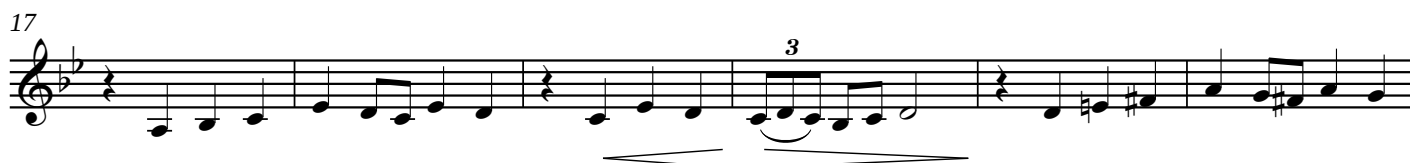
Francisco Alonso

Arr.: Michal Worek

Moderato $\text{♩} = 112$

A


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D

8

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67 **E**

mp

73

80 **F**

86

mf

93

f *mp*

99 **G**

p

105

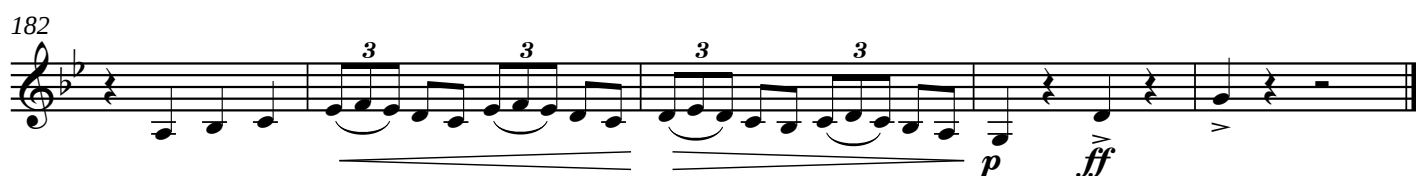
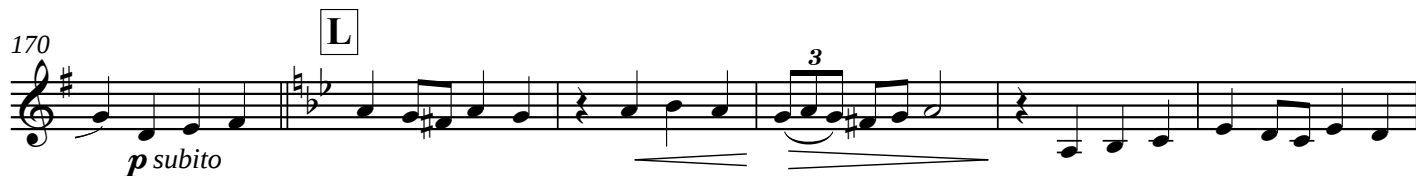
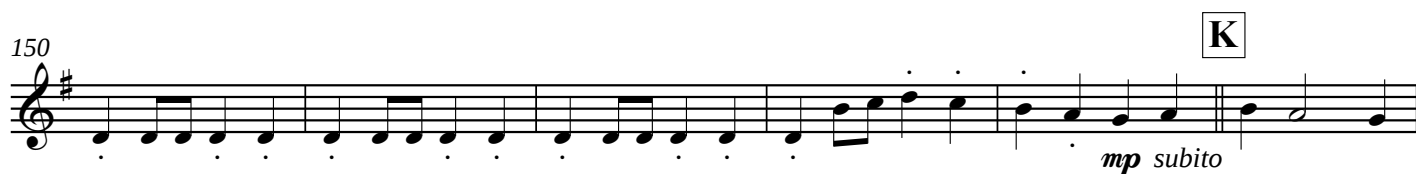
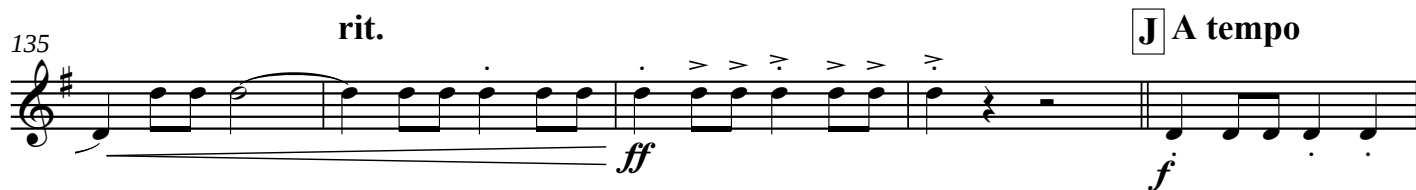
112 **H**

mp

119 **I**

mf *f* *p subito*

125



Polka Schnell, Op. 438

Arr.: Michal Worek

A

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is illegal!**

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2

f

8

15

mf *ff* *f*

B

22

29

mf *ff* *ff*

C

37

3

ff *f*

D

48

3

ff *ff*

59

f

67

E

4

mp *mp*

82 **F** 3 *f* *mf*

94 *f*

103 **G** *p*

111 *f*

119 **H** 7 *mf* *ff*

133 **I** 2 *p*

141

149 **J** *f* *ff*

158 *p* *ff*

167

**B $\flat$ BASS
CLARINET**

3. Gaité Parisienne

Jacques Offenbach

Arr.: Michal Worek

Allegro con fuoco

$\text{♩} = 138$ **A**

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is illegal!**



73 *p* *ff*

81 **F**

87 **G** *p* *p*

95 *p* *p*

103 **H** *ff*

112 **I** *mp*

119 *f subito*

126 *f* *mp*

133 **J** *mp*

139 **K** *mf*

145 *f subito* *ff*

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4. Country Dance

from Nell Gwyn

Edward Geman

Arr.: Michal Worek

Allegro moderato $\text{♩} = 120$

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9 **f** **2** **rit.** **A** Andante $\text{♩} = 88$ **1** **2** **mp**

19 **mf** **f**

26 **poco accel.** **B** **Poco animato** $\text{♩} = 104$ **f subito**

33

40 **mf** **2**

49 **rit.** **C** Andante $\text{♩} = 88$ **1** **mf** **f** **mp**

57 **accel. poco a poco** **f subito** **mf cresc.**

65 **D** Più mosso $\text{♩} = 132$ **3** **ff** **p**

75

83 **E**

91

101 **F**

110

119 **G**

129

136 **H** Andante ♩ = 88

146

154 **I** Più mosso ♩ = 126

162 **Più mosso ♩ = 160**

170

mf

f

p

mf

f

mf

f

ff

f

ff

mp

cresc.

rit.

accel.

cresc.

accel. poco a poco

p subito

mf

f

ff

sffp

ff

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**B $\flat$ BASS
CLARINET**

5. Red Berries

Czerwone Jagody
Polish Traditional

Arr.: Michal Worek

Allegro

$\text{♩} = 138$

A

10


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17



26



35

B

C

8



50



59

D

1



68

1

1

1



77

1

1



85

E

4



96



107 **F**

117 *mp* *mf* *f*

127 **G** *ff*

136

145 **H** *mf* *f* *tr*

155

164

173 *accel.* **I** Più mosso ♩ = 152 *ff*

181

190

199 *accel.* Più mosso ♩ = 180 *fp* *ff*

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1. La Calesera

Pasodoble

Francisco Alonso

Arr.: Michal Worek

Moderato $\text{♩} = 112$

B♭ Bass Clarinet

Piano *f*

7

13

A

mp

20

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26 **B**

31

37

43 **C**

49

p *f* *p* *f subito*

p *f*

p *ff subito*

p *ff subito*

55

D

Musical score for measures 55-60. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and quarter notes, ending with a double bar line. The piano accompaniment is in bass clef with a key signature of one flat (Bb). It features a complex texture with eighth and quarter notes, including a dynamic marking of *p* (piano) in measure 59. The system concludes with two measures of sustained chords.

61

Musical score for measures 61-66. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and contains whole rests for all six measures. The piano accompaniment is in bass clef with a key signature of one flat (Bb). It features a complex texture with eighth and quarter notes, including dynamic markings of *mp* (mezzo-piano) in measure 62 and *f* (forte) in measure 65. The system concludes with two measures of sustained chords.

67

E

Musical score for measures 67-73. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of *mp* (mezzo-piano) and features a melodic line with eighth and quarter notes, including a triplet in measure 73. The piano accompaniment is in bass clef with a key signature of one flat (Bb). It features a complex texture with eighth and quarter notes, including a dynamic marking of *mp* (mezzo-piano) in measure 68. The system concludes with two measures of sustained chords.

74

Musical score for measures 74-80. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and quarter notes. The piano accompaniment is in bass clef with a key signature of one flat (Bb). It features a complex texture with eighth and quarter notes. The system concludes with two measures of sustained chords.

81

F

Musical score for measures 81-86. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of *mp* (mezzo-piano) and features a melodic line with eighth and quarter notes, including a triplet in measure 81. The piano accompaniment is in bass clef with a key signature of one flat (Bb). It features a complex texture with eighth and quarter notes. The system concludes with two measures of sustained chords.

Musical score for measures 88-94. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a melodic line with a crescendo leading to a *mf* dynamic. The piano accompaniment is in bass clef with a key signature of two flats (Bb, Eb). It consists of a steady eighth-note bass line and a treble line with chords. A crescendo is marked in the piano part, reaching a *mf* dynamic.

Musical score for measures 95-100. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a melodic line with a crescendo leading to a *mp* dynamic, followed by a *p* dynamic. A box labeled 'G' is placed above the final measure. The piano accompaniment is in bass clef with a key signature of two flats (Bb, Eb). It consists of a steady eighth-note bass line and a treble line with chords. Dynamics *f*, *mp*, and *p* are marked. A box labeled 'G' is placed above the final measure.

Musical score for measures 101-107. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (Bb, Eb). It features a melodic line with a crescendo leading to a *mp* dynamic, followed by a *p* dynamic. The piano accompaniment is in bass clef with a key signature of two flats (Bb, Eb). It consists of a steady eighth-note bass line and a treble line with chords. Dynamics *f*, *mp*, and *p* are marked.

Musical score for measures 108-114. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (Bb, Eb). It features a melodic line with a crescendo leading to a *mp* dynamic, followed by a *p* dynamic. The piano accompaniment is in bass clef with a key signature of two flats (Bb, Eb). It consists of a steady eighth-note bass line and a treble line with chords. Dynamics *f*, *mp*, and *p* are marked.

Musical score for measures 115-121. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (Bb, Eb). It features a melodic line with a crescendo leading to a *mp* dynamic, followed by a *p* dynamic. A box labeled 'H' is placed above the final measure. The piano accompaniment is in bass clef with a key signature of two flats (Bb, Eb). It consists of a steady eighth-note bass line and a treble line with chords. Dynamics *f*, *mp*, and *p* are marked. A box labeled 'H' is placed above the final measure.

122

I

f *p subito* *f* *p subito* *cresc.*

128

f *p* *cresc.* *f* *p* *cresc.*

134

rit. **J** *A tempo*

ff *f* *ff* *f*

140

146

152

K

Musical score for measures 152-158. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in G major, marked *mp subito*. The piano accompaniment features a sustained chord in the right hand and a rhythmic pattern in the left hand. The key signature changes to B-flat major at measure 155, indicated by a key signature change symbol.

159

Musical score for measures 159-165. The vocal line continues with a melodic phrase, marked *mf*. The piano accompaniment features a sustained chord in the right hand and a rhythmic pattern in the left hand. The key signature remains B-flat major.

166

L

Musical score for measures 166-172. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase, marked *f*, followed by a triplet. The piano accompaniment features a sustained chord in the right hand and a rhythmic pattern in the left hand. The key signature changes to D minor at measure 170, indicated by a key signature change symbol.

173

Musical score for measures 173-179. The vocal line continues with a melodic phrase, marked *f*, followed by a triplet. The piano accompaniment features a sustained chord in the right hand and a rhythmic pattern in the left hand. The key signature remains D minor.

180

Musical score for measures 180-186. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase, marked *p*, followed by a triplet. The piano accompaniment features a sustained chord in the right hand and a rhythmic pattern in the left hand. The key signature remains D minor.



2. Metropolitan

Polka Schnell, Op. 438

Carl Michael Ziehrer

Arr.: Michal Worek

Allegro ♩ = 168

A

B♭ Bass Clarinet

Piano

6

12

19 **B**

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Measures 25-31. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in measure 25, marked *mf*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature has one sharp (F#).

32

C

Measures 32-38. Measure 32 is marked with a box 'C'. The vocal line has a melodic phrase marked *ff*. The piano accompaniment continues with a rhythmic pattern, marked *ff* in the right hand. The key signature has one sharp (F#).

39

Measures 39-45. The vocal line has a melodic phrase marked *ff*. The piano accompaniment features a rhythmic pattern, marked *p* in the right hand and *ff* in the left hand. The key signature has one sharp (F#).

46

D

Measures 46-52. Measure 46 is marked with a box 'D'. The vocal line has a melodic phrase marked *f*. The piano accompaniment features a rhythmic pattern, marked *f* in the right hand and *ff* in the left hand. The key signature has one sharp (F#).

53

Measures 53-59. The vocal line has a melodic phrase marked *ff*. The piano accompaniment features a rhythmic pattern, marked *p* in the right hand and *ff* in the left hand. The key signature has one sharp (F#).

60

67

75

83

91

Musical score for measures 99-105. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a half note A4, and then a quarter note B4. A fermata is placed over the B4, with a *f* dynamic marking below it. After the fermata, the vocal line continues with a quarter note A4, a quarter note G4, and a quarter note F#4. A *p* dynamic marking is placed below the first measure after the fermata. The piano accompaniment features a series of chords in the right hand and single notes in the left hand. A *f* dynamic marking is placed below the piano part in measure 100. In measure 105, the piano part has an *p subito* marking. An 8va line is indicated above the piano part in measure 105.

106

Musical score for measures 106-113. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a half note A4, and then a quarter note B4. A fermata is placed over the B4, with a *f* dynamic marking below it. After the fermata, the vocal line continues with a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand. A *f* dynamic marking is placed below the piano part in measure 106. In measure 113, the piano part has an *f* dynamic marking. An 8va line is indicated above the piano part in measure 106.

114

Musical score for measures 114-120. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a half note A4, and then a quarter note B4. A fermata is placed over the B4, with a *f* dynamic marking below it. After the fermata, the vocal line continues with a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand. A *f* dynamic marking is placed below the piano part in measure 114. In measure 120, the piano part has an *f* dynamic marking.

121 H

Musical score for measures 121-128. The system consists of a vocal line and a piano accompaniment. The vocal line is mostly silent, with a few notes in measure 128. A *mf* dynamic marking is placed below the vocal line in measure 128. The piano accompaniment features a series of chords in the right hand and single notes in the left hand. A *mp* dynamic marking is placed below the piano part in measure 121.

129

Musical score for measures 129-135. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a half note A4, and then a quarter note B4. A fermata is placed over the B4, with a *ff* dynamic marking below it. After the fermata, the vocal line continues with a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand. A *ff* dynamic marking is placed below the piano part in measure 129. In measure 135, the piano part has a *ff* dynamic marking.

137

I

144

151

J

159

167

3. Gaité Parisienne



Jacques Offenbach

Arr.: Michal Worek

Allegro con fuoco $\text{♩} = 138$

A

B♭ Bass Clarinet

Piano

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The musical score for 'The Rose Tree' is presented in three staves. The top staff is for the voice, featuring a melody in G major with a key signature of one sharp (F#) and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a series of eighth and sixteenth notes. The middle staff is for the piano, with a melody in G major and a key signature of one sharp (F#). The piano melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a series of eighth and sixteenth notes. The bottom staff is for the piano, with a bass line in G major and a key signature of one sharp (F#). The bass line begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and continues with a series of eighth and sixteenth notes. The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte), and articulation marks like slurs and accents.

34

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in G major (one flat) and the piano accompaniment in G major. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The second system continues the melody and accompaniment. The third system concludes the piece with a final measure in the vocal line and a sustained chord in the piano. The tempo is marked 'Allegretto' and the dynamics range from 'p' to 'mf'.

40

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is a single melodic line in G major (one sharp) and 4/4 time, marked *mp*. It features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The middle staff is a treble clef accompaniment, also marked *mp*, featuring a series of chords and single notes, with some measures containing beamed sixteenth notes. The bottom staff is a bass clef accompaniment, also marked *mp*, featuring a series of chords and single notes, with some measures containing beamed sixteenth notes. The score is divided into measures by vertical bar lines, and the overall structure is a simple, folk-like melody.

46

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody and the first two staves of the piano accompaniment. The second system continues the piano accompaniment with two more staves. The third system shows the vocal melody and the final two staves of the piano accompaniment. The score is written in 3/4 time with a key signature of one flat (B-flat). The vocal melody is in the soprano register, and the piano accompaniment features a mix of chords and moving lines in both hands. The piece concludes with a final measure marked 'mf'.

52

The image displays a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system also has a vocal line on a single staff and a piano accompaniment on a grand staff. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line features a melody with eighth and quarter notes, and the piano accompaniment provides harmonic support with chords and a steady bass line. Dynamic markings such as *f subito* and *mf subito* are present in both systems. The lyrics "The Rose Tree" are written below the vocal line in the first system, and "The Rose Tree" is written below the piano accompaniment in the second system.

Musical score for measures 58-63. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in measure 58, followed by rests in measures 59 and 60, and then continues in measures 61 and 62. A *p subito* marking is placed above the vocal line in measure 61. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A *p* marking is placed above the piano part in measure 62.

64

E

Musical score for measures 64-69. The system consists of a vocal line and a piano accompaniment. The vocal line has a rest in measure 64, followed by a melodic phrase in measure 65, and then rests in measures 66 and 67. A *p* marking is placed below the vocal line in measure 65. The piano accompaniment continues with chords and eighth-note patterns. A *p* marking is placed below the piano part in measure 68.

70

Musical score for measures 70-75. The system consists of a vocal line and a piano accompaniment. The vocal line has a rest in measure 70, followed by a melodic phrase in measure 71, and then rests in measures 72 and 73. A *p* marking is placed below the vocal line in measure 71. The piano accompaniment continues with chords and eighth-note patterns.

76

F

Musical score for measures 76-81. The system consists of a vocal line and a piano accompaniment. The vocal line has a rest in measure 76, followed by a melodic phrase in measure 77, and then rests in measures 78 and 79. A *p* marking is placed below the vocal line in measure 77. The piano accompaniment continues with chords and eighth-note patterns. A *ff* marking is placed below the piano part in measure 80.

82

Musical score for measures 82-87. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in measure 82, followed by rests in measures 83 and 84, and then continues in measures 85 and 86. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

88

G

88

89

90

91

92

93

94

94

94

95

96

97

98

99

100

100

100

101

102

103

104

105

106

106

H

I

106

107

108

109

110

111

112

113

113

113

114

115

116

117

118

Musical score for measures 120-126. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats. It features a melodic line with eighth and quarter notes, including slurs and ties. The piano accompaniment has a grand staff (treble and bass clefs) with a harmonic accompaniment of chords and single notes. Both parts are marked with *f subito* at the beginning of the system.

Musical score for measures 127-132. The system continues the vocal and piano parts. The vocal line shows more melodic development with slurs and ties. The piano accompaniment features a more active bass line with eighth notes and chords. The key signature remains three flats.

J

Musical score for measures 133-138. The system continues the vocal and piano parts. The vocal line has a melodic line with slurs and ties. The piano accompaniment features a harmonic accompaniment of chords and single notes. Both parts are marked with *mp* (mezzo-piano).

K

Musical score for measures 139-144. The system continues the vocal and piano parts. The vocal line has a melodic line with slurs and ties. The piano accompaniment features a harmonic accompaniment of chords and single notes. Both parts are marked with *mf* (mezzo-forte).

Musical score for measures 145-150. The system continues the vocal and piano parts. The vocal line has a melodic line with slurs and ties. The piano accompaniment features a harmonic accompaniment of chords and single notes. Both parts are marked with *f subito* and *ff* (fortissimo).



4. Country Dance

from *Nell Gwyn*

Edward Geman

Arr.: Michal Worek

Allegro moderato ♩ = 120

B♭ Bass Clarinet

Piano

8

rit.

A Andante ♩ = 88

16

23

poco accel.

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Poco animato ♩ = 104

First system of music (measures 30-36). The piano part features a *f subito* dynamic marking. The music is in 2/4 time with a key signature of one sharp (F#).

Second system of music (measures 37-43). The piano part features a *mf* dynamic marking. The music continues in 2/4 time with a key signature of one sharp (F#).

rit.

Third system of music (measures 44-50). The piano part features a *mp* dynamic marking. The music continues in 2/4 time with a key signature of one sharp (F#). The tempo is marked *rit.* (ritardando).

C Andante ♩ = 88

Fourth system of music (measures 51-57). The piano part features a *f* dynamic marking. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked *Andante* (♩ = 88).

accel. poco a poco

Fifth system of music (measures 58-64). The piano part features a *f subito* dynamic marking. The music continues in 2/4 time with a key signature of one sharp (F#). The tempo is marked *accel. poco a poco* (accelerando poco a poco). The piano part also features a *mf cresc.* dynamic marking.

65

D Più mosso ♩ = 132

Measures 65-72. Measure 65 starts with a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The piano part has a key signature of two flats (Bb and Eb) and a 2/4 time signature. Dynamics include *ff* (fortissimo) and *p* (piano).

73

Measures 73-80. The piano part continues with a key signature of two flats and a 2/4 time signature. Dynamics include *p* (piano).

81

E

Measures 81-87. Measure 81 starts with a treble clef, key signature of two sharps, and a 2/4 time signature. The piano part has a key signature of two flats and a 2/4 time signature. Dynamics include *mf* (mezzo-forte).

88

Measures 88-95. Measure 88 starts with a treble clef, key signature of two sharps, and a 2/4 time signature. The piano part has a key signature of two flats and a 2/4 time signature. Dynamics include *f* (forte).

96

F

Measures 96-103. Measure 96 starts with a treble clef, key signature of two sharps, and a 2/4 time signature. The piano part has a key signature of two flats and a 2/4 time signature. Dynamics include *p* (piano).

104

mf

mf

112

f

f

120

G

p

p

128

cresc.

cresc.

136

rit.

H Andante ♩ = 88

ff

f

ff

mp

ff

mp

144

151

158 **I** Più mosso ♩ = 126

165

Più mosso ♩ = 160

172



5. Red Berries

Czerwone Jagody

Polish Traditional

Arr.: Michal Worek

Allegro $\text{♩} = 138$

B♭ Bass Clarinet

Piano

ff

A

p

p

14

21

28

Musical score for measures 28-34. The score is in 3/4 time and B-flat major. The right hand plays a melody of eighth and quarter notes. The left hand plays a bass line with chords and single notes.

35

B

Musical score for measures 35-42. The right hand is mostly silent. The left hand plays a series of chords, starting with a piano (*p*) dynamic and ending with a fortissimo (*f*) dynamic, marked *f subito*.

43

C

Musical score for measures 43-50. The right hand plays a melody of eighth and quarter notes. The left hand plays a bass line with chords, marked with a mezzo-piano (*mp*) dynamic.

51

Musical score for measures 51-58. The right hand plays a melody of eighth and quarter notes. The left hand plays a bass line with chords, marked with a mezzo-forte (*mf*) dynamic.

59

Musical score for measures 59-66. The right hand plays a melody of eighth and quarter notes. The left hand plays a bass line with chords, marked with a mezzo-forte (*mf*) dynamic.

Musical score for measures 67-74, Section D. The system consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a melodic line with dynamics *p* (piano) at measures 67, 68, and 69, followed by a crescendo leading to *f* (forte) at measure 70. The lower staff is in bass clef with the same key signature. It features a harmonic accompaniment with dynamics *f* at measures 67, 68, 69, and 70. The music concludes at measure 74 with a final chord.

Musical score for measures 75-82. The system consists of two staves. The upper staff continues the melodic line with dynamics *f* at measures 75, 76, and 77. The lower staff continues the harmonic accompaniment with dynamics *p* (piano) at measures 75, 76, and 77, followed by a crescendo leading to *f* at measure 78. The music concludes at measure 82 with a final chord.

Musical score for measures 83-89. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. The music concludes at measure 89 with a final chord.

Musical score for measures 90-96, Section E. The system consists of two staves. The upper staff begins with a double bar line at measure 90, followed by a melodic line with dynamics *mp* (mezzo-piano) at measure 91. The lower staff begins with a double bar line at measure 90, followed by a harmonic accompaniment with dynamics *mp* at measure 91. The music concludes at measure 96 with a final chord.

Musical score for measures 97-103. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. The music concludes at measure 103 with a final chord.

104

111

F

118

125

G

132

Musical score for measures 139-145. The score is in 3/4 time and features a melody in the right hand and a complex accompaniment in the left hand. The key signature has three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes. The left hand accompaniment includes chords and moving lines in both the treble and bass staves.

Musical score for measures 146-152. The score continues with the melody and accompaniment. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A crescendo hairpin is shown over the piano part, leading to a *f* dynamic. The piano part features a prominent bass line with sustained notes and moving chords.

Musical score for measures 153-159. The score continues with the melody and accompaniment. The key signature changes to two flats (B-flat, E-flat). The melody is primarily composed of quarter and eighth notes. The left hand accompaniment consists of chords and moving lines in both the treble and bass staves.

Musical score for measures 160-166. The score continues with the melody and accompaniment. The key signature remains two flats. The melody is primarily composed of quarter and eighth notes. The left hand accompaniment consists of chords and moving lines in both the treble and bass staves.

Musical score for measures 167-173. The score continues with the melody and accompaniment. The key signature remains two flats. The melody is primarily composed of quarter and eighth notes. The left hand accompaniment consists of chords and moving lines in both the treble and bass staves.

174 **accel.** **I Più mosso** ♩ = 152

ff

181

188

195 **accel.**

201 **Più mosso** ♩ = 180

fp *ff*

8^{va}

BASS CLARINET

BASS CLARINET SOLO

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EMR 50624	VARIOUS	20 Slow Melodies Volume 2

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EMR 28699	ALBINONI, Tomaso	Concerto in C minor
EMR 28672	ALBINONI, Tomaso	Concerto in Eb Major
EMR 30877	ALETTER, Wilhelm	Plainte d'amour
EMR 37405	ALFORD, Kenneth J.	Colonel Bogey
EMR 36319	ALOCK, John	Trumpet Voluntary
EMR 44151	ALSCHAUSKY, J.	Bravour
EMR 44222	ALSCHAUSKY, J.	Concerto N° 1
EMR 44171	ALSCHAUSKY, J.	Ein Kuss von ihren süßen Lippen
EMR 44507	ALSCHAUSKY, J.	Im Walde / In The Forest
EMR 44245	ALSCHAUSKY, J.	Walzer Arie N° 2
EMR 44290	ALSCHAUSKY, J.	Walzer Arie N° 6
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EMR 49559	APPLEFORD, M.	Three Easy Pieces
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EMR 35395	ARMITAGE, Dennis	Autumn With You
EMR 41821	ARMITAGE, Dennis	Fascinating' Gospels
EMR 33131	ARMITAGE, Dennis	Four Golden Bells
EMR 49118	ARMITAGE, Dennis	Haunting Melody
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EMR 46195	BACH, Johann S.	Badinerie
EMR 34631	BACH, Johann S.	Chorale Prelude
EMR 35124	BACH, Johann S.	Jesu, Joy Of Man's Desiring
EMR 41221	BACH, Johann S.	Largo
EMR 34681	BACH, Johann S.	Prelude in D minor
EMR 34647	BACH, Johann S.	Prelude XVII
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Bass Clarinet & Piano (Fortsetzung - Continued - Suite)

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EMR 43121	DEBONS, Eddy	Diabolical Burlesque
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EMR 28902	GAY, Bertrand	M'Elodie
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EMR 45445	GEIFMANN, Abraham	Romanze
EMR 45422	GEIFMANN, Abraham	Zwei Jüdische Stücke
EMR 45995	GERSHWIN, George	3 Preludes
EMR 43449	GERSHWIN, George	Embraceable You
EMR 43426	GERSHWIN, George	I Got Plenty O'Nuttin'
EMR 36961	GERSHWIN, George	I Got Rhythm
EMR 38242	GERSHWIN, George	Liza
EMR 36155	GERSHWIN, George	Love Is Here To Stay
EMR 45292	GERSHWIN, George	Rhapsody In Blue
EMR 37006	GERSHWIN, George	Slap That Bass
EMR 38172	GERSHWIN, George	Somebody Loves Me
EMR 36267	GERSHWIN, George	Summertime
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