

for Milan Rericha

Concert Fantasia

on motives from Verdi's Opera "Rigoletto"

Clarinet Solo

Wind Band / Concert Band / Harmonie / Blasorchester

Arr.: John Glenesk Mortimer

Luigi Bassi

EMR 16325

- | | | | |
|---|--|---|--|
| 1 | Score | 2 | 1 st Trombone $\text{♩} + \text{♩}$ |
| 1 | Clarinet Solo | 2 | 2 nd Trombone $\text{♩} + \text{♩}$ |
| 4 | 1 st Flute | 1 | Bass Trombone $\text{♩} + \text{♩}$ |
| 4 | 2 nd Flute doubling Piccolo | 3 | Baritone $\text{♩} + \text{♩}$ |
| 1 | Oboe | 2 | E $\flat$ Bass ♩ |
| 1 | Bassoon | 2 | B $\flat$ Bass ♩ |
| 1 | E $\flat$ Clarinet (optional) | 2 | Tuba ♩ |
| 5 | 1 st B $\flat$ Clarinet | 1 | String Bass (optional) |
| 4 | 2 nd B $\flat$ Clarinet | 1 | Piano Reduction |
| 4 | 3 rd B $\flat$ Clarinet | 1 | Timpani |
| 1 | B $\flat$ Bass Clarinet | 1 | Cymbals / Side Drum |
| 1 | B $\flat$ Soprano Saxophone (optional) | | |
| 2 | 1 st E $\flat$ Alto Saxophone | | Special Parts |
| 2 | 2 nd E $\flat$ Alto Saxophone | 1 | 1 st B $\flat$ Trombone ♩ |
| 2 | B $\flat$ Tenor Saxophone | 1 | 2 nd B $\flat$ Trombone ♩ |
| 1 | E $\flat$ Baritone Saxophone | 1 | B $\flat$ Bass Trombone ♩ |
| 1 | E $\flat$ Trumpet / Cornet (optional) | 1 | B $\flat$ Baritone ♩ |
| 3 | 1 st B $\flat$ Trumpet / Cornet | 1 | E $\flat$ Tuba ♩ |
| 3 | 2 nd B $\flat$ Trumpet / Cornet | 1 | B $\flat$ Tuba ♩ |
| 3 | 3 rd B $\flat$ Trumpet / Cornet | | |
| 2 | 1 st F & E $\flat$ Horn | | |
| 2 | 2 nd F & E $\flat$ Horn | | |
| 2 | 3 rd F & E $\flat$ Horn | | |

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Concert Fantasia

on motives from Verdi's Opera "Rigoletto"
Luigi Bassi (Arr.: John Glenesk Mortimer)

English:

The *Concert Fantasia on Motives from Verdi's Opera "Rigoletto"* by Luigi Bassi, arranged for clarinet and wind band by John Glenesk Mortimer, is a brilliant and virtuosic work that showcases the full expressive range of the clarinet. Inspired by the opera *Rigoletto* by Giuseppe Verdi, it incorporates several of its most famous themes, including the well-known aria "La donna è mobile." A true concert piece, this fantasia alternates lyrical passages with dazzling technical displays, requiring the soloist to demonstrate great breath control, agility, and musical phrasing. The writing highlights the singing quality of the clarinet while fully exploiting its virtuosic capabilities through rich and contrasting variations. Mortimer's orchestration adds a symphonic and colorful dimension, creating a well-balanced dialogue between the soloist and the ensemble. An emblematic work of the romantic clarinet repertoire, it captivates audiences with both its elegance and its brilliant, spectacular character.

Français:

La *Concert Fantasia on Motives from Verdi's Opera "Rigoletto"* de Luigi Bassi, arrangée pour clarinette et orchestre d'harmonie par John Glenesk Mortimer, est une œuvre brillante et virtuose mettant en valeur toute l'expressivité de la clarinette. Inspirée de l'opéra *Rigoletto* de Giuseppe Verdi, elle reprend plusieurs de ses thèmes les plus célèbres, notamment le célèbre air « La donna è mobile ». Véritable pièce de concert, cette fantaisie alterne passages lyriques et démonstrations techniques éclatantes, exigeant du soliste une grande maîtrise du souffle, de l'agilité et du phrasé. L'écriture met en lumière le caractère chantant de la clarinette, tout en exploitant ses possibilités virtuoses dans des variations riches et contrastées.

L'orchestration de Mortimer apporte une dimension symphonique et colorée, offrant un dialogue équilibré entre le soliste et l'ensemble. Œuvre emblématique du répertoire romantique pour clarinette, elle séduit autant par son élégance que par son éclat spectaculaire.

Deutsch:

Die *Concert Fantasia on Motives from Verdi's Opera „Rigoletto“* von Luigi Bassi, arrangiert für Klarinette und Blasorchester von John Glenesk Mortimer, ist ein brillantes und virtuosos Werk, das die gesamte Ausdruckskraft der Klarinette zur Geltung bringt. Inspiriert von der Oper *Rigoletto* von Giuseppe Verdi, greift es mehrere ihrer bekanntesten Themen auf, darunter die berühmte Arie „La donna è mobile“.

Als echtes Konzertstück wechselt diese Fantasie zwischen lyrischen Passagen und virtuoson Glanzstellen und verlangt vom Solisten große Atemkontrolle, Beweglichkeit und musikalische Gestaltungskraft.

Die Komposition hebt den gesanglichen Charakter der Klarinette hervor und nutzt gleichzeitig ihre technischen Möglichkeiten in abwechslungsreichen und kontrastreichen Variationen.

Die Orchestrierung von Mortimer verleiht dem Werk eine farbenreiche, symphonische Dimension und schafft einen ausgewogenen Dialog zwischen Solist und Orchester.

Als bedeutendes Werk des romantischen Klarinettenrepertoires überzeugt es durch Eleganz ebenso wie durch seine brillante und effektvolle Wirkung.



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Concert Fantasia

on motives from Verdi's Opera
"Rigoletto"

Luigi Bassi

Arr.: John Glenesk Mortimer

Andante 1

2

3

4

5

6

Solo B♭ Clarinet

Flute 1

Flute 2 doubling Piccolo

Oboe

Bassoon

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet / Cornet

2nd B♭ Trumpet / Cornet

3rd B♭ Trumpet / Cornet

1st F Horn

2nd F Horn

3rd F Horn

1st Trombone

2nd Trombone

Bass Trombone

Baritone

Tuba in C

String Bass (optional)

Piano reduction

Timpani

Cymbals / Side Drum

FLUTE

Cyms.

mf *f* *ff*

EMR 16325

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This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left include Cl. Solo, Fl. 1, Fl. 2, Ob., Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt./Cnt. 1, Tpt./Cnt. 2, Tpt./Cnt. 3, Hn. 1, Hn. 2, Hn. 3, Tbn. 1, Tbn. 2, B. Tbn., Bar., Tba., Str. B., Pno., Timp., and Cyms. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is divided into measures, with some measures containing rests. Dynamic markings are present throughout, including *p* (piano), *fp* (fortissimo), *mf* (mezzo-forte), and *dim.* (diminuendo). The score is a page from a larger manuscript, as indicated by the page number '10' in the bottom right corner.

Cadenza

Cadenza

12 13

Cl. Solo

Fl.1

Fl.2

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

Str.B.

Pno.

Timp.

S.D.

14 15

Cl. Solo

Fl.1

Fl.2

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

Str.B.

Pno.

Timp.

S.D.

The musical score is arranged in a standard orchestral format. The woodwind section (top) includes Clarinet Solo, Flute 1 and 2, Oboe, Bassoon, and Clarinets 1, 2, and 3. The brass section (middle) includes Basset Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets/Cori 1, 2, and 3, Horns 1, 2, and 3, Trombones 1 and 2, and Baritone Trombone. The string section (bottom) includes Baritone, Tuba, String Bass, Piano, Timpani, and Snare Drum. The score is written in a key signature of three flats and a common time signature. Measure 14 shows a complex woodwind and string texture, while measure 15 features a prominent solo for the Clarinet. The score is written in a standard orchestral format.

Cl. Solo

pp

Fl.1

Fl.2

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./
Cnt.1

Tpt./
Cnt.2

Tpt./
Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

Str.B.

Pno.

Timp.

S.D.

A Agitato $\text{♩} = 80$

17 18 19 20 21 22 23

Cl. Solo *p*

Fl.1

Fl.2

Ob.

Bsn.

Cl.1 *pp*

Cl.2 *pp*

Cl.3 *pp*

B.Cl. *pp*

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1 *pp*

Hn.2 *pp*

Hn.3 *pp*

Tbn.1

Tbn.2

B.Tbn.

Bar. *pp*

Tba.

Str.B.

Pno. *pp*

Timp.

S.D.

24 25 26 27 28 29 30

Cl. Solo

cresc.

dim.

Fl.1

Fl.2

Ob.

Bsn.

pp

Cl.1

Cl.2

Cl.3

B.Cl.

pp

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

pp

Tbn.2

B.Tbn.

Bar.

Tba.

pp

Str.B.

pizz.

pp

Pno.

Temp.

S.D.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes (Fl. 1, 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cl. 1, 2, 3), Bass Clarinet (B.Cl.), Alto Saxophones (A.Sax. 1, 2), Tenor Saxophone (T.Sax.), Baritone Saxophone (B.Sax.), Trumpets (Tpt./Cnt. 1, 2, 3), Horns (Hn. 1, 2, 3), Trombones (Tbn. 1, 2, B.Tbn.), Baritone (Bar.), Tuba (Tba.), String Bass (Str. B.), Piano (Pno.), and Timpani (Timp.). The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings (p). The page is divided into measures, and the instruments are arranged in a standard orchestral layout.

B *Adagio non tanto* ♩ = 72

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This musical score page contains measures 39 and 40 of a symphony. The instruments are arranged in the following order from top to bottom:

- Cl. Solo: Features a complex melodic line with many slurs and ties across measures 39 and 40.
- Fl. 1, Fl. 2, Ob., Bsn.: All woodwinds are marked with a whole rest in both measures.
- Cl. 1, Cl. 2, Cl. 3, B. Cl.: Clarinets 1, 2, and 3 play a rhythmic triplet pattern. Clarinet 2 and Bass Clarinet play a sustained melodic line with slurs.
- A. Sax. 1, A. Sax. 2, T. Sax., B. Sax.: Alto Saxophone 1 and Tenor Saxophone play a rhythmic triplet pattern. Alto Saxophone 2 and Bass Saxophone are marked with a whole rest.
- Tpt./Cnt. 1, Tpt./Cnt. 2, Tpt./Cnt. 3: All three trumpet/contrabassoon parts are marked with a whole rest.
- Hn. 1, Hn. 2, Hn. 3: All three horn parts are marked with a whole rest.
- Tbn. 1, Tbn. 2, B. Tbn.: All three tuba parts are marked with a whole rest.
- Bar., Tba.: Baritone and Tuba are marked with a whole rest.
- Str. B.: Bass strings play a simple rhythmic pattern of eighth notes.
- Pno.: Piano accompaniment features a complex melodic line with many slurs and ties.
- Timp., S.D.: Timpani and Snare Drum are marked with a whole rest.

41

42

Cl. Solo

Fl.1

Fl.2

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

Str.B.

Pno.

Timp.

S.D.

Detailed description: This page contains the musical notation for measures 41 and 42 of a piece. The score is written for a large ensemble. The woodwind section includes a Clarinet Soloist, two Flutes, an Oboe, a Bassoon, three Clarinets (1, 2, 3), a Bass Clarinet, two Alto Saxophones, a Tenor Saxophone, and a Baritone Saxophone. The brass section consists of three Trumpets/Corinths, three Horns, two Trombones, a Baritone, a Tuba, and a String Bass. The string section includes a Piano and Timpani. The percussion section includes a Snare Drum. The notation for measures 41 and 42 shows various musical figures, including triplets, slurs, and rests. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

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CL. Solo

Fl.1

Fl.2

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

Str.B.

Pno.

Timp.

S.D.

f

ff

arco

S.D.

ff

49

C

Andante $\text{♩} = 88$

50

51

52

53

CL. Solo *p* *dolce*

Fl.1 *pp*

Fl.2

Ob.

Bsn. *pp*

CL.1 *pp*

CL.2 *pp*

CL.3 *pp*

B.CL. *pp*

A.Sax.1 *pp*

A.Sax.2 *pp*

T.Sax. *pp*

B.Sax. *pp*

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba. *pp*

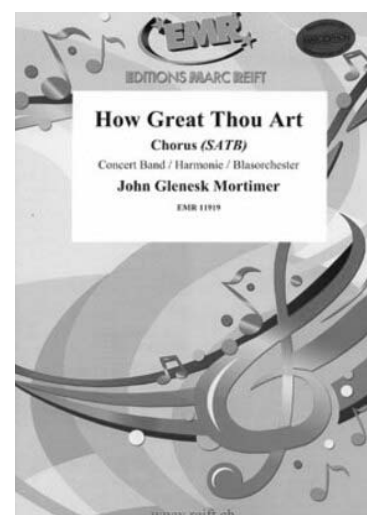
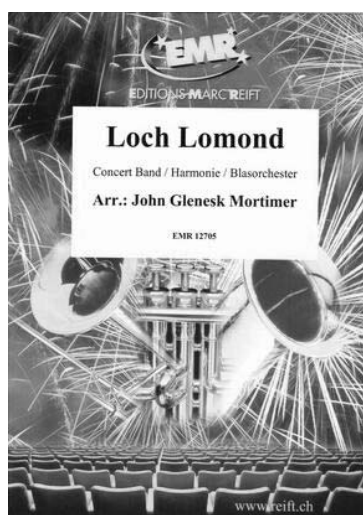
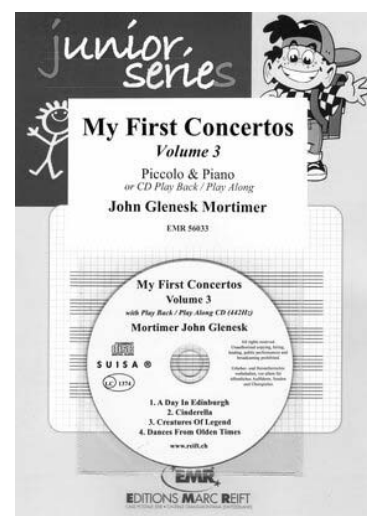
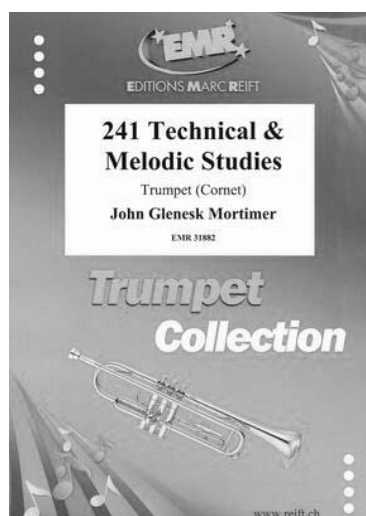
Str.B. *pizz.* *pp*

Pno. *pp*

Tim.

S.D. to Cym.

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